

# 237

Jaargang 25 No. 127

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David Lamelas, Film 18 Paris IV. 70, 1970, 16mm film, black and white, sound, 9'16" (film still)

## Michel Claura's Miscellanies

BRUSSELS, MAY 17 – The upcoming exhibition at the gallery, with mostly early works by **Ian Wilson** and **David Lamelas**, is an homage to Michel Claura who has been active as a curator and writer since the late 1960's. For both Wilson and Lamelas he has been an important figure who invited them to several exhibitions and initiated different projects with them. Claura is likely best known as the curator of the exhibition *18 Paris IV. 70*, which included Lamelas and Wilson as well as Marcel Broodthaers, Stanley Broun, Daniel Buren, Jan Dibbets, On Kawara, Robert Ryman amongst others. The catalogue, edited by Claura, was published and distributed by Seth Siegelau.

In the context of the exhibition *18 Paris IV. 70* Claura had his first discussion with Wilson, one that seven years later was acquired by Giuseppe Panza. It was the beginning of a

long collaboration between Claura and Wilson resulting in the organization of a series of *Discussions* up till 2005, the certificates of most of them will be included in the exhibition at the gallery.

Lamelas created for the exhibition his work *18 Paris IV. 70* (1970), which will be shown in the gallery as well as the 2004 remake. Another work to be included is *Publication*, a book as exhibition work of David Lamelas published in 1970 by Nigel Greenwood in London. In this book thirteen fellow artists and writers, amongst them Claura, respond to three statements written by Lamelas on the relation between language and art. See also page 3 in this Newspaper.

Michel Claura is the subject of a thorough research project by Sara Martinetti which sheds light on his multiple activities as a

curator and art critic. A one evening exhibition and a conference-interview between Claura and Martinetti took place at the Bibliothèque Kandinsky (Centre Georges Pompidou, Paris) in 2019. The gallery is organizing a conversation with them in the first half of September, focusing on Claura's collaboration with Wilson and Lamelas. Date and location to be announced.

On the occasion of the show we publish in this issue of the gallery's Newspaper two texts by Daniel Buren: one which is Buren's contribution to Lamelas' work *Publication* and another one on Ian Wilson, written in 2003 but now translated into English. (JM)

(advertisement)

# 237

Exhibition  
05/06–24/07  
Opening  
05/06, 2–6 pm

## IAN WILSON DAVID LAMELAS TRACES OF SPEECH AND TIME IN MICHEL CLAURA'S MISCELLANIES

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

# Ian Wilson: a non-figurative artist

By  
Daniel Buren

In my eyes, Ian Wilson is the most singular artist of all those who have appeared since the mid-sixties.

How, you might ask, can such a singular artist be ignored in such a way, not only by the public at large, but also, as time goes on, by most institutions, critics, and in short, the entire art world?

This, in my view, only comes to confirm the great singularity of an uncompromising approach that only gives itself over to those who make an effort, and which entails an attitude that is rarely found in today's art world, given the way in which most of what is deemed artistic production seems to be evolving toward art for the masses, art that renders invisible (here specifically, we might say inaudible) that which requires us to think.

I would therefore like to take the opportunity of the present request to sketch out, in way that can only be too concise, what I regard as some of the key features that make up both the peculiarity and strength of this unparalleled work, and point out the reasons why I have not only been following its development with interest for the past 35 years, and without ever being disappointed, but also, why I profoundly admire the meaningful path it has taken.

Firstly, one should know that as of the end of the sixties, Ian Wilson went from making works that were at once "minimalist" and gestural (I am thinking here of the white chalk circle drawn directly on the floor) to definite meetings with a person (or a group of people), which itself exclusively constituted the work in the form of the discussion that would ensue.

Thirty-five years later, from one experience to the next, from one encounter to another, discussions continue to be at the core of his project, discussions that are always new and that renew themselves each time, even as they often pertain to and originate from the exact same theme "the known and the unknown", "absolute knowledge"... generally, these themes are only indicated by a laconic title, which once enunciated, and depending on the interlocutors, leaves open the possibility for the given discussion to be steered in any direction, from a strictly theoretical and philosophical exchange to a more banal conversation, or a completely digressive one.

