213 - 215

Afgiftekantoor 1000 Brussel 1
V.U. Jan Mot
Kleine Zavel 10
1000 Brussel

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HAVANA, DEC. – For his project Fierté Nationale Sven Augustijnen visited Cuba in December for the second time. This image taken during the shooting of the film represents the main character Hassan Al Balawi. Fierté Nationale is conceived as a cinematographic essay questioning the production, marketing and use of the weapons produced by the Fabrique Nationale de Herstal (FN), Belgium's state-owned, leading firearms manufacturer. The crown jewel of the Fabrique Nationale is the FAL (Fusil Automatique Léger, or light automatic rifle), which has been used in numerous conflicts across the world since the mid-1950s. Photo: Fairuz Ghammam.

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(advertisement)

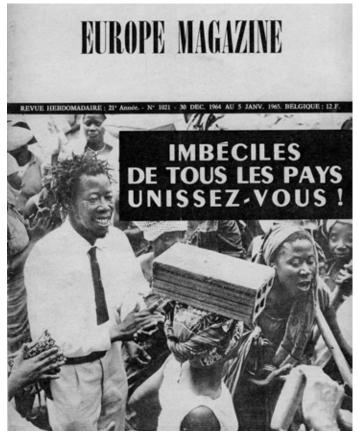
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Exhibition 26/01 – 02/03

IAN WILSON

Jan Mot Petit Sablon / Kleine Zavel 10 1000 Brussels, Belgium 2 Newspaper Jan Mot Sven 213-215 3 Newspaper Jan Mot Dominique 213-215

Imbéciles de tous les pays, unissez-vous!



By Sven Augustijnen

Europe Magazine is a conservative, rightwing Belgian magazine that is first published in 1944, just after the liberation of Belgium, under the title Grande-Bretagne. It is founded with help of the British secret service and the British forces in Belgium. In 1945 it changes its name to Europe-Amérique, and from 1953 to 1969 it is published as Europe Magazine.

As a propaganda tool of the West, in the middle of the Cold War, the magazine takes a keen interest in the development of the FAL, a light automatic rifle produced by the Fabrique Nationale de Herstal (FN). In October 1955, the rifle is officially presented: 'Will Dieudonné Saive, the inventor of this famous automatic rifle, be accused of crimes against humanity?'

The first feat of arms of the FAL dates from the Suez Crisis (26 Oct. 1956–7 Nov. 1956), when British paratroopers and Israeli sol-

diers invaded Egypt to regain control of the Suez Canal, which had been nationalized by the Egyptian president Gamal Abdel Nasser. Ten years later, in the run-up to the Six-Day War, Europe Magazine reports on Nasser: 'The dictator has remembered one thing that suffices to hate us: the refusal of FN to sell him rifles when the Israelis invaded the Sinai Peninsulal'

The official NATO weapon is also used in the fight against communism, though sporadically it ends up at the other side of the ideological spectrum, for example in Cuba. Europe Magazine doesn't hesitate to set things right. In July 1959, only six months after the revolutionary takeover of the government in Havana, it headlines: 'For lack of realism-Fidel Castro is hereby sentenced!' To contain the red menace and safeguard Western interests in the (former) colonies, the magazine propagates and legitimizes violence. Military interventions, coups and (attempted) political assassinations are cold-bloodedly announced, for example in the case of Ghana's first president, who led the former British colony Gold Coast to independence in 1958: 'What if we killed Kwame N' Krumah? I really wouldn't have any regrets.'

Europe Magazine devotes special attention to events in the former Belgian colony of Congo, where once more the Belgian FAL plays a leading part: there's the Belgian military intervention and the secession of the Katanga province only a few days after the declaration of the independence of Congo on 30 June 1960, the assassination of the first prime minister Patrice Lumumba six months later and the further consolidation of the counterrevolution in the years that follow.

