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Jaargang 24 No. 122

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(advertisement)

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Online Project
19/04–27/06

DAVID LAMELAS TIME

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

(advertisement)

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Exhibition
05/06–11/07

ANDREA BÜTTNER KARMEL DACHAU

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



Andrea Büttner, *Karmel Dachau*, 2019, video, color, sound, 32 min. 25 sec. (film still) © Andrea Büttner – VG Bild-Kunst, Bonn 2019.

BRUSSELS, MAY 18 – **Andrea Büttner** has worked extensively on shame and religion. Within her oeuvre, she has dedicated a number of works to female religious orders. In her video *Karmel Dachau* (2019) the artist explores her preoccupation with the Carmelite convent *Heilig Blut*, located adjacent to the Dachau Concentration Camp Memorial. The convent was founded on this disturbing site in November 1964. The windows of the sisters' rooms face the former concentration camp. As a contemplative community, the Carmelites see prayer as their main calling.

Büttner's own family comes from a nearby village Ampermoching. Since her childhood, the monastery has been for the artist a place of religion, beauty and increasing astonishment: a Catholic convent located where ten thousands of people were humiliated and murdered. Among the victims were Catholic priests and this was one of the reasons for establishing the monastery with a view of the former camp. Despite the victimization of the Catholic priests, the pressing question of the Church's responsibilities and failures under the Nazi regime still remains.

The site on which the convent stands had been developed circa 1937/38 by the concentration camp commander Hans Loritz as a “game park,” with an artificial pond, a hunting lodge, and several animal enclosures. Starting in 1940, the SS had begun to deport clergy from the different concentration camps to Dachau. As a result, over 2,700 members of the clergy were among the more than 200,000 inmates at Dachau. One of them was the Catholic theologian and priest Johannes Neuhäusler who was held as a “special prisoner.” After his liberation, Neuhäusler campaigned for the construction of the Carmel. At the same time he was involved with “Silent Help,” an organization that enabled former Nazi criminals to escape overseas. The architect of the monastery was Josef Wiedemann, a former member of the SS, who had been denazified by the Allies as a “follower.”

In *Karmel Dachau*, Andrea Büttner seeks a dialog with the nuns and addresses the relationship between remembrance and suppression, religion and violence, and between culture and crime.

(advertisement)

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Art Fair
17/06–26/06

JAN MOT AT ART BASEL ONLINE VIEWING ROOMS

www.artbasel.com

It brings us back here in both a alle a both
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The Austrian novelist describes her experi- Angolas billboard together with the text
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BRUSSELS, APR. 19 – David Lamelas' iconic *Time (Performance)* took a new turn, fifty years after it was conceived, gathering people around the world in a shared experience of time. In the period of social confinement this new work *Time (2020)* united people through the channel of the internet. The performance, including guests invited by the artist and produced by Jan Mot, Brussels, was premiered on April 19th, 2020 at 5 pm (CEST) via live public stream on youtube (see image). The recording can be viewed online (via www.janmot.com, current exhibitions). A new iteration of the performance will be organised during Art Basel online viewing rooms in June.



Her Voice

A conversation with Manon de Boer

BRUSSELS, MAR. 9

Julia Wielgus: Your new work *For C.A. (Her Voice)* (2020), which is an homage to Chantal Akerman, consists of two circles made from two pieces of 16mm film, 1.5 seconds in length and spliced into a loop, each of them with one filmed word: “her” and “voice”. It’s the second time after the work *Suspension* (2018) that you use filmed words and present film as sculpture rather than traditionally projecting it. Maybe this is where we could start. How would you describe these works: as sculpture, object or film?

Manon de Boer: It’s sculpture because I use 16mm film as material. What I like a lot about 16mm film is that it has the indication of time, you have 24 images per second when you project it. So they are film and sculpture for me; time and space.

JW: How has the idea for this new type of work within your practice developed?

