

The quality of the work by

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high or low.



If the surface of the work

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then someone can grow



The work will reveal nothing

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## Intoxication and Phantom Bodies A conversation with Joachim Koester

COPENHAGEN, FEB. 18 – Lars Bang Larsen: I would like to ask you about “the invisible index of things” — a felicitous phrase of yours that stands as a sort of search term in your research. If the occult is that which per definition is hidden, your “invisible index” can literally be connected to your recurring focus on occult practices and their cultural histories. But this index of the unseen also suggests an inherent tension in relation to the way that history becomes image. After Benjamin, historical memory is understood as the recognition of an image, and so the question is how “the invisible index of things” relates to his idea

that “history decays into images,” as he put it. How does the invisible index become image, and what happens to it when it is imaged?

Joachim Koester: Last fall I scanned a minuscule amount of cocaine in an SEM microscope. What appeared on the screen was a strange weightless subterranean world, a psychogeography with distinct visual features. I think of these images as sort of concentrate or condensation of the politics and neurological effects of cocaine. Benjamin writes about image worlds so subtle that they appear only in waking dreams. After

they are uncovered, they can be interpreted through visual similarities or associations. I think this is what happens to the invisible index after it becomes image; what was hiding, in dreams, or sometimes in plain sight, or in the case of cocaine, right under our noses, can be utilized as part of an ongoing process to create insights into the politics of contemporary life.

Lars: Cocaine! This raises the question of what kind of image can hold the invisible index. Am I right that the road you take to create such image worlds works by way of teasing out contradictions and tensions?

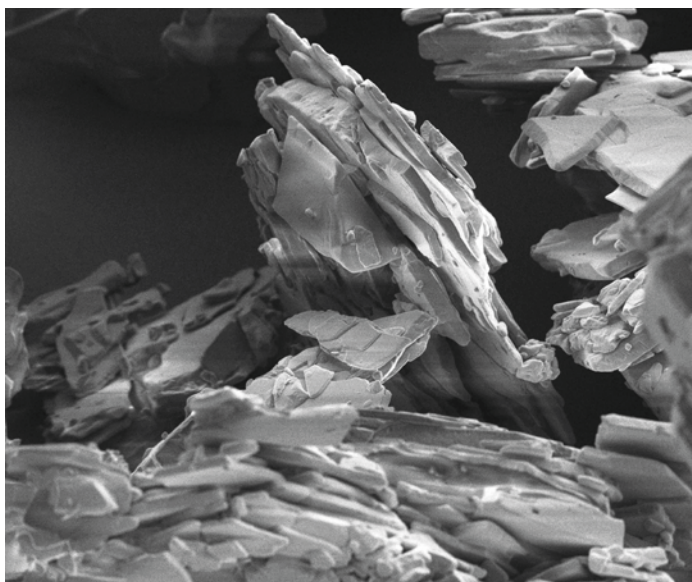
(advertisement)

# 235

Exhibition  
20/03–01/05  
Opening  
20/03, 2–6 pm

**JOACHIM  
KOESTER  
THE INVISIBLE  
INDEX**

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



Joachim Koester, *Cocaine #3*, silver gelatin print, 40 × 46 cm (image), 2019.

Meaning, the motif or object of your camera is often characterized by being Other: it is something ecstatic, illegitimate, or nonhuman—to put it plainly, things or phenomena that conventionally are represented with visual drama and lots of colors. But counter-intuitively, your camera attitude tends to be dry, objectivizing, on-the-tip-of-your-fork-like. With this dialectic or tension you create something like documents of excess and liminal phenomena, or even a collision between reason and unreason.