The neocolonial project may have continued till the fall of the Berlin Wall in 1989, but already in 1965 the editorial staff of *Europe Magazine* had a clear view of what the future would look like and who would dominate the continent from a geopolitical perspective: 'Africa will be Chinese!'

The above text along with a "story board" composed of approx. 200 copies of Europe Magazine constitutes Sven Augustijnen's work Imbéciles de tous les pays, unissezvous! that was presented in a duo exhibition, with Sammy Baloji, at the Cultuurcentrum Strombeek in Grimbergen (BE) end of last year. This Spring Augustijnen's work will travel to Moderna galerija in Ljubljana where it will be included in the show entitled Southern Constellations: Poetics of the Non-Aligned (7/3 – 31/8/2019)

(advertisement)

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Art Fair 15/02 – 17/02

TINO SEHGAL AT FRIEZE, LOS ANGELES

Paramount Pictures Studios Hollywood, Los Angeles

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Dominique Gonzalez-Foerster's Martian Dreams Ensemble



Dominique Gonzalez-Foerster, Martian Dreams Ensemble, GfZK Leipzig. Photo © Nicholas Knight

Until 17 February 2019, GfZK in Leipzig (DE) is presenting an exhibition by Dominique Gonzalez-Foerster that was conceived for the institution's new building.

Martian Dreams Ensemble transports the visitor to Mars and back via dreams, projections and desires. By means of music as well as using spatial and graphic approaches, the Ensemble plays with the possibilities of the exhibition format. The ensemble comprises the graphic artist Marie Proyart, the musician Julien Perez, the diorama designer Joi Bittle and the architect Martial Galfione. Dominique Gonzalez-Foerster brings them all together – in the exhibition, in the concert and in the space.

If one views the exhibition as the sum of various thoughts and questions, *Martian Dreams Ensemble* is concerned with the following: dreams of people, dreams of Martians and Martian culture, dreams of the future and the past of the planet Mars for us as human beings. As is the case in many of her other works, the artist's interest in Mars is inspired by works of literature. Here she refers explicitly to Ray Bradbury's *The Martian Chronicles* and

The Illustrated Man, or Leigh Brackett's romantic descriptions of Mars. Both are not without criticism of mankind and policies of occupying foreign territory, implying the possibility of destruction and exploitation. The exploration of the world of science fiction has accompanied the work of Dominique Gonzalez-Foerster for almost 20 years. It began in 2001 in Dijon with Cosmodrome and Ouelle architecture pour Mars?. TH.2058 at the Tate Modern in London marked a shift in focus towards dystopias - as did Ballard Garden in Antwerp and Pynchon Park at the MAAT in Lisbon, which allowed human behaviour to be observed under ideal conditions. "The exhibition as a means that unites all parameters - work, title, lighting, sound, audience and time – is central to my artistic work. I have always been more interested in immersive artworks than in autonomous objects." (DGF)

In Fall 2019, a concert featuring Dominique Gonzalez-Foerster and Julien Perez will be held at the Niemeyer Sphere in Leipzig. Two new songs by EXOTOURISME were released by The Vinyl Factory (London) in December 2018, in cooperation with TEXTE ZUR KUNST and the GfZK.

Or the metal grid reveal nothing.

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Fly me to the Moon



David Lamelas, A Study of the Relationships between Inner and Outer Space, 1969, 16mm film, black and white, sound, 20 min. (film still).

David Lamelas' seminal film A Study of the Relationships between Inner and Outer-Space (1969) to be exhibited at the Kunsthaus Zürich and Museum der Moderne in Salzburg.

2019 marks the 50th anniversary of the first Moon landing – an event that, like no other, transformed our relationship with the world and our environment. The view of Earth from space gave rise to a new awareness of the fragility of our existence, and the Blue Planet as 'Spaceship Earth' has come to symbolize life itself. The space race began in 1957 when the Russians launched their Sputnik satellite into orbit, sparking fear and anxiety in Western nations that led to the establishment of NASA in 1958. The USSR upped the ante in 1961, sending Yuri Gagarin, the first astronaut, into space and returning him safely to Earth. This prompted J. F. Kennedy's ambitious announcement of a project to land a man on the Moon before r the decade was out.