MdB: I was thinking of making a work with 16mm film as materialised time for a while. When I was speaking with Andrea about our exhibition [“Andrea Büttner, Manon de Boer,” Jan Mot, Brussels, 07/12/18–19/01/19], we talked amongst other things about obsolete media, like 16mm film and woodcut that we work with, and that we both have a lot of faith in them as material. From this conversation came the idea of *Suspension*. I was trying it out; I wrote “faith” with ink on paper, I filmed this word and then cut the developed film in pieces of 1, 2 and 3 seconds which I then looped so that they formed circles. The idea of faith is also important to me in relation to film and theatre and the suspension of disbelief.

Later Pascale Cassagnau asked me for a contribution to a book about Chantal Akerman. First I was thinking of writing a text. I admire Chantal Akerman for how she uses time in her films, she really takes time to show gestures, movement, space. But in a way that is even more important to me is her voice, especially the voice-over in *News from Home* (1977). It was one of the first films by Akerman that I saw when I was 17–18 years old. At the time I went a lot to the Filmhuis in The Hague. They had a big retrospective of Chantal Akerman’s work

and it really impressed me. In that period I also started looking at films from the 60s and 70s: Godard, Jean Rouch... Many of these films have a male voice-over that is very imposing, like they are going to teach you something. It’s only much later that I became conscious of this. In *News from Home*, Chantal Akerman is just reading letters from her mother out loud and the voice occupies another space in relation to the image. I thought that if I make an homage to Chantal Akerman it’s about her voice. I was playing with it and came up with these two circles that together form an infinity sign, Chantal Akerman’s voice forever.

JW: Even if these recent works seem very different from your films, they remain looped film, there is the aspect of repetition and time/duration, voice and space, (female) portrait that have been recurrent in your work. How do you place them within your oeuvre?

MdB: *For C.A. (Her Voice)* relates especially to the idea of portrait. Similar to *The Untroubled Mind* (2013–2016), for which I filmed constructions of my son without him being visible. In both cases I wanted to represent a person by making an image with something else, so I was looking at the potential of that other material.

JW: In *For C.A. (Her Voice)* you picture the voice.

MdB: Yes, for me the voice is a physical part of the body and space and to make an image with 16mm film in language but also in time is a way of giving it a space, of materialising it.

JW: In the exhibition at the gallery [“Manon de Boer – Chantal Akerman”, Spring 2020], *For C.A. (Her Voice)* is presented along with *A Family in Brussels* (1998), a monologue by Akerman recorded at the Dia in New York in 2001. How did you select this very work of hers?

MdB: When I was making *For C.A. (Her Voice)* I had a conversation with Jan (Mot) about this new work, about Chantal Akerman and her voice. It was he who came up with *A Family in Brussels* and I liked that idea. In this work Akerman is much older

than in *News from Home* and her voice is very different but still very beautiful. You can feel a lot of lived life in it. I also very much like her accent when she speaks English. In this work she is talking mostly from the point of view of her mother who was part of the diaspora. I don’t know if her mother had an accent in French but it’s this displacement of the voice, the vulnerability of the voice speaking another language that greatly interested me. And there is also so much love and beauty in the whole story.

JW: What you say makes me think of this quote by Chantal Akerman: “Il n’y a rien à dire disait ma mère et c’est sur ce rien que je travaille” (“My mother would say that there is nothing to say and it’s on this nothing that I work”).

MdB: Indeed, it’s so much what her films are about!

JW: In how far do you see *For C.A. (Her Voice)* as a work about female voice in a broader sense?

MdB: As I mentioned with regard to the films from the 60s I saw when I was young, there was a lack of female voice-overs in classic cinema because the all-knowing narrator was mostly a male voice. Female voice was connected to the body of the actress. In *The Acoustic Mirror* (1988) that I read a few years ago, Kaja Silverman talks a lot about how female filmmakers started using the female voice-over. She places it as a feminist, political gesture. I am not sure if people back then, like Marguerite Duras or Chantal Akerman saw it that way. I think it was just natural for them to use their voice and the voice of their actresses as voice-over. That’s in any case how I experienced it first. It was later when reading and comparing with older films, where the aspect of all-knowing is very present in the male voice-over, that this political dimension appeared to me. Looking at those films by female filmmakers felt liberating and gave me unconsciously the freedom to use (female) voice-over just as a voice telling a story.

