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Figure 1 is a line graph showing the percentage of total energy expenditure (TEE) for different activities over a 24-hour period. The Y-axis is labeled 'Percentage of TEE' and ranges from 0 to 100. The X-axis is labeled 'Time of day' and ranges from 0 to 24. The graph shows a peak in TEE during the day (around 10-15%) and a low during the night (around 5-10%).

(advertisement)

184

Exhibition
04/11 – 17/12

Opening 03/11
5 – 8 pm

**MANON DE
BOER**

**AN
EXPERIMENT
IN LEISURE**

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



Manon de Boer, *An Experiment in Leisure*, 2016, 16mm film transferred to video, color, sound, 38'26" (film still)

Letter	Frequency	Percentage
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another name, spoken:
a prelude

By Tom Engels

BRUSSELS, OCT. 17 - *This text is published as a prelude to the performance series titled another name, spoken, which will take place in the gallery in January and February 2017.*

A lingering question rests in a mind: what is left of naming after deconstruction, the death of the author, and identity politics? In one sense, a name is always a container of that which it is not; it is a collector of dust, burdened with implications. It does not exist in a vacuum, it is always entangled.

To again bring to the surface the procedure of naming and name giving, is potentially a quite retrograde move; reminiscent of times when the question of authorship was more proximal. Nonetheless, in this time where identity, the corporate, labeling, branding and compartmentalization flood our landscape, the procedure of naming is varied, omnipresent and strategic. Despite such saturation, it is urgent to insist on rethinking the procedures of name giving and taking so as to poetically dismantle and reconstruct them. So, what does naming and the performativity of the name make possible?

Taking on another name and to make that name spoken, can be a means to dissolve the self, the limits of self-expression, and the socio-economic and political status of a subject. However, what is at stake is not selflessness, it is re-imagining the self. Utilizing the act of name giving and taking is a way to playfully both expand and dissolve the self, allowing one to occupy a place and mode of performing that houses debasement and inauthenticity in contrast to the Creative and the Original.

Taking on another name is drag minus kitsch and cliché. Overthrowing oneself with another as a way to simultaneously break down and reconstruct; a way to activate renaming across temporal, spatial, gendered, economic, institutionalized and other constraints. Literally, dragging something over to collide with the self, the voice, and the body and to also perform within the waves it produces. Let's recall the bastard. As a noun, the bastard is a

child conceived on an improvised bed and disowned by the Father. As an adjective, it is that which is no longer in its pure or original form, it is debased. A bastard is given an unwanted name, and it is that unwanted name that gives the opportunity to liberate or reinvent oneself.

another name, *spoken* thus implies a new name spoken and an old one unspoken, be they the same or different. Usually this doesn't stand well in history. But whose history? Let's cut it with a knife of obscurity.

More information on this series of performances curated by Tom Engels will be announced in the following issue of the gallery's newspaper.

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A Report from Washington, D.C.

BROOKLYN, OCT. 13 - The big news in Washington this past month — aside from a constant stream of election-related scandal — has been the opening, on September 24, of the American Museum of African American History and Culture. Housed in a gleaming new building designed by David Adjaye, it sits just across the lawn from the Washington Monument. The museum is a long-overdue milestone in terms of acknowledging the centrality of African-Americans to American history, and its opening has been momentous: at the time of writing, tickets to the museum are fully booked until March, 2017. It has, quite justifiably, completely overshadowed the opening of another museum just a few blocks down Constitution Avenue: the East Building of the National Gallery of Art, which re-opened to the public on September 30 after three years of renovation.

The original National Gallery (now called the West Building) is a spacious, grand museum of the neoclassical type, built by Paul Mellon in 1941 and filled with his art. The East Building, funded by Mellon's son, designed by I.M. Pei and opened in 1978, has always seemed extremely awkward by contrast; a huge indoor atrium space anchored by three stone towers, its expanses of marble, glass, polished chrome, and leafy green plants epitomize 1970s corporate postmodernism. Built during a time of urban decay (a decade in which the city's downtown was hollowed out by crime, poverty, and "white flight" to the suburbs), it is what Dan Graham would call a "suburban arcadia," a building which concentrates pedestrian transit in an interior court, isolating it from the "crime and ugliness of the city." I think it was never clear how this space was suited for art, beyond the sort of abstract geometric art you might expect to see in a corporate lobby (and it is indeed replete with monumental works by Alexander Calder, Ellsworth Kelly, Anthony Caro, Kenneth Noland, and Frank Stella.) The actual galleries for art in the towers that branch off of this soaring space are cramped and dark; dismal when compared with the West Building's grandly proportioned rooms.