The group exhibition Fly me to the Moon. c
The Moon landing 50 years on is a journey through the history of artists' engagement with the Moon, from the Romantic era to the present day. Divided into thematic sections, it focuses on topics such as lunar

topography, moonlit night and the Moon's shadow, ailments associated with the Moon, zero gravity and the Moon as mass media phenomenon.

With around 200 works by Darren Almond, Pawel Althamer, Rene Burri, Johan Christian Dahl, Dubossarsky & Vinogradov, Sylvie Fleury, Liam Gillick, Hannah Höch, Kiki Kogelnik, David Lamelas, Zilla Leutenegger, René Magritte, John Russell, Andrei Sokolov, Andy Warhol and others. In association with the German Aerospace Center (DLR).

Kunsthaus Zürich 05/04 – 30/06/19; Museum der Moderne, Salzburg 20/07 – 03/11/19.



Silence's Wearing Thin Here

Mario Garcia Torres' core tracks produced for his Silence's Wearing Thin Here piece is now available through @spotify @amazonmusic and @applemusic. Garcia Torres has produced several music projects, mainly collaboratively with musicians and that most of the times are used in his audio-visual art works. Silence's Wearing Thin Here is a larger sound installation made with a wide selection of fragments of sounds, music and spoken word used before by the artist in a large list of multimedia works developed through the last 15 years of his career. Materia Ser was first invented by the artist, to be sang a capella (the original soon to be released) but later translated to actual music (The Strings Version) by @ranaveah, as well as Silence's Wearing Thin Here. The orchestration for strings for both tracks in the record were done by @iduartel and @michaelaremasiova. #silenceswearingthinhere, the larger sound installation can be experienced as a whole at #illusionbroughtmehere at the @ walkerartcenter until February 17th, and will be installed @wiels brussels on the occasion of his show starting May 17th.

Mario Garcia Torres' new soundtrack at Witte de With

ROTTERDAM, JAN. 17—"I would prefer not to," is a famed and much repeated line in Herman Melville's *Bartleby*, *the Scrivener: A Story of Wall Street* (1853). Bartleby is the character of this fiction piece, first published in two-parts and later compiled as a single story. As an office desk worker who had worked in the dead letter office, which administers undeliverable mail, Bartleby sees no way out of the system. Dropping out of a system—for example, the one of the so-called art world—has

been a recurring move for many who have little to no expectations of, or common beliefs in, a normative, and especially urban, environment.

An exhibition with an audio script by Sarah Demeuse and Wendy Tronrud, as well as a soundtrack by Mario Garcia Torres in collaboration with Sol Oosel at Witte de With in Rotterdam (27/01 – 05/05/2019) explores various cases of dropping out. In a deserted gallery environment, illustrated through the color scales of dawn, morning, high noon, twilight, and night, two sound pieces are available. On the one hand, an audio-script is accessed through wireless headphones; on the other, a music soundtrack is featured as the exhibition's lyrical ambience. The exhibition is considered an emotional cartography of dropping out.

Demeuse and Tronrud's script asks what force fields-economic, gender, race, institutional, geographic—determine whether someone is seen as a "real" dropout. How and when do narratives about the dropout evoke romantic or pathological frameworks? What does the dropout become symptomatic of and what can we learn from the "dropout" in terms of our own models of productivity and living? Garcia Torres, who collaborates with the musician Oosel, has conducted significant artistic research for over a decade on visual artists and musicians who have retreated from the mainstream or left an urban context. For this exhibition, he is invited to focus on artists who have left or who have worked from the margins, especially in the desert.

Participants: Grace Ellen Barkey, Sarah Demeuse, Mario Garcia Torres, Andrea Éva Győri, Sol Oosel, Johanna Tengan, Wendy Tronrud. Curators: Sarah Demeuse, Mario Garcia Torres, Sofía Hernández Chong Cuy, Samuel Saelemakers, Wendy Tronrud.