The conversation was conducted on the occasion of the exhibition Chantal Akerman – Manon de Boer at the gallery (13/3–30/05).

The exhibition as a landscape

By
Dessislava Dimova

1.
Our societies are obsessed with counting and enumerating ever-larger quantities of things. In some cultures, it appears, people have rarely used words for numbers of more than two or three, which is the number of things one could grasp in one sweep of the eye without engaging the brain in a procedure of counting and adding up. A regular enumerating sequence in such cultures then went like this: one, two, many.

Mathematics and philosophy offer multiple ways to think of ones and twos. Going from one to two is a quantitative leap, a meeting of equals or a disappearance of the parts in the name of something bigger. Does the one remain itself in a two? Mathematics grants its stable equation – nothing spills outside, it goes from one to the other, one way or another, the one finding its identity at each end.

An exhibition by two artists is supposed to do exactly this. Each one should keep their identity, yet the two together should offer something more. At best it is a kind of accumulation – an added value, a surplus meaning. Yet value is precisely what suffers in artistic collaborations, as it is based on the myth of individual creation. An artist's genius is exemplary; it reflects what is collective in the individual mind yet it can do so only when it ventures outside of what is agreed upon collectively.

The exhibition of **Manon de Boer** and **Andrea Büttner** at Jan Mot (07/12/18–19/01/19) was neither a collaboration (a disappearance of the one in a two) nor a group show, where the one keeps its identity yet the product is something bigger than its parts (a sort of “one plus one equals three”). It appeared as an exercise in less and more, spilling over and retreating, neither lack, nor gain. It was a silent conversation, in which each word left space for another, a one plus one that reached closer and closer to zero, a stepping out of oneself.

2.
“Sois Tranquille” – “Be Calm”, sounds both like a threat and an inner reminder. The pastel colored surface of the print is gently divided into two, some sort of a tennis court of lilac and green: Sois/Tranquille. Calm

is probably the most important of all be-s, the condition for being a subject contained in itself. Here “calm” stares at “be” from the other side of the plane. Their separation risks the balance of the universe, threatening to spill the be-ing over, from one side to the other, to the outside. Whatever we choose to be the opposite of “calm”, would mean the annihilation of “be”. Both have to be contained in the two of one, you can't be yourself without keeping calm, calm is what keeps you being you. Loosing your calm is going out of yourself. Yet, if calm can be possessed it must go. If being calm means being in possession of oneself, then the self should go too. (Andrea Büttner, *Sois Tranquille*, 2015, woodcut on paper, 143 × 212 cm)

3.
Poverty is usually defined in the negative, as lack – inflicted or voluntary. It is a process of extraction – many, less, two, one. The poverty of the self, required for the unity with God, is often expressed by the separation with earthly possessions. Poverty is the almost-death of the self. To have nothing is to have no rights, to be practically outside of the law and finally, to be no one (which is why today in the West it is more and more difficult to exist as genuinely poor). However poverty is only a step towards, but not a complete annihilation of the self. The self remains, necessary as both a barer of and witness to this lack. Giorgio Agamben for instance proposes to see poverty as a condition, which allows us to enter in a different relationship to the world – a relationship with what is impossible to appropriate, that is the world and life itself. Once the weight of possessions is stripped bare, the relationship to the world outside of us changes radically – we can use it without possessing it. Poverty stands to remind us of the possibility of free use of the world around us.

But what to do with oneself? What if this tranquil and collected self is one possession too many on the way to becoming one with the world?