Joachim: The images do not depict the excess of bliss; rather, it is the excess associated with the tunnels of Mordor or free market economy. When coca leaves are turned into cocaine in jungle laboratories, the extraction process involves adding gasoline and cement. After this, the weight of the cocaine is increased at each station of the distribution chain by mixing the powder with cheaper ingredients like Novocain, to create a feeling of numbness in the gums or nose, or levamisole, which seems to have an effect on the nervous system, or even sugar, just because it's white and powdery. It was street cocaine that I scanned, and the compound created some really weird reflections. First, I thought it had to do with the SEM microscope, but it is indeed something in the powder itself that shines. Also, in order to make the SEM scanner work, the cocaine had to be covered in a layer of gold. I didn't know anything about the process beforehand, and I thought it was quite a coincidence that gold had to be added to the mix. The tiny heap of material becomes an alchemical blend of forces, and inside it hides an architecture created by the history and production of the cocaine and the enormous economy that cocaine sustains today. But back to your question—the seemingly sobering way that I sometimes deal with extraordinary or excessive subject matter. I guess one way to answer this is that I'm often more focused on how ideas, histories, and qualities compress as physical material than in unfolding the subject matter through identification.

Lars: Your sobering approach to excess echoes Benjamin again. In his 1929 essay on Surrealism he warned against mysticism and admonished that "any serious exploration of occult, surrealist, phantasmagoric gifts and phenomena presupposes a dialectical intertwinement." As you engage with these phenomena, their essentialisms and metaphysical claims must be methodically doubted, in other words. Your series of coke microscopies is your most recent work, but what you say about it seems to relate to your

2007 film *Tarantism*, too, in which dancers let it all hang out in a silent and improvised rave that references the medieval "dancing cure" for the poisonous bite of the wolf spider. This is also a portrayal of intoxication. But I should add that it is quite inviting, though—it may be depicted quite dryly, but it makes you want to dance the tarantella.

Joachim: Yes, what is depicted is a much more positive form of intoxication. The shaking, hurling, and vibrating bodies of *Tarantism* can be interpreted as the first step of a transformation; a signal from phantom bodies, lost memories, and new identities trying to wriggle their way out.

Lars: Does this also apply to the praying mantises in your photographs? Are they phantom bodies, too, indexes of emerging corporealities?

Joachim: Yes, I think so. There is a Chinese Kung Fu style based on the movements

of the praying mantis. Some qualities of the insect were adapted to the style in a quite literal way, like the movements of the insect's front legs when it catches prey or defends itself, but the mantis was also seen as a vehicle for developing supernatural powers—to become telepathic, incredibly fast, weightless, invisible. The names of the different mantises that I photographed also speak to the mysterious and transformative side of its appearance. One is called a Ghost Mantis, another a Devil's Flower Mantis, one a Violin Mantis, and one a Schizoccephala Bicornis. They look a bit like little spirits, or aliens, space creatures with unknown powers.

*A solo exhibition of Joachim Koester, titled The Invisible Index, opens at the gallery on March 20 and is on view until May 1. Another solo exhibition by Koester takes place at Museum Dr. Guislain in Ghent (BE) (20/03–13/06).*

(advertisement)

# 236

Online Art Fair  
24/03–27/03

**SETH SIEGELAUB:  
HOW IS ART HISTORY MADE?  
CARL ANDRE, ROBERT BARRY,  
ROSEMARIE CASTORO,  
HANNE DARBOVEN,  
DOUGLAS HUEBLER,  
ROBERT HUOT, JOSEPH KOSUTH,  
DAVID LAMELAS,  
LAWRENCE WEINER AND  
IAN WILSON**

Art Basel OVR Pioneers  
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Manon de Boer, *An Experiment in Leisure*, 2016–2019 (film still).