Witte de With, Rotterdam 27/01 – 05/05/19



Jean-Claude Carrière Interview (excerpt) by Pierre Bismuth about Carrière's work with Buñuel (1963 – 1981)

PARIS, SEP. 16, 2017

Pierre Bismuth: At what point did you first start to take an interest in cinema?

Jean-Claude Carrière: Very early. I was going to a religious school in the Midi at the age of 12 or 13, and there was a film show every Sunday. But during the war we had no access to American films, only French and German. It was at this college that I first saw Fritz Lang's *Metropolis*, and it left me emotionally stunned.

Then, when I finally got to Paris at the age of 13 and a half, right at the end of the war, the first thing I did was to go to the cinema to see all the American films that had been produced in the last 7 or 8 years. And one of the first was Chaplin's *The Great Dictator*. It came out in Paris in April 1945, before the end of the war. And to see the film, at the Gaumont Palace, which was the biggest film theatre in the world back then, with 6000 spectators, standing, shouting, applauding... it wasn't just a sense of marvel at the beauty of the film, but a sense of victory.

PB: I have to admit that I was never a great fan of Chaplin and particularly not of *The* Great Dictator, but I changed my mind a little recently when I realised that Chaplin had wanted to shoot the film as early as 1938. This was apparently to the despair of Roosevelt, who was still hoping to maintain good economic relations with Germany and still wanted to negotiate with Hitler, and so he was worried about Chaplin's film making Hitler angry. It was also a moment when a great number of Americans failed to see Nazism as much of a problem and I even think that the American Nazi Party was quite popular at the time. Chaplin then went on to produce the film in 1940, in his own studios, at a time when he was under pressure from all sides to abandon the film.

JCC: Absolutely, and the film is brilliant. The idea of the dictator having a little Jewish hairdresser as a lookalike was an idea that anyone would have dreamed of having. And Buñuel actually also worked as a gagman on the *Dictator*. He knew Chaplin well. He told me that when he got to Los Angeles, he was invited to dinner by some Spanish friends and he saw a man whose hair was going white, at the end of the table, with a face that seemed vaguely familiar. and he wondered, where have I seen this guy before? It was Chaplin, but without his moustache. They saw each other a lot after that and they got on really well. Even if you don't love Chaplin so much, he is still the "King". No one can deny that he's a great actor, and he invented things in the field of mime that are his and his alone. So far as his directing is concerned, it's also beyond reproach. If you study his directing, there is nothing to add.

PB: Do you study other people's films a lot?

JCC: Yes, of course. When I met Pierre Étaix, he didn't know Buster Keaton, whom I adored, and I took him to see Keaton's films, including *The Navigator*, at the Cinémathèque Française, and by the time he came out, he was of course spellbound. Some years later, when we had started to produce films ourselves, Keaton came to Paris, and Pierre and I were charged with guiding him around Paris for three days, which was unforgettable.

PB: And your first film projects were the ones with Pierre Étaix?

JCC: Yes, the very first ones. Two short films, *Rupture* and *Happy Birthday* both in 1961

PB: But hadn't you already worked with Tati?

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JCC: No. I did two books with Tati, two novelizations of Monsieur Hulot's Holiday and Mon Oncle, but no film.

PB: But nevertheless, it was with Tati that you first came into contact with a script?

JCC: Yes, absolutely, and I can tell you exactly how it happened. I was taken on by Tati after successfully passing a short initial writing test for the novelisation of Monsieur Hulot's Holiday, and then Tati asked me what I knew about the cinema. I told him that I went to the Cinémathèque three times a week, and that I knew all his films... He interrupted me and said: "No, no, I mean do you know how a film is made?" Having only just finished my studies, I knew absolutely nothing and then he called his editor, Suzanne Baron - known as the Baroness - and he told her: "Suzanne take this young man and show him what cinema is". And so I found myself behind an editing table with the first reel of Monsieur Hulot's Holiday and the script laid out on the table, and she said: "Voilà! The only problem with cinema is how to transfer it from paper to film."