4.
*He seems to me equal to gods that man
whoever he is who opposite you
sits and listens close
to your sweet speaking*

*and lovely laughing – oh it
puts the heart in my chest on wings*

*for when I look at you, even a moment, no
speaking
is left in me*

*no: tongue breaks and thin
fire is racing under skin
and in eyes no sight and drumming
fills ears*

*And cold sweat holds me and shaking
grips me all, greener than grass
I am and dead – or almost
I seem to me.*

*But all is to be dared, because even a person
of poverty*

Sappho, Fragment 31, Anne Carson, *If Not, Winter: Fragments of Sappho*, 2003

5.
Fragment 31 is the longest and probably most famous of Sappho's fragments. It depicts the poet witnessing a scene, where the object of her love is in close conversation with someone else. The scene is rather static, so Sappho describes it as she probably would describe a landscape. We could almost see a mountain and hear the rippling of a pond. Only the feelings (Jealousy? Desire? Both?) the poet is overcome with, are far from contemplation or even from the experience of the sublime one would have facing nature. Sappho is definitely not in possession of herself. She is not a subject experiencing herself in the face of nature. Her already shadow-self of a hidden observer, scatters even further to become a landscape itself. The narrator's body dissolves into a movement of earth, ocean and grass (“heart flutters”, “fire runs under skin”, “buzzing ears”, “greener than grass”). Sappho is twice removed from herself, twice out of her self. Once it is in the distance from her beloved, whom she can only observe without communication. The self in love is already de-possessed; it is abandoned into the other and cannot be returned back by the reciprocity of mutual love. The second time, it is by losing her calm. She becomes something other than herself – a landscape against which the conversation between the two protagonists is played out. “I seem nearly to have died”. And isn't it precisely what poverty threatens to do to the self? One last earthly step before death, losing everything. The whole fragment 31 describes a fall into absolute poverty. The poem starts with the one who



Andrea Büttner, Manon de Boer, installation view at Jan Mot, Brussels (07/12/18–19/01/19). Photo: Philippe De Gobert.

seemed to have everything – “he seems equal to the gods that man”, and ends with the one who seemed to have lost everything, a gradual erasure of the self.

The end of Sappho’s 31st fragment has not reached us and the last sentence ends in such a confusing way that it is often omitted in publications. The line promises a twist of fate but then breaks off: “But all is to be dared – as translated by poet and scholar Anne Carson – because even a person of poverty...” We don’t know anything more about Sappho’s script for this turn of fortune, a way out of the impasse, and probably a way back to the narrator’s self. However this short line contains yet another confusion. The Greek “pan tolmaton” could be translated alternatively with the exact opposite – the passive “all is to be endured.” Carson chooses the potentiality of “dare”, an active stance, a heroic leap out of oneself into the absolute poverty of self-abandonment in love. But that leap also requires endurance. Endurance to turn into grass and wind and earth, and still only “almost” die, and then the endurance to probably go back to oneself and live with this death. Getting out of

oneself should be both dared and endured. It is a dance between the potentiality and the dead-end, but also between the feminine and the masculine energy in the poem.

6. A leap of faith can only be made from a condition of poverty – “blessed are the poor in spirit”. Faith is not a result of a surplus of any kind, a leap of faith is simply a jump from one void to another.

Three circles, unassuming perfect forms, made of developed 16 mm film are hanging as if laundry left to dry on a sunny day. The word “Faith” is repeated on each frame, looped in a literal, material circle, leading back to itself.

It requires both daring and endurance for a leap without interruption that is going round in circles. The other world, some say, is the same as ours, only slightly different, and finding this minute difference is the real leap. Is repetition the answer – the accumulation of faith, the one plus one, which should bring the quantum difference from one circle to another, from

one state of poverty to the other, where the absolute poverty is also the ultimate richness? (Manon de Boer, *Suspension*, 2018, 16 mm film, black & white (1 sec., 2 sec. and 3 sec.)