## About water – part 2

*This text is the second part of a series of contributions to the newspaper by Heiko Goelzer, a friend and a scientist working in climate research. He studies the role of ice sheets in the climate system on various timescales in past, present and future and their contribution to sea-level change. The texts by Goelzer are part of our contribution to Galleries Curate: RHE, a worldwide collaboration between galleries on the theme of water. (galleries.curate.com)*

**By**  
**Heiko Goelzer**

OSLO, MAR. 7 – The beginning of life on Earth is often associated with the presence of liquid water on the surface. Water is thought to be the medium for chemical reactions that ultimately led to complexifying forms of amino acids and proteins, the early building blocks of life. A few billion years later, water is also the central theme for

the exploration of one of Earth's nearest neighbours. With the recent Perseverance rover landing on Mars, speculations about water and life on Mars have come again into focus. Even if the surface may be too cold for running water today, it is thought to have existed at an earlier stage during the development of our solar system.

Moving to our human life, babies are born with around 78 percent of water in their bodies. The percentage is quickly changing, and after a year a child is already down to 65 percent, not far from the percentage of an adult person (55–60%). In order to keep in balance, we have to add around 2 to 3 litres of water every day in form of beverages and food. Failing to do so has severe consequences for the functioning of our body as water transports nutrients, lubricates our joints, and flushes waste from our system. Clearly, the availability of a sufficient amount of water is a primary prerequisite for human life to exist and continue.

The cycling of water between a human body and the surrounding environment exemplifies for me the difficulty of defining the boundary between the two. When does the water that I drink become a part of me? Is it in the moment that I take a sip and close my mouth around it? If that was true, I could evoke rapid transitions of the water from being it to being me just by opening and closing my mouth. When I make the experiment with a mouthful from the cup of tea next to me, I realise that by the time I have opened and closed my mouth a couple of times, the tea must have already mixed with my saliva. So, if I were to spit it out now, a part of me would leave with the tea. Another gulp and I can feel the warm tea working its way down to my stomach. But soon enough I lose consciousness of its whereabouts inside of me. I know that eventually the water will be taken up in my intestine and become part of my bloodstream. For a short window of opportunity my body may lay a seemingly legitimate claim of ownership onto the

water until it leaves from a pore in my skin or otherwise enters the observable environment again. I remain with the question if the water was ever fully part of myself or if it was maybe just a visitor spending some time with me before moving on.

Out there, water is omnipresent in the world and its physical reality in the environment that surrounds us has tremendous impact on our lives. Around 71 percent of the Earth's surface is covered by oceans that contain more than 96 percent of the Earth's liquid water. Ocean water contains salt, on average 35 grams or six teaspoons per litre. Conversely, most of the freshwater (70%) is stored in frozen form on land in ice sheets, glaciers and permafrost and most of the rest is buried in groundwater archives. Rain and other freshwater we encounter in our daily lives e.g. in toilets and bathtubs is only a tiny percentage of the global water resources.

From the glaciers that I took as a perspective in the first part of this series of contributions (Newspaper Jan Mot, No. 125), water runs off when melted, enters a system of creeks and rivers and together with rain and other runoff eventually ends up in the ocean. Here, the freshwater mixes with the salty ocean water and is transported by ocean currents around the world. The cycle continues by evaporation of water from the surface of the ocean, which is strongest in the warm tropical regions. When water vapour is freed from the ocean surface the salt stays behind. Winds and storms transport the water, now in the form of water vapour, around the world. Eventually, it condensates in clouds to become liquid again and to fall as rain or snow on the Earth's surface.

Like our body that maintains a certain water level from day to day, one could say that our Earth is healthy when the water cycle is roughly in balance on timescales of decades. But glaciers and ice sheets are losing more water today by melt than they gain by fresh snow on their surface. As the globe is warming, we move further away from a state of balance and sea-levels are rising. One factor that determines the height of water levels is clearly the amount of water in the ocean, which is now increasing due to contributions from melting ice. The other factor is how warm the ocean water is, because water expands as it heats up. The relative contribution of the two processes was around half-half over the last 50 years. But the contribution from melting ice on land has been

accelerating since the early nineties and is expected to dominate sea-level rise as we go forward.