PB: But in this case, the work you had to do was the opposite, making a novel out of the script, no?

JCC: Yes, it's the opposite of what I would go on to do so often in my life, that is, to set out from a novel and arrive at a script. But whatever, I suddenly found myself in this editing room for 15 days comparing the film with the script, with the aim of going on to produce a literary work. It is really there that I got to learn about cinema. And sometimes I didn't understand why there were things written in the script that I couldn't see in the film, and Suzanne would explain why it hadn't been possible to shoot certain things.

After that I did my military service for nearly two and a half years and Étaix and I continued to exchange ideas for gags and films. We only started to make films with Pierre Étaix on my return, when I was 30 and Pierre was 32. Today people start to work at the age of 23, but you need to remember that our generation didn't start to work till we were thirty. I had a long period of study - at the Normal Sup [École Normale Supérieure] - and then did 29 and a half months of military service, half of which was in Algeria. In short, you'd end up more or less exhausted by the time your life was getting started.

PB: How did you produce the first two short films with Étaix?

JCC: In 1961, Pierre Étaix, who had by then been Tati's assistant for four years, had conceived of a number for the Jour de fête show at Olympia, and we developed it together in a cabaret on the Left Bank. After the show at Olympia, a producer, Paul Claudon, asked Pierre Étaix if we had any subjects for short films in the spirit of his routine. We had four of them, and we shot two that year, Rupture, which came out the same year, and the second, Happy Birthday, which came out in 1962 and won the Oscar for best short film. And to let you know just how innocent I still was back then, I arrived at the home of the producer, who was ec- JCC: That's right, and Silberman immestatic at winning the Oscar, and I asked, "What's an Oscar?" Eventually, that same year, Claudon, who initially only wanted to do the two short films with us, proposed shooting a full-length film together, Le Soupirant [The Suitor], which was awarded the Prix Deluc and was a national success, and with that we were off and running.

PB: So how did you go on to meet Serge Silberman, the man who would become Luis Buñuel's producer on 6 films between 1964 and 1977.

JCC: After making Le Soupirant, I had no money left. Here it should be said that Claudon was a very honest producer, and given that he was not able to pay us for working on Le Soupirant, he gave us a percentage of its takings, which allowed the two of us to survive for about two years. During this period, I was spotted by a woman called Micheline Rozan, who was Jeanne Moreau's agent at the time. Micheline called me one day to invite me for dinner and I found myself sitting at a table with Jeanne Moreau, Peter Brook, Orson Welles, and Maurice Béjart, just like that. Anyway, needless to say, I was very impressed. From that point on. Micheline took an interest in me; she became my agent and she introduced me to Silberman, who was looking for a French co-screenwriter with a good knowledge of the French provinces to write an adaptation of Octave Mirbeau's Diary of a Chambermaid for Luis Buñuel, a film in which Jeanne Moreau was also due to act.

PB: We may need to clarify exactly who Micheline Rozan was, because she seems to be an important personality with a unique background. From a Jewish family, she was arrested by the Gestapo in 1943. Her father was deported and died in Auschwitz, but she was saved and at the end of the war she

took care of cultural activities for an aid organization for foreign students. There she met Jean Vilar with whom she went on to work for 5 years. During this period she met many people and became close to the likes of Albert Camus and Peter Brook, before finally becoming an agent. She went on to launch the career of Jean-Paul Belmondo, for example, and took care of Jeanne Moreau, María Casares and Annie Girardot, among others. In '63, she also became a producer and produced a TV movie with Orson Welles, The Immortal Story, with Jeanne Moreau and presumably this is the period when you met her. It must also have been in '63 that you met Luis Buñuel?