Ian Wilson himself, at the occasion of an exhibition organized by Michel Claura in Paris in April 1970, gave the best possible definition of his work, a definition that is also the very basis of his work: "My project is to come to see you in Paris in April 1970 and make clear the idea of oral communication as an art form."

All is said.

Then what is left as an 'object' after these discussions?

Are we here at the very heart of the kind of art that is said to be conceptual in an ideal way, that is, an 'idea' and nothing else, no visual result, not even a photograph documenting the event nor a text or a common object? That would in itself be extremely unusual in comparison with the different kind of visual expressions left by the artists usually associated with this movement.

Looking back at the 1970 exhibition titled *18 Paris IV: 70*, we wonder, what is actually left as a trace of Ian Wilson's "action" and presence in Paris?

A statement printed in the body of the catalogue: "Ian Wilson came to Paris in January 1970 and talked about the idea of oral communication as an art form."

Let us not be mistaken, there is an object in the work of Ian Wilson, a real physicality that occurs through the very presence of individuals in the flesh, the presence of Ian Wilson and his interlocutor (or that of the group partaking in the discussion) and which manifests itself in the form of an exchange of words and phrases. Hence there is an extremely tangible kind of physicality but no traces of the event, except for the memories of the participants and the extremely succinct statement left by I.W. himself. The object is the discussion itself and nothing else. Ian Wilson's work is for "consumption on the premises," it is meant to be heard, it is to be interrupted, disturbed, manipulated, contradicted and taken away to the best of the abilities of those who accepted to participate in the discussions.

If one wants to "purchase," or acquire the conversation, one has to "pay" Ian Wilson and will receive a typed-out piece of paper in exchange with a laconic: "A discussion took place between I.W. and Mr (or Mrs) X on... day/month/year" or: "On day/month/year Mr (or Mrs X) bought his (or her) discussions with Ian Wilson." Other phrasings have also been used, for instance: "On the 23rd of January 1972 a discussion took place between Herman Daled and Ian Wil-

son. What was said remains in the collection of Herman Daled." When he is having an exhibition (exhibition?), the invitation can take the following format: "On the 26th of March 1974, Ian Wilson will be present at Jack Wendler Gallery to have discussions from 2pm to 7pm."

We notice several things here:

- a) under this extremely austere appearance, humor is evidently not fully absent from his endeavor.
- b) on a more serious note and although it is not mentioned, it would be hard for a collector/speculator to resell a sad little piece of paper printed with the indication that he or she had a conversation with the artist Ian Wilson!

That is the least we can say as we wonder (though I do not know if that's ever occurred?), is there actually any value to that which was traded? Aesthetically speaking, the certificate is made in such a way that it is absolutely banal. As to the meaning of what is written, how could anyone seriously buy from someone else, something that does not illustrate anything about the action and that would only confirm the fact that they were not invited to that very discussion, a discussion from which they will never get to know anything about.

Ian Wilson makes any monetary speculation on his work very unlikely, if not merely impossible.

This being said, he also puts the collector in an ideal position as a highly privileged witness of his time, who, more than by purchasing an ordinary artwork (tangible, transferable etc...) gets to show that he is allowing an individual to pursue their work and to make a living from it. That is essential, it is everything. Ian Wilson is one of the very few artists, if not the only one today who ostensibly gives the collector this most noble of all possible roles, void of the possibility of any hidden speculative intent. In light of this, Ian Wilson is more akin to an actor who would get paid to perform a role than an artist who is selling an object. Yet what is at stake here is precisely language as an object in and of itself.

Throughout his work, Ian Wilson shows us in the clearest and most rigorous way, that without a doubt, language holds a materiality of its own. Like any other matter, language can be sold, and it is through this very process of acquisition that its material properties become explicit. The success of this endeavor is only made possible by Ian Wilson's monastic rigor as he manages to (and

I am here omitting to address the sacrifices that such an attitude entails) negotiate this matter in the form that is its own, that is to say, without restoring to photography, audio or film recording, nor to any other extraneous means.  
Through this relentless tour de force, and thanks to his absolute rigor and perpetual questioning, this artist makes us aware, at the cost of his own life, that language is paradoxically also matter, and that as such, it shapes both space and time.