The key seems to be given just next to the circles, with a woodcut print of the word “film” in mirror image. It brings us back to the film itself and its transparency. Film/transparency allows the word to be itself and its opposite, the world we know and the one it only mirrors. The film loop is both a dead end and an access to a whole different wor(l)d. (Andrea Büttner, *Film*, 2018, woodcut on paper, 80 × 118 cm)

7. Pictures of small objects on a floor, improvised installations that seem to have been put there only to attract attention to their surroundings. The objects seem perfectly aware of their background, in fact contingent to it; they are the background. Floor, walls and things come together in a landscape of combinations and relations. The images are film stills (from Manon de Boer’s film *The Untroubled Mind*, 2016,



7'45"), which show the leftovers of the artist's child playing around the house with various objects. The untroubled mind does not seek to appropriate the world, it gives back to it what is already there.

Across the exhibition room, as if in response to the images of these unassuming interventions, is a bigger yet probably similar one – an object, an improvised bench of wooden board placed on top of plastic boxes, with the affirmative "JA" on its soft back. Its presence in the space aspires to domination, however in itself the bench is just a tool for contemplation, a framing device, a confirmation of landscape, of what's outside of oneself. The "Ja" then does not necessarily affirm the presence of an I, a subject, which contemplates, as the bench remains empty and is an object of contemplation itself. "Ja" could possibly affirm the setting as it is – the bench, the landscape and the subject, which is absent. (Andrea Büttner, *Bench*, 2012, backrest, handwoven fabric, wood, plastic crates, bench, 200 × 42 × 4 cm, 45.8 × 200 × 40 cm)

8.

Simone Weil saw the "I" as what stands on the way of the relationship between God and the world. "If only I knew how to disappear there would be a perfect union of love between God and the earth..." The "I" is like the jealous third person in Sappho's poem – it is one too many and has no other chance but to dissolve into the landscape. Once becoming landscape what used to be the self goes back to the world and can enter too in a relationship with God. "Even a person of poverty" as Sappho promised at the end of fragment 31, or exactly a person of poverty then can dare and endure its way back to love.

The being, in a state of landscape, says Agamben, is suspended, and the world which has become perfectly inappropriate, goes beyond both the being and the nothingness. The landscape is a positive state of poverty. It offers the inappropriate as a form of life, from which nothing is to be taken away or added, and in which the human being can finally find home.

A woodcut print of the word "film" in mirror

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and the one in mirrors.

From the Library of Claire Burrus

THOMAS BERNHARD, *Le Neveu de Wittgenstein*, Paris, Gallimard, 1985.

JORGE LUIS BORGES, *Le Livre de sable*, Paris, Le Livre de Poche, 1983.

MIKHAÏL BOULGAKOV, *Le Maître et Marguerite*, Paris, Robert Laffont, 1968.

DINO BUZZATI, *Un amour*, Paris, Robert Laffont, 1964.

ALBERT COHEN, *Belle du seigneur*, Paris Gallimard, 1986.

PIERRE CORNEILLE, *Le Cid*, Paris, Auguste Courbé et Pierre Le Petit, Ex Libris Charles Miguot, 1642.

JULIAN DE AJURIAGUERRA, FRANÇOIS JAEGLI, *Le Poète Henri Michaux et les drogues hallucinogènes dessins de Henri Michaux faits sous l'influence de la mescaline*, Bâle, Sandoz, s.d.

HONORÉ DE BALZAC, *Le Père Goriot*, Paris, Gallimard, 1971.

FIODOR DOSTOÏEVSKI, *Une Femme douce*, Paris, Ombres, 1987.

MARGUERITE DURAS, *L'Amant*, Paris, Minuit, 1984.

WILLIAM FAULKNER, *Lumière d'août*, Paris, Gallimard Folio, 2007.

GUSTAVE FLAUBERT, *La Tentation de Saint Antoine*, Paris, GF Flammarion, 1967.

JULIEN GRACQ, *Le Rivage des Syrtes*, Paris, Librairie José Corti, 1983.

JULIEN GRACQ, *Un balcon en forêt*, Paris, José Corti, 2008.