diately sent me to Cannes in May 1963 to meet Luis Buñuel. So I had done verv little at the time, with the best-known project being Le Soupirant. I had just written the text for a documentary based on the work of the French biologist, Jean Rostand (the son of Edmond Rostand), Bestiaire d'amour [Bestiary of Love], which was about the sexual life of animals, and which was published in 1965. Buñuel was interested in the fact that I had worked on this film, because he had a background in entomology. The life of insects had always fascinated him, and he was able to quote the names of all the insects in Latin. The other thing that interested him was the fact that the feature film and the two short films I did with Étaix were in the tradition of American Burlesque. That's something he really loved and we also shouldn't forget that there's a picture of Buster Keaton in the first issue of The Surrealist Revolution.

PB: It seems to me that The Diary of a Chambermaid is a Buñuel film that still belongs, in part, to his Mexican period. Whose decision was it to film Mirbeau's book? Was it Buñuel's idea?

JCC: It was Silberman who proposed The Journal of a Chambermaid, but Buñuel knew Mirbeau well. One thing needs to be understood: Luis was born in 1900 and he was always very fond of the French writers of the late nineteenth century - Pierre Louÿs, Joris-Karl Huysmans and Octave Mirbeau - who left a big mark on his adolescence and his youth. That's one of the reasons why he chose to adapt Mirbeau and later Pierre Louÿs, and we even worked on an adaptation of Huysmans' Là-bas [Down Therel, which he was unable to shoot because he was sick. So these three authors. all banned at the time in Spain, followed him all through his life.

(Translation: Duncan Brown)

Jean-Claude Carrière (°1931) is a French novelist, screenwriter, actor, and Academy Award honorée. He was an alumnus of the École normale supérieure de Saint-Cloud and was president of La Fémis, the French state film school. Carrière was a frequent collaborator with Luis Buñuel on the screenplays of Buñuel's late French films.

Pierre Bismuth (°1963) cowrote the story for Eternal Sunshine of the Spotless Mind (2004), for which he won an Academy Award for Best Original Screenplay in 2005 alongside Michel Gondry and Charlie Kaufman. Bismuth made his directorial debut with the 2016 feature film Where is Rocky II?.

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- the painting is hung on the gallery wall. - as the gallery opens, the carrier takes the painting off the wall and walks it through the city. - as the night approaches, the carrier brings it back to the gallery; he hangs it on the wall and covers - the same action is repeated the next day. Walking a Painting, Los Angeles, USA 2002

Francis Alÿs Walking a Painting, Los Angeles, USA 2002. The idea depicted in this text-based work connects to the central in Alvs' practice activity of walking. The specific act of walking a painting appears in documentation of an action realised by the artist in the early 2000s as well as in paintings representing a figure carrying a frame. Walking a Painting is included in the series Le temps du sommeil (1995-ongoing) consisting of 111 paintings created and altered over the course of two decades and of text pieces being in dialogue with them, which are describing ideas, interventions and actions. Image source: Francis Alÿs, Le temps du sommeil, Secession, Vienna 2016.

Agenda

Francis Alÿs

I am you, you are too, Walker Art Centre, Minneapolis (US), 07/09 - 19/01; Subcontracted Nations, A.M. Oattan Foundation, Ramallah (PSE), 28/06 – 01/03; Children's Games, Kanal - Centre Pompidou, Brussels, 11/09 - 10/06 (solo); Other Walks, Other Lines, San Jose Museum of Art, San Jose (CA), 02/11 - 10/03; La Dépense, Rockbund Art Museum, Shanghai (CHN), 09/11 – 24/02 (solo); Proregress, Shanghai Biennial, Shanghai (CN), 10/11 – 10/03; *The* Street. Where the World is Made, MAXXI, Rome, 07/12 – 28/04; God Made My Face: A Collective Portrait of James Baldwin, David Zwirner Gallery, New York (US), 10/01 – 16/02; *A Day's Work*, Raum Schroth im Museum Wilhelm Morgner, Soest (DE), 26/01 – 14/04; You Got to Burn to Shine, Galleria Nazionale d'Arte Moderna e Contemporanea, Rome, 04/02 – 07/04; Collection (1). S.M.A.K., Museum of Contemporary Art. Ghent (BE), 16/03 – 29/09: ElDorado, lille3000, Lille (FR), 27/04 – 01/12; Creatures: When Species Meet, Contemporary Arts Center, Ĉincinnati (US), 03/05 –