D.B. December 2003.

*This text was first published in La Revue des Sciences Humaines, 2004, No. 273 and is printed here on the occasion of the exhibition Ian Wilson, David Lamelas. Traces of Speech and Time in Michel Claura's Miscellanies at the gallery (till 24/07). Translation by Emile Rubino.*

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PUBLICATION

David Lamelas

1. Use of oral and written language as an Art Form.
2. Language can be considered as an Art Form.
3. Language cannot be considered as an Art Form.

These statements were given to the previous list of artists and critics for consideration. Their responses are published in this book, which constitutes the form of the work, presented first in Nigel Greenwood Inc Ltd London, between the 23rd of November and the 6th of December 1970. I do not take part in the responses to the statements since, as a receiver of all the contributions, my reference is prejudiced. My choice of the three statements does not imply agreement or disagreement with any of the three statements.

David Lamelas  
September 1970, London

DANIEL BUREN

NON NOVA SED NOVE

Art can reveal itself (and does indeed reveal itself) in the most unexpected guises. Bottle-racks, Happenings, Lights, Geometrics, Impressionism are some of the many and diverse forms by which art is presented, or camouflaged. Why not in the form of Language? Only a while ago it was presented in the form of a "Concept" (sic)! Artists can therefore continue to add their "new" form—a solution to art—and in this context make use of Language.  
As for us, it is not our intention to give any kind of new form to art nor to offer a solution.  
The only undertaking which is worthy of interest at present and which shows itself as a necessity is that which consists in analysing whatever lies hidden in art (in its forms) the ideology for which it stands.  
The form which art may adopt is certainly not the question.



**Pierre Bismuth**, *Eau de pluie de Bruxelles*, 2010, 6 20-liter containers filled with rainwater, electric cooking plate, cooking pot, 34 × 30 × 32 cm (pot on cooking plate), 30 × 38 × 22 cm (container, each), unique (installation view: Jan Mot at Villa Reykjavik, 2010, photo: Ingvar Ragnarsson)

## About water – part 3

*This text is the third and last 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 (galleriescurate.com).*

**By**  
**Heiko Goelzer**

OSLO, MAR. 7 – On the molecular level, water is formed of one oxygen atom tightly bound to two hydrogen atoms, hence the name  $H_2O$ . In liquid water, neighbouring  $H_2O$  molecules are held together by so called hydrogen bounds between them. For

water to transition from liquid to gas phase, these bounds have to be broken apart by excess energy so that individual molecules can get the freedom to move around on their own. This process called evaporation requires a certain amount of energy per molecule that is then stored as latent heat in the water vapour. Our primary experience of this transition of energy is the cooling effect of sweating, where water released from pores on the skin takes away heat from our body as it evaporates.

Water vapour is transparent, taste- and odourless and is in the air everywhere we go and breathe. While I am writing this text—for example—I exhale around 200 millilitres of water vapour per hour, ten times more than when I am sleeping. In our homes the amount of water vapour in the air is therefore moderated by our own breathing and sweating alongside

with other processes like cooking, drying clothes and evaporation from plants, bathtubs and tea mugs.

Because of its intangible nature, we typically notice the presence of water vapour in our surroundings mostly when it transitions back to liquid form in a process called condensation. A typical example in our homes is when humid air comes in contact with the cold surface of a window glass or frame. The amount of water vapour that air can hold strongly depends on its temperature, with a 20-fold increase from -15 to 30 degrees Celsius. The amount of water in the air is therefore often given as relative humidity in percent of the maximum amount of water the air can hold at a given temperature. When humid air is cooled, some of the molecules bind together and form droplets of liquid water. The latent heat that was initially stored in the process of evaporation



and has travelled around with the water molecules is then released again.

Water vapour can also form by sublimation, where water molecules directly leave a surface of ice without passing through the liquid phase. A prominent example for large-scale sublimation are the blue ice fields in Antarctica, where large ice-covered areas are kept free of snow by the strong winds and sublimation can remove several meters of ice per year from the surface. The energy needed for sublimation of a certain mass of ice is substantially higher than that needed to evaporate the same amount of water. But, in either case, it is mainly the sun that provides that energy in our natural world.