Trying to compensate for some of these deficiencies, for the re-opening, the atrium has been packed with as much

as art possible, and in novel ways; even the suspended pedestrian walkways have sculptures installed on them: on one, Hans Haacke's *Condensation Cube* sits next to a Giacometti walking figure. A new roof terrace has been created, with space for outdoor sculptures and a commanding view of the surrounding neighborhood, which (in sharp contrast to the 1970s) now houses upscale condominiums and restaurants. And for the first time, three of the museums' "tower" spaces have been opened up for art; in one is a temporary exhibition of Barbara Kruger, another has focused show of Alexander Calder, and in the third, an installation of Barnett Newman's extraordinary painting cycle, *The Stations of the Cross*. The expansion of the gallery spaces is designed to help show off the museum's newly enlarged collection (the National Gallery recently absorbed the holdings of the now-defunct Corcoran Museum), and for the re-opening, the subterranean exhibition space (reached by stairs coming off the lower corner of the atrium) has been given over to an exhibition surveying the history of the Dwan Gallery, *From Los Angeles to New York: Dwan Gallery, 1959–1971*, which marks a donation of works from the personal collection of Virginia Dwan to the museum.

I was eager to see this show; I have a poster that I bought years ago from Sol Lewitt's 1967 Dwan exhibition, and my knowledge of the gallery revolved around what I knew of Lewitt and his cohort — Carl Andre, Dan Flavin, Robert Morris, Robert Smithson. I was surprised, then, to walk into the lower level and find myself confronting works by Franz Kline, Ad Reinhardt, and Philip Guston. But the show unfolds chronologically, and as it immediately makes clear, Dwan, a beautiful young heiress to the 3M manufacturing fortune, had originally opened her gallery in Los Angeles in 1959 with the idea of bringing prominent artists such as these to the West Coast. Traveling frequently to New York and Paris (the first transcontinental jet airplane flight was in 1959), she started largely by consigning shows from other galleries such as Leo Castelli and Sidney Janis, and quickly embraced French *Nouveau réalisme*; the second and third rooms of the show are replete with Yves Klein, Arman, Jean Tinguely, Martial Rayssé, and Niki de Saint-Phalle, all of whom she had brought

to Los Angeles by 1964, together with a sprinkling of New York Pop (Claes Oldenberg, Robert Rauschenberg and Larry Rivers.) Dwan had a guest house at her home in Malibu, and rather than shipping works from Europe, she often invited artists to stay there and make their works on site. Ed Keinholz was one of the few local artists that she showed, and the fulcrum of the National Gallery show, which comes after the first few rooms of Klein, Tinguely et al, is Keinholz's fabulous *Back Seat Dodge*, an expanse of fake grass scattered with beer bottles, 1950s music, and a vintage Dodge — with headlights on, door open, and a man and woman played across the back seat.

When Dwan decided to open a space in New York in 1965, most of the artists she represented already had galleries there, and so she had to cast about for new talent; the transition was extreme, and the room which follows Keinholz's tableau is filled with the clean geometric objects of Morris, Andre, Smithson, Lewitt, Donald Judd, Agnes Martin, and Jo Baer, who she presented together in her show *10* in 1966. It was with these artists that Dwan became known to history, and the following rooms draw from the various conceptual shows she organized in the late 1960s (including the seminal *Words to be looked at and / or things to be read*) as well as her 1968 show *Earthworks*, and subsequent exhibitions with Dan Flavin, Walter de Maria, Smithson, and Michael Heizer. The walls of the final rooms are plastered with enormous photographs of Heizer's *Double Negative*, De Maria's *Lightning Field*, and Charles Ross' *Star Atlas*, concluding with a tremendous aerial photograph of *Spiral Jetty*. Dwan funded both *Spiral Jetty* and Heizer's *City*, and if she was never a natural salesperson and her gallery was not a commercial success, it seems to have been in the relationships engendered by Land Art — as a patron funding a work which often had no resale value — that she was the most comfortable.