The reason for the difference in response lies in a fundamental difference of how additional heat works for the two processes. Thermal expansion of the ocean water is a linear process at least for the temperatures of concern here: the more heat is taken up by the ocean, the more the water expands in a nearly one-to-one way. For ice sheets, increased temperature also implies more melt, but several feedback mechanisms make that once melting is underway, the process is further amplified. This makes that the ice sheet response is now considered the critical element for sea-level rise projections. Warming the planet more and moving further away from a state of balance could even bring the ice sheets into an irreversible decline, placing us on a one-way path of rapid sea-level rise.

Another example of how increased freshwater runoff from the land and higher temperatures profoundly change our ocean is the alteration of large ocean currents. Differences in heat and salt concentration of various water masses in the ocean drive a large-scale circulation that itself redistributes heat and salt globally. When I started my work in climate science more than fifteen years ago, my PhD project was all about the stability of the Atlantic branch of that circulation. At the time, it was already hypothesised and shown by model projections that the circulation would slow down in response to anthropogenic greenhouse warming. More recently, evidence has been added that the circulation is indeed weaker now than ever before over the last 1000 years and that the observed climatic fingerprint of this change has the pattern expected from simulations. All the evidence combined strongly suggests that the circulation will see a further slowing down in the future.

The importance of this circulation for our climate lies in the transport of warm water from the tropics to the Northern Atlantic, where its heat is released to the atmosphere. Northern Europe and the UK would be on average up to 9 degrees colder without that additional heat supply, which can be estimated from model simulations and by comparing with other similar locations at the same latitude. Changing the strength of the ocean circulation and therefore the heat supply can result in a perturbation of weather systems, changes in the distribution and amount of rainfall and can have

severe impacts on marine ecosystems like fish stock and fisheries. And since the surplus heat from the tropics has to be transported northward in any case, storms and other extreme events are likely to increase as the atmospheric circulation has to take over the job.

From the origins of life, to sustaining our human body and to moderating weather and climate on the global scale: water in its different forms plays a tremendously important role in setting the boundary conditions for our existence in this world.

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# The Benefits of Slowing Down

## A Conversation with Kate MacGarry on the Gallery Climate Coalition

BRUSSELS/LONDON, FEB. 23

Julia Wielgus: First of all, I would like to thank you and others who created the Gallery Climate Coalition (GCC) and the calculator. It was crucial for us to better understand where our carbon footprint comes from and formulate objectives.

Kate MacGarry: I'm happy to hear that.

Julia: I'm always interested in this moment when a collaboration starts happening, germinates. How did it go with the Gallery Climate Coalition?

Kate: We actually first met a week before the lockdown in March 2020, it was the day that we all stopped shaking hands. But we had planned this meeting some weeks before, Thomas Dane put it together and invited a few people along. This group became the founding members of GCC, Thomas Dane, Heath Lowndes, journalist Louisa Buck, Greg Hilty from the Lisson Gallery, Sadie Coles, Matthew Slotover and Victoria Siddall from Frieze, and myself. Peter Chater, the founder of Artlogic came on board soon after.

We started talking about doing an event in July for our colleagues in the commercial art world, and planned to invite experts from *Extinction Rebellion* and *Julie's Bicycle* to talk to all of us and answer some questions we had. Then the lockdown happened. We began meeting on Zoom every Friday and we just started learning more and trying to work out what it is we should be doing? What we recognised was that there wasn't a resource designed for commercial galleries to reduce our carbon footprint and at the same time, we were aware of our habits of travelling all over the world and shipping art by aeroplane in heavy crates.

The year before I had participated in a talk during Art Basel called *Let's talk about the weather* with the artists Maria Thereza Alves, Pedro Neves Marques and Markus Reyman from the TBA21 Academy. It was a first for me, to start thinking about climate change in terms of what we do as galleries, although it was increasingly on my mind. The talk was wide-reaching and

quite vague in a way, with the four of us putting forward very different approaches to it. There's an overwhelming amount of information to absorb on this subject and so much of it feels impossible.