In our Earth system, the amount of water vapour in the air is determined by the balance between evaporation from the Earth surface on the one hand and precipitation in form of rain and snow on the other hand. The largest amount of evaporation occurs from the ocean surface in places that are both warm and exerted to high surface wind speeds. The amount of liquid water evaporated can be up to 2 meters per year in such regions. The water vapour originating from the ocean condensates in clouds and 90 percent of it falls right back into the ocean, while the remainder falls over land. But water vapour also comes directly from the land surface e.g. by evaporation from soils or other surfaces and by transpiration from plants.

The amount of water vapour in the air in natural environments varies strongly from place to place. Extremes are found in tropical rain forest where the relative humidity can be 80% and more year-round. In warm deserts, the relative humidity can drop below 10% on some days. But cold places can also be very dry. The interior of Antarctica for example qualifies as a desert. With winter temperatures below -50 °C, the air can only hold a very small amount of water vapour to begin with. And high elevation and long distance from the ocean make that very little moisture reaches the South Pole. So, even if relative humidity is in excess of 50% there, the absolute amount of moisture is extremely small.

The presence of water vapour in the atmosphere is also often only noticed when the vapour condensates and becomes visible as clouds. On a typical summer day, the air picks up heat and moisture from the sun-warmed Earth surface. As warm air is lighter than cold air, it rises to higher and colder levels in the atmosphere. And because the water-holding capacity of air decreases with decreasing temperatures higher in the atmosphere, the air mass will eventually reach a point where condensation and cloud formation occur. Under the right conditions, the heat released by condensation of the water molecules can warm the air and lead to further rise, setting into motion the mechanisms of a developing thunderstorm. This illustrates

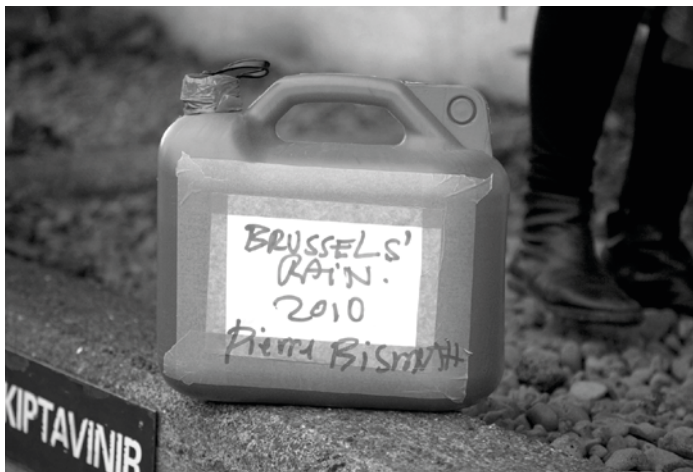
that water vapour in the air, even if invisible most of the time, is a powerful fuel that drives many of our most extreme weather events.

But also, for the longer-term evolution of our climate system, water vapour has an important role to play: it is the most potent greenhouse gas. The heat-trapping effect of water in the air is an important feedback mechanism that amplifies the effect of other greenhouse gases. So even if water vapour has been naturally in the atmosphere since long before humans started to alter the climate, it is an important ingredient to consider as we try to reveal the details of anthropogenic climate change.

Although built from fundamental atoms, in fact not all water molecules are made equal. The oxygen atoms (O) that bond with their hydrogen friends namely come in different flavours that are distinguished by their atomic composition and mass. The three known stable forms of oxygen have atomic masses of <sup>16</sup>, <sup>17</sup> and <sup>18</sup>, with <sup>16</sup>O being the most abundant at 99.76% in Earth's atmosphere. Molecules that contain the heavier <sup>18</sup>O are less likely to evaporate and more likely to condensate and fall as rain or snow. Water that evaporated e.g. from the ocean in the Tropics is therefore depleted in <sup>18</sup>O compared to the remaining ocean water and is further depleted as water molecules with <sup>18</sup>O preferably rain out along the way to the poles. In first consequence this means that polar ice sheets contain less heavy <sup>18</sup>O compared to seawater.