HERMANN HESSE, *Le Jeu des perles de verre*, Paris, Calmann-Lévy, 1977.

VICTOR HUGO, *L'Homme qui rit*, Tome I et II, Paris, GF Flammarion, 1982.

ALAIN JOUFFROY, *Les Pré-voyants*, Bruxelles, La connaissance, 1974.

TANIZAKI JUNICHIRO, *Eloge de l'ombre*, Paris, Publications Orientalistes de France, 1993.

JAMES LORD, *Où étaient les tableaux*, Paris, Mazarine, 1982.

MALCOM LOWRY, *Au-dessous du volcan*, Paris, Buchet-Chastel, 1976.

JEAN-FRANÇOIS LYOTARD, *Le Différend*, Paris, Les Éditions de Minuit, 1983.

GABRIEL GARCIA MARQUEZ, *L'Amour au temps du choléra*, Paris, Grasset, 1985.

HENRI MICHAUX, *Un Barbare en Asie*, Paris, Gallimard, 1976.

HENRY MILLER, *Virage à 80*, Paris, Stock Chêne, 1973.

HENRY MILLER, *Rimbaud*, Lausanne, Mermod, 1952.

GEORGES PEREC, *La Vie mode d'emploi*, Paris, Hachette, 1978.

RAYMOND QUENEAU, *Lorsque l'esprit*, Paris, Collection Q, Collège de Pataphysique, le 29 tatane LXXXII de l'Ere Pataphysique, 1955.

JACQUES REDA, *Un Paradis d'oiseaux*, Fontfroide-le-haut, Fata Morgana, 1988.

TANGUY VIEL, *L'Article 353 du code pénal*, Paris, Minuit, 2017.

EDMUND WHITE, *Jean Genet*, Paris, Gallimard, 1993.



RAYMOND QUENEAU, *Lorsque l'esprit*, 1955 (detail).

Claire Burrus opened her first gallery called Le Dessin in Paris in 1974. In 1985 it was followed by Galerie Claire Burrus that had the objective of promoting the work of young artists, to which it was offering the opportunity of a first exhibition. Starting with presenting Marie Bourget, Michel Verjux, Felice Varini, Philippe Cazal or Philippe Thomas, the gallery quickly widened its programme to international artists and in the 90s contributed to making known in Europe the work of Charles Ray, Rudolf Stingel, Rachel Whiteread or

Angela Bulloch. Claire Burrus is the testamentary executor of Philippe Thomas and devotes herself to this task since the closing of her gallery in 1998. Since 2013 Claire Burrus collaborates with Jan Mot in the representation of the artist.

From the library of... was inaugurated by Jan Mot in 2014 with a selection of books from the library of Seth Siegelau / Egress Foundation Amsterdam compiled by Marja Bloem. Since then other personalities from the art world have been invited to contribute to the series including Yves Gevaert (August, 2014), Douglas Crimp (March, 2015), Dorothea von Hantelmann (January, 2017), Andrea Büttner (October, 2018).

The Austrian novelist describes her experience of the exhibition. Some of the titles of the books in the collection.

In Brief

The work *The Untroubled Mind* (2013–2018), a series of 10 photographs by **Manon de Boer** entered the collection of S.M.A.K. in Ghent (BE).

Corner piece (1966) by **David Lamelas** will be installed in the newly expanded collection galleries at the Museum of Modern Art, New York in the exhibition entitled “*Collection 1940s–1970s*” (dates tbc).

The recently acquired work *The Kant Walks* (2003–2004) by **Joachim Koester** will be on view at the Musée national d’art moderne – Centre Pompidou in Paris as part of the collection presentation.

The March issue of the newspaper (no. 121) was not published due to Covid-19.

Agenda

New dates of some of the exhibitions listed below have not been communicated when we were closing this issue therefore please visit the respective websites.