Julia: The calculator that you created with the GCC is something very concrete as is the carbon footprint one can determine with it. Was the idea of a calculator there from the start of the project?

Kate: The calculator came up quite soon as a first step – once we started working with the environmentalist Danny Chivers, who has been helping us get our facts right. He encouraged Thomas Dane and I to do carbon audits of our galleries. These audits served to design the calculator which was made by Artlogic at no cost. It reflects our mission which is to reduce our carbon footprint and to be more sustainable.

Julia: What were your conclusions when you became aware of your footprint?

Kate: An audit is an extremely useful exercise, the calculator produces a pie chart that shows the breakdown of your carbon. For most galleries it will be 3 things that are most visible; flights, shipping by air and buildings. It helps you make decisions about where and how you can cut carbon. To give you an example, 45% of our carbon footprint was from flights, and 70% of that was three long-haul flights that I had taken that year. The GCC's target is in line with the Paris Agreement, which is to cut emissions by 50% by 2030. But I want to try and do 50% next year. Personally, I don't want to wait for 2030 with that.

Julia: I evaluated our footprint for 2019 with the calculator. I was expecting business travel by air to be the biggest source of our emissions as well, but I was surprised that it was around 70% of our total footprint that year! It basically means that we need to cut flights.

Kate: Yes, I am not surprised by that. Another large carbon footprint area is air freight. There's a film on the website of

GCC with Gary Hume, who worked out, via an audit by Danny Chivers, that by shipping his paintings by sea he could reduce carbon by 95% and he now insists that his paintings are not shipped by air. I had already chosen not to do art fairs all over the world in the last few years and since my audit I'm definite about that decision. I'd rather use the fewer flights I do take to make really meaningful trips.

Julia: What is for you a meaningful trip?

Kate: Well, if I did go to America or Asia once a year or once every two years, I'd probably go for two, two and a half weeks and I'd try to do everything I need to do. More slowly, I'd make a trip for an important museum show, and if that coincided with an art fair, then great. So, I am rethinking this, looking how I can plan better.

Julia: Can you sustain relationships while flying much less?

Kate: What the pandemic has proven is that we can get a lot of work done online. We were faced with an emergency situation and we had to adapt. We had a few commissions last year from clients in America and Asia, and we've done all the meetings online. I do feel like I know them well by now, although we haven't met in person yet. We've also had a bit more time to deal with enquiries more thoroughly. I see huge benefits in slowing down, in terms of saving money too.

Julia: Do you think that turning local is something that is going to happen in the art world on a larger scale? I heard Frances Morris saying that she wants TATE to become a local museum.

Kate: I think that what she means by that is being more engaged with the local and not looking outwards all the time? Obviously, we all see ourselves as international and that's a really important part of what we do, we represent artists from all over the world. But I think that in that process, through the busyness, we do miss quite a lot of things on our doorstep.





that one day a carbon audit would be similar to your tax return. That might be the future for all businesses, so we're just hopefully getting ahead on that.

Julia: One of GCC's goals is to become a lobbying group...

Kate: It's lobbying with a small L at the moment. It sounds a bit harsh but it's about lobbying our colleagues, spreading the word, talking to our shippers, suppliers but also fairs about this, telling them what we want and giving them the chance and also economic incentive to change. For example one gallery managed to persuade Terra-cycle to collect the popular Nitrile gloves for recycling. We're also meeting with insurers to talk about shipping by sea, as some of them are sceptical about the safety of it and yet it can be such a big carbon saver.

Julia: The GCC relies entirely on donations and almost all of you work for free for the project. Are the UK government or EU interested in supporting you?

Kate: We have not researched public funding and have set-up quite modestly on donations from commercial galleries and supportive individuals so far. This allows us two part-time staff who are given free office space by Thomas Dane Gallery, and Danny Chiver's expertise and guidance.

Julia: Could you give some more practical advice on how you reduce your footprint at the gallery?