But while the large photographs of various earthworks give a certain eloquent end to the story — Dwan closed her gallery in 1971, presumably to focus more on supporting large-scale installations — I have to admit that it is strange and jarring to encounter these billboard-sized images in the museum's galleries. Dwan seems to have been skillful in negotiating

the challenge of presenting Land Art in a confined gallery space, often showing a mixture of diagrams, sculptures, and written proposals, and these artists were so precise in the ways they navigated this transition between the "site" and gallery ("non-site"); didn't they obviate the need for photographs "showing" us the earthworks? (Why, I wondered, include a huge aerial view of *Spiral Jetty* and not Smithsonian's film of the work, which is both a far better representation of the project and an artwork in itself?) But the strangeness on which this show concludes only brings to a crescendo a contradiction which is apparent from its opening, in the way it seems to straddle the function of an exhibition and that of a publication: it at once wants to give the viewer an opportunity to confront various artworks, but it also wants to tell us a story, of Dwan and her relationships with artists. Unfortunately this story, as it can be gleaned from the artworks on view, is not particularly engaging (the works themselves don't tell this story); and while the wall texts dwell on Dwan's patronage of various artists, a gallery, I think, is much more than just a relationship between an artist and dealer, and the show does not at all explain how, for example, the exhibitions that Dwan made were received in the Los Angeles of the early 1960s. (Beyond showing these artists and helping produce their work, what sort of audience and communities did Dwan create, and what collectors did she cultivate?)

The library of the National Gallery, hidden inside one of the East Building's towers, is a beautifully serene, multi-tiered space, and as a sort of side feature to the Dwan exhibition, long vitrines have been set up here to display various documents — correspondence, announcements, checklists, installation images — related to Dwan Gallery. Here there are spreadsheets listing artworks, prices, and sales (the prices of course are exceedingly low — the most expensive of Rauschenberg's combines was \$6,000 — and very few works are marked as sold), as well as a ledger in which Dwan recorded the substantial advances which she paid to many of her artists each month (as far as I can tell, Tinguely and Rayssse were the biggest beneficiaries of her 3M largess.) Other gems include an "Unconditional Release" form which visitors were required to sign in order to view De Maria's spike sculpture ("releasing Dwan Gallery Inc. and Walter De Maria from any duty to protect [the viewer] from the spikes in the sculpture" and "from any

and all claims arising out of accidental injury" from these spikes); a letter from Dwan to De Maria in which she presents the challenge of exhibiting his "mile long piece" in the *Earthworks* exhibition; and a letter from John Weber (Dwan's longtime director) in which he describes the circumstances by which the Vice Squad of the Los Angeles Police Department came to investigate a complaint against Keinholtz's *Back Seat Dodge* (and the subsequently arranged intervention of Dwan's powerful friend, a city councilor, on the gallery's behalf.) It is unclear why these items have been sequestered in the library — a space that is only nominally open to the public, and only during certain limited hours — and are not included in the show itself; perhaps they are intended for a "specialist" (insider) audience. But they have easily as much to say about the Dwan Gallery as the works on view in the exhibition, and they go far beyond the idea, which hovers throughout the galleries, of the successful art dealer as someone with just a good eye and deep pockets (both of which Dwan clearly had in spades); they lift a curtain on all the various nuts and bolts, daily negotiations, and often ridiculous circumstances involved in showing and selling art.

YU. A. IZRAÏL' and V. I. KRAVCHENKO, *Ukrainian Academy of Sciences, Institute of Mathematics, Kiev, U.S.S.R.*

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Virginia Dwan in *Language III* exhibition, Dwan Gallery New York, 1969, photograph by Roger Prigent, courtesy Virginia Dwan Archives

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WARSAW, OCT. 19 - **Sharon Lockhart** will represent Poland at the 57th International Art Exhibition in Venice (2017). The exhibition will be curated by Barbara Piowowska. Image courtesy: Zachęta - National Gallery of Art, Warsaw.



In Brief

Where is Rocky II? by **Pierre Bismuth** won the Prix Nouvelles Vagues at the Festival international du film de La Roche-sur-Yon (FR).

The Kunstmuseum Stuttgart foundation announced that **Tino Sehgal** was awarded with the 2016 Hans Molfenter Prize. The prize honors artists with a connection to Germany's southwestern region. In addition Sehgal will create a project in the Stuttgart area (date to be determined).