Francis Alÿs
Manifesta Revisited, Manifesta Amsterdam Head Office, Amsterdam, 20/11–22/05; *Francis Alÿs*, Museo Fragmentos, Bogota, 23/04–23/07 (solo) (postponed)

Sven Augustijnen
Spectres, Universciné, Brussels (streaming), 01/10–30/09; *Congoville*, Middelheim Museum, Antwerp (BE), 13/06–18/10; *Sven Augustijnen*, Kunsthall Aarhus, Aarhus (DK), 21/08–01/11; *Monoculture. A Recent History*, MHKA, Antwerp (BE), 24/09–24/01

Pierre Bismuth
Animalesque Art–Across Species and Beings, BALTIC Centre for Contemporary Art, Gateshead (UK), 15/11–04/10; *Museum for Preventive Imagination*, MACRO Museum of Contemporary Art, Rome, 17/07–27/09

stanley brouwn

Manon de Boer
Sound and Silence, Kunstmuseum Bonn, Bonn (DE), 18/06–01/11 (postponed)

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), 14/02–03/10 (postponed); *Five Tours, One Point of View. MUSAC Collection*, MUSAC, Museum of Contemporary Art of Castilla y León, León (ES), 25/01–07/06; *Fashion Nirvana: Runway to Everyday*, McNay Art Museum, San Antonio (US), 30/01–13/09; *Beyond the Image. Bertien van Manen and Friends*, Stedelijk Museum, Amsterdam, 29/02–09/08; *Masculinities: Liberation through Photography*, Gropius Bau, Berlin, 16/10–10/01

Mario Garcia Torres
To See Time Go By, Galeria Fonte, Inhotim Institute, Brumadinho (BR), 01/09–20/08; *À toi appartient le regard et la liaison infinie entre les choses*, Musée du Quai Branly, Paris, 31/03–12/07 (postponed); *Mario Garcia Torres: Solo*, Museo Jumex, Mexico City, 02/06–tbc (online)

Dominique Gonzalez-Foerster

Joachim Koester
Vampiros. La evolución del mito, CaixaForum Madrid, 14/02–06/09; *The Botanical Mind: Art, Mysticism and the Cosmic Tree*, Camden Arts Centre, London, 06/05–31/07; *Vampirs. L’evolució del mite*, CaixaForum Barcelona (ES), 07/07–31/01; *Danser Brut*, BOZAR, Brussels, 24/09–10/01

David Lamelas
Lamelas, Irwin, Kusama: Regarding Perception, Galeria Lago, Instituto Inhotim, Brumadinho (BR), 06/09–20/08; *The Paradox of Stillness: Art, Object, and Performance*,

Walker Art Center, Minneapolis (US), 18/04–26/07 (postponed); *David Lamelas. Time*, Jan Mot, Brussels, 19/04–27/06 (online exhibition, solo); *David Lamelas*, Centro Galego de Arte Contemporânea, Santiago de Compostela (ES), 12/06–13/09 (solo) (postponed)

Sharon Lockhart
James Benning & Sharon Lockhart: Over Time, Chapter II, Milwaukee Art Museum, Milwaukee (US), 17/04–02/08

Tino Sehgal
Down to Earth, Gropius Bau, Berlin (curated by Tino Sehgal), 26/06–12/07 (postponed); *Beethoven bewegt*, Kunsthistorisches Museum Wien, Vienna, 29/09–24/01

Philippe Thomas
Museum for Preventive Imagination, MACRO Museum of Contemporary Art, Rome, 17/07–27/09

Tris Vonna-Michell

Ian Wilson
Not in so many words, Kröller Müller Museum, Otterlo (NL), 01/02–13/09; *Perfect*, Jan Mot, Brussels, 03/09–10/10 (solo)

The Austrian novelist describes her experience of the exhibition. Some of the titles of the books in the collection.

(advertisement)

JAN MOT

Petit Sablon / Kleine Zavel 10
1000 Brussels, Belgium
tel: +32 2 514 1010
office@janmot.com
www.janmot.com

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