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(advertisement)

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Exhibition extended
until 12/09

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

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

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(advertisement)

238

Conversation
10/09, 6:30 pm

**MICHEL CLAURA
AND ELIZE
MAZADIEGO
WHEN ART WAS
IN QUESTION**

Wiels
Avenue Van Volxemlaan 354
1190 Brussels, Belgium

(advertisement)

239

Art Fair
21/09–26/09

**JAN MOT
AT
ART BASEL**

Hall 2.1 Booth L15
Messeplatz Basel (CH)

(advertisement)

240

Exhibition
06/10–20/11
Opening
02/10, 4–7 pm

**DOMINIQUE
GONZALEZ-
FOERSTER
ASTROCYTES**

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

When art was in question: A conversation with Michel Claura



Claura's medium was conversation, the unfolding of dialogue and language in time, as much as writing. This is evidenced in the various interviews he was part of, but also in the works he participated in—from Ian Wilson's *Discussions* to David Lamelas' *Publication* (1970). So, it is in conversation that Jan Mot, with Wiels Contemporary Art Centre, invites Michel Claura to discuss the intricacies of his curatorial projects, his presence in many canonical conceptual works, his collaborations with Seth Siegelaub and ultimately his role in the relationship between law and art.

The current exhibition at Jan Mot pays homage to the French curator and critic, but also amplifies Claura's line of thought and activity in the international network of Conceptual art. The exhibition aligns Claura with the work of David Lamelas and Ian Wilson in an extended dialogue on speech, time and material vestiges of both. In the 1970 exhibition *18 Paris IV. 70* Claura invited Lamelas and Wilson to participate, along with other prominent artists including Marcel Broodthaers. The resulting publication, published by Seth Siegelaub, documents the process and centrality of language in Conceptual art. Claura's enduring relationship with both artists and Siegelaub is a narrative that has largely been eclipsed by other alignments. This conversation will highlight these modes of relation structured by language and writing, in addition to the many facets of Claura's work. (EM)

Michel Claura is a French critic and curator active since the 1960s.

Elize Mazadiego is an art historian of Modern and Contemporary art and Marie Skłodowska Curie Fellow at the University of Amsterdam.

When art was in question: A conversation with Michel Claura, *Wiels, Avenue Van Volxelaan 354, 1190 Brussels, Friday 10/9, 6.30 pm. Limited places available. Registration via the website wiels.org required (free tickets).*

BRUSSELS, AUG. 5 – On Friday 10 September 2021 at 6.30pm, Jan Mot in collaboration with Wiels Contemporary Art Centre in Brussels will host a conversation with Michel Claura and Elize Mazadiego. This event coincides with the current exhibitions: *Ian Wilson, David Lamelas: Traces of Speech and Time in Michel Claura's Miscellanies* at Jan Mot (5/6–12/9/2021) and *Marcel Broodthaers: Industrial Poems, Open Letters* at Wiels (10/9/2021–9/1/2022).

A number of Michel Claura's writings were reprinted in Alex Alberro and Blake Stimson's *Conceptual Art: A Critical Anthology* (1999), signaling the curator and critic's importance in the formation of 1960s and 1970s art. In this anthology is a 1973 publication, titled *L'art conceptuel* that was originally printed in *XXe siècle*. It features Claura and Seth Siegelaub's attempts to define the parameters of Conceptual art: its origins, successes and its politics.

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Excerpts of an interview conducted by Sara Martinetti with Ian Wilson and Michel Claura

BRUSSELS, MAY 12, 2017

SARA MARTINETTI. Do you remember what was your project for the exhibition organized by Michel and the related catalogue entitled *18 Paris IV:70* [New York: Seth Siegelau, 1970]?

IAN WILSON. The project was—as I said in the catalogue—to meet Michel and explain my work with oral communication. Afterwards we made another statement to go into the thing [catalogue]—that Ian Wilson came and he talked about this [“I. My project will be to visit you in Paris, April 1970 and there make clear the idea of oral communication as art form. II. Ian Wilson came to Paris in January 1970 and talked about the idea of oral communication as art form,” from the catalogue]. We didn’t publish anything. That was what I wanted.

SM. It was the beginning of a long collaboration.