The point where this becomes interesting for climate research is that the enrichment and depletion of <sup>18</sup>O in vapour, water and ice is dependent on temperature. Extracting glacier ice that was deposited by snowfall at some time in the past therefore allows us to reconstruct past temperatures of that period by measuring the relative amount of the different water molecules, i.e. the amount of <sup>18</sup>O compared to <sup>16</sup>O in the sample. In the best cases, information about past climates can be traced back several hundreds of thousands of years, as is the case for deep ice cores recovered from the interior of Antarctica.

Understanding the Earth system in context of the long-term evolution of our planet requires a wide range of multi-disciplinary perspectives, from the largest global scale, all the way to the small scale of atoms. Water in its different forms and transitions between water vapour, water and ice play a central role at all levels of that system.



Pierre Bismuth, *Eau de pluie de Bruxelles*, 2010, 6 20-liter containers filled with rainwater, electric cooking plate, cooking pot, 34 × 30 × 32 cm (pot on cooking plate), 30 × 38 × 22 cm (container, each), unique (installation view: Jan Mot at Villa Reykjavik, 2010, photo: Ingvar Ragnarsson)

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En and seven men, which included, most Here particularly, of the projected a Coach grant in order to study.



**Mario Garcia Torres** returns to Monterrey (MX), city where he first studied art, with a major exhibition at MARCO Museum of Contemporary Art of Monterrey. Entitled *The Poetics of Return* the show establishes a parallel between the post-conceptual practices and the immersion in the historical construction for which Garcia Torres has been known. This large-scale exhibition includes a selection of works spanning all periods of Garcia Torres' artistic practice including, next to early works such as *Cerro de la Silla*, 1998 or the video *Open Letter to Dr. Atl*, 2005, also projects such as the sound installation *Silence's Wearing Thin Here*, n.d. or the series of *Spoiler* paintings but also live events such as *We Shall Not Name This Feeling* by Sol Oosel and Mario Garcia Torres (on May 27th & 28th).

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tion increasing its regional and international presence. The exhibition is part of the 'Jan Mot' series, which aims to present works by artists from different parts of the world. The exhibition is part of the 'Jan Mot' series, which aims to present works by artists from different parts of the world. The exhibition is part of the 'Jan Mot' series, which aims to present works by artists from different parts of the world.

# In Brief

Jan Mot participates in *BXL x EMERGENT*, with a selection of works by **Francis Alÿs**, **Andrea Büttner**, **Manon de Boer** and **Mario Garcia Torres**. *BXL x EMERGENT* is a collaboration between 10 Brussels galleries, presenting work at Emergent in Veurne (BE). The exhibition will be open on Saturdays and Sundays until 06/06, 2–6 pm. Participating galleries: Ballon Rouge Collective, Dépendance, Dvir, Harlan Levey Projects, Jan Mot, La Maison De Rendez-Vous, Meessen De Clercq, Stems Gallery, Super Dakota, Waldburger Wouters.

*The Agency (L'Agence)*, which is the first systematic and exhaustive study of the agency readymades belong to everyone® (1987–1995) created by **Philippe Thomas** was published by MAMCO in Geneva (2021, English and French version). The book contains the last unpublished interview with Philippe Thomas by Stéphane Wagnier along with texts by Paul Bernard and Emeline Jaret.



Within the framework of the exhibition **David Lamelas** *Far, America*, opening next July, the Centro Galego de Arte Contemporánea (CGAC), in Santiago de Compostela (ES), published the re-edition and translation into Spanish and Galician of *Publication* (1970) by David Lamelas. The re-edition of this exhibition as a catalogue happens fifty-one years after its first print in London, and integrates a series of proposals from artists and critics such as Robert Barry,

Daniel Buren, Ian Wilson and Lucy Lippard, together with the previously unpublished contribution by Marcel Broodthaers. Recording of the publication launch is now available on the youtube channel of CGAC. The original edition of *Publication* will be part of the exhibition *Ian Wilson, David Lamelas. Traces of Time and Language in Michel Claura's Miscellanies* at the gallery (05/06–24/07).