Kate: Switch to a renewable energy provider for your building – this is the most important change to make and it's easy to do. Research the best local company that is pro-actively investing in local renewables. Invest in companies that are putting the environment first – we use a courier in London with electric bikes and vehicles for small works and short trips.

In terms of packaging we make a lot of bespoke cases for art using tri-wall cardboard. I discovered in my audit that the difference between 100% recycled and partly recycled material makes quite a big difference to your carbon footprint. Natural materials might have a higher carbon footprint to be produced but the advantage is they are not hanging around for 1000 years! I recently decided to invest in recycled blankets and materials that we know we can reuse time and time again. We don't buy bubble wrap, plastic tape or polystyrene. We are undertaking research into which materials actually can be recycled safely before we even purchase.

In terms of exhibitions, we had some really good quality plinths made by a designer for our gallery and we've used them over and over again because the proportions are so good that they just work as a display system. We often show film, and we've started to reuse the materials each time we build the black box. I think we've built three small cinemas now with the same materials. We have a section in our storage for materials that can be reused.

Julia: Do you fantasise about the future?

Kate: I don't fantasise but I'm quite excited about trying this new way. It suits me personally. I think it will improve our quality of life and our interactions.

*Kate MacGarry studied Fine Art at Maidstone, and then at Bath College of Art in the UK, graduating in 1992. She worked in various roles in the art world for ten years, including at Frieze Magazine and the ICA, and then on various projects with artists and one with a collector, before opening her own gallery in east London in 2002. The gallery represents 23 artists, some of whom had their first commercial exhibition in the gallery. She is a founder member of the GCC (Gallery Climate Coalition) which formed with colleagues in London in 2020.*

*This conversation is part of a series of contributions on collaboration in the gallery's Newspaper.*

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# In Brief

The work *Presto, Perfect Sound* (2006) by **Manon de Boer** entered the collection of the Zürcher Kunstgesellschaft (CH). The film depicts composer and violinist, George Van Dam, performing Béla Bartók's sonata for violin solo, Presto. The piece was filmed six times and later reconstructed to produce a perfect soundtrack. While the process of the montage is not audible it is visible in the filmed image.

Frans Masereel Centrum in Kasterlee (BE) launched a brand new edition by **Tris Vonna-Michell** entitled *No more racing in circles – just pacing within lines of a rectangle*, produced as part of the ongoing project Solitude in collaboration with Mount Analogue.

# Agenda

## Francis Alÿs

*Bon Voyage! Travelling in Contemporary Art*, Ludwig Forum Aachen, Aachen (DE), 13/11–11/04; *Geography Lesson*, Oranim College, Tivon (IL), tbc/05–tbc; *Francis Alÿs. As Long as I'm Walking*, Musée cantonal des Beaux-Arts, Lausanne (CH), 15/10–16/01 (solo).

## Sven Augustijnen

*Monoculture. A Recent History*, M HKA, Antwerp (BE), 24/09–25/04; *Sven Augustijnen: Spectres*, VRT NU (online streaming), 18/12–17/06; *Congoville*, Middelheim Museum, Antwerp (BE), 29/05–03/10.

## Pierre Bismuth

*Democracy Today – Problems of Representation*, KINDL, Berlin, 28/03–23/07; *Pierre Bismuth. Tout le monde est artiste mais seul l'artiste le sait*, Centre Pompidou, Paris, 13/10–28/02 (solo).

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## Andrea Büttner

*The Botanical Revolution*, Centraal Museum, Utrecht (NL), 19/06–19/09.

## Manon de Boer

*Manon de Boer: Think about Wood, Think about Metal*, Ténk (online streaming), 01/01–15/04; *Risquons-Tout*, Wiels, Brussels, 12/09–28/03; *Sound and Silence*,

Kunstmuseum Bonn, Bonn (DE), 27/05–05/09; *Oumi. From nothing to something to something else, part 3*, MoMeNT, Tongeren (BE), 17/07 (screening); *Manon de Boer & Latifa Laâbissi. Ghost Party (part 1)*, Wiels, Brussels, 17/09–18/09 (performance).