The film *Sequenza* (2014) by **Manon de Boer** and George van Dam was acquired by the Musée national d'art moderne (Centre Pompidou) in Paris.

Agenda

Francis Alÿs

- *The Fabiola Project*, Menil Collection, Houston (US), 21/05-28/01 (solo);
- *Getting Across*, Goethe-Institut / Max Mueller Bhavan, New Delhi (IN), 01/09 - 01/12; *32nd Bienal de São Paulo: Incerteza viva/Live Uncertainty*, Cicillo Matarazzo Pavilion, São Paulo (BR), 10/09 - 11/12; *Gestures and Archives of the Present, Genealogies of the Future*, Taipei Biennial, Taipei Fine Arts Museum of Taiwan, Taiwan, 10/09 - 05/02; *SIART, Bienal Internacional de Arte*, La Paz (BO), 10/10 - 11/11; *Ciudad Juarez Projects*, Proyectos Impala, Ciudad Juárez, Mexico City, 17/10-15/12 (solo); *Hinc Sunt Leones (here are lions)*, MANIFESTO-espacio, Guatemala City, 17/10 - 11/11; *Arrière Plan*, Solarium - Une Biennale de l'Architecture Disparue, Aix-les-Bains (FR), 03/11-11/12; *Francis Alÿs*, Secession, Vienna, 18/11 - 22/01 (solo); *Poetica politica*, De 11 Lijnen, Oudenburg (BE), 27/11 - 26/02; *Una historia de negociación*, Art Gallery of Ontario, Toronto (CA), 01/12 - 09/04 (solo)

Sven Augustijnen

- *Cher(e)s Ami(e)s: Hommage aux donateurs des collections contemporaines*, Centre Pompidou, Paris, 23/03-06/02; *Réponse*, Musée d'art contemporain des Laurentides, Saint-Jérôme (CA), 31/08-06/11; *The Metronome Burst of Automatic Fire Seep Through the Dawn Mist Like Muffled Drums and We Know It for What It Is*, Dublin City Gallery The Hugh Lane, Dublin, 08/09 - 22/01 (solo); *Le Réduit*, la loge, Brussels, 08/09 - 19/11 (solo); *Gestures and Archives of the Present, Genealogies of the Future*, Taipei Biennial, Taipei Fine Arts Museum of Taiwan, 10/09 - 05/02; *The Unfinished Conversation: Encoding/Decoding*, Museu Coleção Berardo, Lisbon, 21/09 - 01/01; *La liberté sans nom*, CRAC Alsace, Altkirch (FR), 16/10 - 15/01; *STEP UP! Belgian Dance and Performance on Camera 1970-2000*, Argos Centre for Art and Media, Brussels, 02/11-27/11; *Spectres*, Cinematek, Brussels, 13/11 (screening); *Spectres*, Bunkier Sztuki, Krakow (PL), 22/11 (screening)

Pierre Bismuth

- *Wall to Wall. Carpets by Artists*, Museum of Contemporary Art, Cleveland (US),

23/09 - 08/01; *Images et Mots depuis Magritte*, Centre Wallonie-Bruxelles, Paris, 13/10-29/01; *Animality*, Marian Goodman Gallery, London, 03/11-24/12; *Where is Rocky II?*, Lo schermo dell'arte Film Festival, Florence (IT), 16/11 (screening); *Where is Rocky II?*, Centre Pompidou, Paris, 23/11 (screening); *Where is Rocky II?*, Tate Modern, London, 09/12 (screening); *Kinéma mon amour: Film in Art*, Aargauer Kunsthaus, Aargau (CH), 22/01 - 17/04

Manon de Boer

Gestures and Archives of the Present, Genealogies of the Future, Taipei Biennial, Taipei Fine Arts Museum of Taiwan, Taiwan, 10/09 - 05/02; *Straub/Huillet/Weiss. Fremdheit gegenüber unserer engen, vertrauten Welt*, Temporary gallery, Cologne (DE), 10/09 - 18/12; *Attica, USA 1971. Images et sons d'une révolte*, Le Point du Jour, Cherbourg-Octeville (FR), 10/09 - 04/12; *An Experiment in Leisure*, Docslisboa, Lisbon, 20/10 - 30/10 (screening); *Think about Wood, Think about Metal*, Festival Les Écrans Documentaires, Arcueil (FR), 02/11 - 09/11 (screening); *Resonating Surfaces*, Fogo Island Arts, Fogo Island (CA), 03/11 (screening); *An Experiment in Leisure*, Jan Mot, Brussels, 04/11-17/12 (solo); *An Experiment in Leisure*, Cinematek, Brussels, 01/12 (screening); *prendre soin*, Musée de la danse, Rennes (FR), 10/12-11/12; Ryerson Image Centre, Toronto (CA), 18/01 - 09/04