18/08; The Tangible Trace, TarraWarra Museum of Art. Victoria (AU), 08/06 – 01/09

Sven Augustijnen

Spectres, Tenk, Lussas (FR), 03/05/18 -03/05/20 (screening online); Artefact, STUK, Leuven (BE), 22/02 - 10/03; Southern Constellations: Poetics of the Non-Aligned, Moderna galerija, Ljubljana, 07/03 -31/08; The Collection (1), S.M.A.K., Museum of Contemporary Art, Ghent (BE), 16/03 – 29/09; Spectres, The Slovenian Cinematheque, Ljubljana, 18/04 (screening)

Pierre Bismuth

Bandes à part, Musée régional d'art contemporain, Sérignan (FR), 23/06 – 02/06; Beyond Borders, Boghossian Foundation, Villa Empain, Brussels, 06/09 – 24/02

stanley brouwn

Manon de Boer

one, two, many, KANAL - Centre Pompidou, Brussels, 22/01 - 22/05 (solo); Side Affects. Ota Fine Arts, Singapore, 01/03 –

18/04; entre, hacia, hasta, para, por, según, sin., EACC, Valencia (ES), 08/03 – 09/06

Rineke Dijkstra

To See Time Go By, Galeria Fonte, Inhotim Institute, Brumadinho (BR), 06/09/18 – 20/08/20; The Moment is Eternity, me Collectors Room / Stiftung Olbricht, Berlin, 26/09 – 01/04; Picasso - A Period of Conflict, Carré d'Art, Musée d'art contemporain, Nîmes (FR), 25/10 – 03/03, Rineke Dijkstra, Jan Mot, Brussels, 25/04 – 01/06 (solo)

Mario Garcia Torres

To See Time Go By, Galeria Fonte, Inhotim Institute, Brumadinho (BR), 01/09/18 -20/08/20; Mario Garcia Torres: Illusion Brought Me Here, Walker Art Centre, Minneapolis (US), 25/10 - 17/02 (solo); Et le désert avance, les collections du musée des beaux-arts et d'archéologie à contretemps, Musée des beaux-arts et d'archéologie, Besançon (FR), 16/11 - 23/09; An exhibition with an audio script by Sarah Demeuse and Wendy Tronrud, as well as a soundtrack by Mario García Torres in collaboration with Sol Oosel, Witte de With, Rotterdam (NL), 27/01 - 05/05; Portadores de Sentido-Arte contemporaneo en la Collection Patricia Phelps de Cisneros. Museo Amparo, Puebla (MX), 09/02; Mario Garcia Torres, Taka Ishii, Tokyo (JP), 23/02 - 16/03 (solo); Teixeira de Freitas Collection, Santander Sala de Arte, Madrid, 25/02 - 09/06; Illusion Brought Me Here, Wiels, Brussels, 17/05 – 18/08 (solo)

Dominique Gonzalez-Foerster

Martian Dreams Ensemble, GFZK, Leipzig (DE), 12/10 – 17/02 (solo)

Douglas Gordon

I to Eye, Israel Museum, Jerusalem, 27/06 – 10/06; How to See [What Isn't There], Langen Foundation, Neuss (DE), 09/09 – 17/03; Elisabeth Frink: Humans and Other Animals, Sainsbury Centrefor VisualArts, Norwich (UK), 13/10 – 24/02; Bauhaus und die Fotografie: Zum Neuen Sehen in der Gegenwartskunst, NRW Forum, Düsseldorf (DE), 07/12 – 10/03