## Rineke Dijkstra

*Mother! Louisiana Museum*, Humlebaek (DK), 27/01–30/05; *Hippolyte, Auguste and Paul*, Frandrin Musée des Beaux-Arts, Lyon (FR), 27/03–27/06; *Diversity United. Contemporary Art of Europe*, Moscow, Berlin, Paris, Former Tempelhof, Berlin, 03/05–tbc; *Masculinities: Liberation through Photography*, LUMA Foundation, Arles (FR), 05/07–26/09; *Masculinities: Liberation through Photography*, FOMU, Antwerp (BE), 21/10–13/03.

## Mario Garcia Torres

*Mario Garcia Torres. A Virtually-Never-Physically-Seen Body of Work*, neugerriem-schneider, Berlin, 09/03–03/04 (solo); *Mario Garcia Torres. La poética del regreso*, MARCO Museo de Arte Contemporánea de Monterrey, Monterrey (MX) 12/03–tbc (solo).

## Dominique Gonzalez-Foerster

*Blow up – James Spader par Dominique Gonzalez-Foerster*, ARTE TV, 03/11–03/11 (online streaming); *Dominique Gonzalez-Foerster, Seccession*, Vienna, 02/07–05/09 (solo).

## Joachim Koester

*Kosmos Emma Kunz Aargauer Kunsthau*, Aargau (CH), 23/01–24/05; *Vampiros. La evolución del mito*, CaixaForum Zaragoza (ES), 25/02–13/06; *Joachim Koester. The Invisible Index*, Jan Mot, Brussels 20/03–01/05 (solo); *Joachim Koester – Altered States*, Museum Dr. Guislain, Ghent (BE), 20/03–13/06 (solo); *Vampiros. La evolución del mito*, CaixaForum Sevilla (ES), 08/07–31/10.

## David Lamelas

*Pictures, Revisited*, The Metropolitan Museum of Art, New York City (US), 19/10–09/05; *Collection 1940s–1970s*, MoMA New York, New York City (US), 24/10–tbc; *David Lamelas*, CGAC, Santiago de Compostela (ES), 02/07–03/10 (solo); *Seth Siegelau: How is Art History Made?* *Carl Andre, Robert Barry, Rosemarie Castoro, Hanne Darboven, Douglas Huebler, Robert Huot, Joseph Kosuth, David Lamelas, Lawrence Weiner and Ian Wilson*, Art Basel OVR Pioneers, 24/03–27/03 (online).

## Sharon Lockhart

*Sharon Lockhart: Perilous Life*, Baltimore

Museum of Art, Baltimore (US), 28/03–19/09.

## Philippe Thomas

*Inventaire*, Mamco, Geneva (CH), 26/01–20/06; *Zeroes + Ones*, KW Institute for Contemporary Art, Berlin, 03/07–19/09.

## Tris Vonna-Michell

*Tris Vonna-Michell*, CAV/Encontros de Fotografia, Coimbra (PT) (solo, new dates tbc).

## Ian Wilson

*Seth Siegelau: How is Art History Made?* *Carl Andre, Robert Barry, Rosemarie Castoro, Hanne Darboven, Douglas Huebler, Robert Huot, Joseph Kosuth, David Lamelas, Lawrence Weiner and Ian Wilson*, Art Basel OVR Pioneers, 24/03–27/03 (online).

## Seth Siegelau / Egress Foundation

*Seth Siegelau: How is Art History Made?* *Carl Andre, Robert Barry, Rosemarie Castoro, Hanne Darboven, Douglas Huebler, Robert Huot, Joseph Kosuth, David Lamelas, Lawrence Weiner and Ian Wilson*, Art Basel OVR Pioneers, 24/03–27/03 (online).

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

## Colophon

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