Rineke Dijkstra

Idiosyncrasy: Anchovies *Dream of an Olive Mausoleum*, Centro de Artes Visuales Fundación Helga de Alvear, Caceres (ES), 29/04 - 09/04; *Who Shot Sports: A Photographic History, 1843 to the Present*, Brooklyn Museum, New York City (US), 15/07 - 08/01; *The Lives of Others: Portraits from the Photography Collection*, Milwaukee Art Museum, Milwaukee (US), 10/09 - 01/01; *Rineke Dijkstra: Rehearsals*, Milwaukee Art Museum, Milwaukee (US), 10/09 - 01/01 (solo)

Mario Garcia Torres

An Arrival Tale, Thyssen-Bornemisza Art Contemporary (TBA21), Vienna, 17/06 - 20/11 (solo); *Das Loch*, Künstlerhaus Bremen, Bremen (DE), 20/08 - 06/11; *Hinc sunt Leones (here are lions)*, MANIFESTO-espacio, Guatemala City, 17/10 - 11/11; *Moved*, Takai Ishii Gallery, Tokyo, 21/10 - 19/11; *About Art*, Trondheim kunstmuseum, Trondheim (NO), 26/10 - 22/01

Dominique Gonzalez-Foerster

The Infinite Mix, Southbank Centre, London, 08/09 - 04/12; *Decor*, Fondation Boghossian - Villa Empain, 08/09-29/01; *Dominique Gonzalez-Foerster: Pynchon Park*, Museum of Art, Architecture and Technology, Lisbon, 05/10 - 04/12 (solo); *Okayama Art Summit*, Okayama (JP), 09/10-27/11; *Costumes & Wishes for the 21st Century*, Schinkel Pavilion, Berlin, 31/10 - 22/01 (solo); *QM.15*, Esther Schipper, Berlin, 04/11 - 17/12 (solo); *Het Nieuwe Instituut, Sonneveld House*, Rotterdam (NL), 12/11 - 31/12 (solo)

Douglas Gordon

Last Year in Marienbad, Galerie Rudolfinum, Prague, 07/09-27/11; *Douglas Gordon*, Peninsula Art Gallery, Plymouth (GB), 23/09 - 19/11 (solo); *Rebel, Rebel*, MAC's, Hornu (BE), 23/10 - 22/01; *Franz West. Artistclub*, 21er Haus, Vienna, 14/12 - 23/04

Joachim Koester

Tarantism, Coupé Décalé, Raffinerie, Charleroi danse, Brussels, 06/12 - 08/12 (screening)

David Lamelas

SITelines.2016 Much Wider Than a Line, SITE Santa Fe (US), 16/07 - 08/01; Rebel, Rebel, MAC's, Hornu (BE), 23/10 - 22/01

Sharon Lockhart

Witness, MCA, Chicago (US), 02/07-19/02

Tino Sehgal

The Still and Turning Point of the World, City Hall Park, New York City (US), 28/06 - 15/11; *Take Me (I'm Yours)*, The Jewish Museum, New York City (US), 16/09 - 05/02; *Carte blanche à Tino Sehgal*, Palais de Tokyo, Paris, 12/10 - 18/12 (solo)

Philippe Thomas

Récit d'un temps court 2, Mamco, Geneva (CH), 12/10 - 29/01; [SIC]. *Works from the CAPC Collection*, CAPC musée d'art contemporain, Bordeaux (FR), 13/10-27/10

Tris Vonna-Michell

Register, T293, Rome, 24/10 - 07/12 (solo); *Wasteful Illuminations*, Mumok, Vienna, 14/12 (screening)

Ian Wilson

Grazer Kunstverein, Graz (AT),
permanent (solo); KW Institute for
Contemporary Art, Berlin, 20/01 - 14/05
(solo)

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