On June 8th, 6 pm (CET) **Tino Sehgal** and Louise Höjer will inaugurate a new series of events organised by the Gallery Climate Coalition with a lecture about sustainable travel. How can international art productions be achieved without air travel? With an introduction by Oliver Evans (Maureen Paley, part of GCC travel subcommittee) Louise Höjer and Tino Sehgal will discuss outdated institutional habits, sustainable modes of exhibition making, and travelling overland.

## Agenda

### Francis Alÿs

*Salam Tristesse, Irak, 2016–2020*, Fragmentos, Bogota, 27/11–30/05 (solo); *Geography Lesson*, Oraniam College, Tivon (IL), 07/06–tbc; *BXL x EMERGENT*, Veurne (BE), 08/05–06/06; *Don't Cross the Bridge Before You Get to the River*, David Zwirner, Paris, 27/05–17/07 (solo); *The Little Catalogue of the S.M.A.K. Collection. The Exhibition 'Part 1'*, S.M.A.K., Ghent (BE), 26/06–06/03; *As Long as I'm Walking*, Musée cantonal des Beaux-Arts, Lausanne (CH), 15/10–16/01 (solo).

### Sven Augustijnen

*Sven Augustijnen: Spectres*, VRT NU, 18/12–17/06 (online streaming); *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

*John Dewey, Who?, New Presentation of the Collection of Contemporary Art Museum Ludwig*, Cologne (DE), 20/08–ongoing; *The Roaring Twenties*, Guggenheim, Bilbao (ES), 07/05–19/09; *BXL x EMERGENT*,

Veurne (BE), 08/05–06/06; *The Botanical Revolution*, Centraal Museum, Utrecht (NL), 19/06–19/09; *Andrea Büttner, Triebe*, Galerie Tschudi, Zuzo (CH), 24/06–25/09 (solo).

### Manon de Boer

*Manon de Boer: Think about Wood, Think about Metal*, Ténk, 01/01–15/04 (online streaming); *BXL x EMERGENT*, Veurne (BE), 08/05–06/06; *Sound and Silence*, Kunstmuseum Bonn, Bonn (DE), 27/05–05/09; *one, two, many*, Centre Wallonie-Bruxelles, Paris, 24/06–26/06 (screening, in collaboration with FID Marseille); *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

*Up All Night: Looking Closely at Rave Culture*, Kumu Art Museum, Tallinn, 10/03–10/08; *Art of Sport*, Copenhagen Contemporary, Copenhagen, 25/03–24/10; *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; *Botticelli, His Time And Our Time*, Mart, Museum of Modern and Contemporary Art of Trento and Rovereto, Rovereto (IT), 21/05–29/08; *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

*The Poetics of the Return*, MARCO Museo de Arte Contemporánea de Monterrey, Monterrey (MX), 12/03–tbc (solo); *BXL x EMERGENT*, Veurne (BE), 08/05–06/06.

### Dominique Gonzalez-Foerster

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

### Joachim Koester

*Vampiros. La evolución del mito*, CaixaForum Zaragoza (ES), 25/02–13/06; *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

*Collection 1940s–1970s*, MoMA New York, New York City (US), 24/10–tbc; *Os Conviventes*, Galeria Nuno Centeno, Porto

(PT), curated by Pedro de Llano, 15/04–05/06; *Ian Wilson, David Lamelas. Traces of Speech and Time in Michel Claura's Miscellanies*, Jan Mot, Brussels, 05/06–24/07; *David Lamelas. Far America*, GAC, Santiago de Compostela (ES), 02/07–03/10 (solo).

### Sharon Lockhart

*Sharon Lockhart: Perilous Life*, Baltimore Museum of Art, Baltimore (US), 28/03–19/09.

### Tino Sehgal

*Tino Sehgal & Louise Höjer on Travel*, Gallery Climate Coalition, 08/06 (online conversation); *Tino Sehgal*, Blenheim Gardens, West Oxfordshire (UK), 09/07–15/08 (solo); *Tino Sehgal*, Globart, Vienna, 02/09–04/09 (solo).

### 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

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### Ian Wilson

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### Seth Siegelau / Egress Foundation

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