Joachim Koester

ECSTASY, Kunstmuseum Stuttgart, Stuttgart (DE), 29/09 – 24/02; Patterns, Shimmers, Scenes, Statens Museum for Kunst, Copenhagen, 10/10 – 03/02 (solo); Wilderness, Schirn Kunsthalle, Frankfurt (DE), 01/11 – 03/02; Camera Austria, Museum der Moderne, Salzburg (AT), 24/11 – 04/03

David Lamelas

Lamelas, Irwin, Kusama: Regarding Perception, Galeria Lago, Instituto Inhotim, Bru-

madinho (BR), 06/09 – 20/08; On Kawara, David Lamelas, Jan Mot, Brussels, 07/03 – 20/04; Moon Landing. The View from the Moon 50 Years later, Kunsthaus Zürich (CH), 05/04 – 30/06; Fly me to the Moon. 50 Jahre Mondlandung, Museum der Moderne, Salzburg (AT), 20/07 – 03/11

Sharon Lockhart

A Journey That Wasn't, The Broad, Los Angeles (US), 30/06 – 01/02; Stillleben in der Fotografie der Gegenwart, Kunst Haus Wien, Vienna (AT), 13/09 – 17/02; Signal or Noise: The Photographic II, S.M.A.K., Museum of Contemporary Art, Ghent (BE), 09/11 – 17/02; Framing Time, Denk Gallery, Los Angeles (US), 12/01 – 09/02; Movements and Variations, neugerriemschneider gallery, Berlin, 26/01–02/03 (solo); Rudzienko, Contemporary Art Centre, Vilnius (LT), 08/02 – 01/04 (solo); Rudzienko and Podwórka, RedCat theatre, Los Angeles (US), 04/03 (screening)

Tino Sehgal

This Variation, Stedelijk Museum, Amsterdam (NL), 04/02 – 03/03 (solo); This is competition, Frieze Projects, Los Angeles (US), 15/02 – 17/02

Philippe Thomas

[SIC]. Works from the CAPC Collection, CAPC musée d'art contemporain, Bordeaux (FR), 13/10 – 27/10; Uniques. Carnet écrits, dessinés, inimprimés, Fondation Martin Bodmer, Genève (CH), 20/10 – 25/08

Tris Vonna-Michell

Chopin, International Film Festival Rotterdam, Rotterdam (NL), 23/01 – 03/02 (screening); VIDEONALE. 17 – Festival for Video and Time-Based Arts, Kunstmuseum Bonn (DE), 21/02 – 14/04

Ian Wilson

Bandes à part, Le Musée régional d'art contemporain, Sérignan(FR), 23/06–02/06; Ian Wilson, Jan Mot, Brussels, 26/01–02/03 (solo)

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Publisher Jan Mot, Brussels
Concept Design
Maureen Mooren & Daniël van der Velden
Graphic Design
Maureen Mooren, Amsterdam
Printing Cultura. Wetteren

In Brief

Pierre Bismuth's works Where is Rocky II? (Trailer) (2014) and Where is Rocky II? Teaser (featuring special guest Lawrence Weiner) (2015) were acquired by the Nouveau Musée National de Monaco.

The Walker Art Center in Minneapolis added to its collection **Mario Garcia Torres'** slide projection *What Happens in Halifax Stays in Halifax (In 36 Slides)* (2004 – 2006) and the new installation *Goodbye, Goodbye* (2018).

On the occasion of Frieze Los Angeles in February Jan Mot, along with Marian Goodman and Esther Schipper will present *This is competition* (2004) by **Tino Sehgal**. The work will be shown as part of Frieze Projects. The gallery presented *This is competition* for the first time in Art Basel Statements in 2004, back then together with Johnen Galerie.

(advertisement)

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Exhibition 07/03 – 20/04

ON KAWARA DAVID LAMELAS

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

(advertisement)

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