IW. For some reason I guess, it’s because Michel was very active. He did a number of things with me. He was always very obliging. I would come to Europe—for exhibitions in Germany maybe—and come to Paris and I would say to Michel: “I need to do a work... We need to set up a *Discussion*.” He would say: “What? Why?”—“Well, because I need to...” At the time, I kind of needed to formalize my work. It was not clear. “I need to have a situation where I can talk to people.” I didn’t really know how... And he said: “Let’s do that.” And he would think of a place and he would invite a lot of people, like Café de la Monnaie [Group discussion organized by Michel Claura, Café de la Monnaie, Paris, December 1, 1970]. And before I knew it, I was standing in front of a lot of people making a *Discussion*. He was very obliging. If I would just open my mouth and say a few words, he would say: “Ok, let’s do it. Let’s do it. Let’s do it.” We ended up once in Milano [Group discussion organized by Michel Claura, Albero Rosa, Milan, December 12, 1970]. I said something... I don’t how we ended up in Milano... But anyway, that’s an example.

SM. Has there been, in your career, someone playing an equivalent role as Michel’s?

IW. No. Well... Michel was... Michel was... It’s a much more personal relationship. It has always been much more personal. He would get a bed from his parents’ place so that I could sleep in his apartment. Whereas with someone like Rudi Fuchs [director of the Van Abbemuseum in Eindhoven from 1975 to 1987, director of the Gemeentemuseum in The Hague from 1987 to 1993, director of Stedelijk Museum in Amsterdam from 1993 to 2003]... Rudi Fuchs was always very business, you know. I would go, come to the museum... He was very accommodating. If I was coming to Europe, I would say: “Hey Rudi, can I do a *Discussion* in the museum?”—“Ok, let’s do that.” I would not even see him after that. He would just tell the people from the museum: “Ian should do a *Discussion*.” It was very different with Michel. I used to consider Michel... call him “the keeper of the keys of the gates of Paris”. Right Michel? It was the only way that I could get to Paris. Galleries, finally, didn’t want to touch me because Michel had sort of totally taken over, you know. It was just the way it was.

MICHEL CLAURA. I did not know that I prevented you from going anywhere else.

IW. I like to... It’s an excuse I give. Anyway, it is a nice excuse.

[...]

SM. Can we talk about the curatorial approach to your work comparing Michel and Seth Siegelau [1941–2013]? [The latter collaborated with the artist for, among others: Carl Andre, Michael Cain (Pulsa), Douglas Huebler, Seth Siegelau (mod.), Ian Wilson, *Time: A Panel Discussion*, Discussion series Issues in Art, Student Mobilization Committee to End the War in Vietnam, Public Theater, New York. March 17, 1969; published as “Time: A Panel Discussion,” *Art International* 8, no. 9 (November 1969); 20–23, 39.] They were close friends and worked together for some exhibitions and publications. Maybe Michel wants to say something.

MC. I have nothing to say because you are asking about me. I don’t see the difference between me and the others except that we are not alike. I mean... [Laughs]

IW. It is a good question. How did I find a difference? How was I able to relate more with you and the structures that you presented me than with Seth and his projects?

MC. I don’t know but I would tend to say that, as far as I am concerned, I believe I have always given a maximum of freedom to you...

IW. Yes.

MC. ...and whoever. But by the same token, to my knowledge, Seth was just doing the same in terms of giving freedom to the people. No?

IW. Well, I think that the difference between Seth and Michel was that Seth always approached me with a structure. He has structure, you know. The “One month of artist” [Seth Siegelau ed. *March 1969* [One Month]. New York: Seth Siegelau, 1969] was a structure. The group show [*January 5–31, 1969*. McLendon Building, 44 East Fifty-Second Street, New York, January 5–31, 1969. With Robert Barry, Douglas Huebler, Joseph Kosuth, Lawrence Weiner. Ian Wilson refused to participate] was in a gallery: it was a structure. At the time of that group show, I really didn’t know how... I was too fresh. With Michel, I would go to him and say: “Ok, Michel, I have vague ideas. I want to... Maybe there is a way that I talk to people in Paris about oral communication, for example.” He would say: “Sure, let’s have a meeting in a café.” He would quickly put me into a context, but I would initiate the thing. Seth would come from the other way. He would say: “You’ve got to be in a café.” I guess I didn’t relate so well with that. I kind of like the thing that Michel did. He was open to any context. Actually, he was the one I couldn’t keep up with. Because I would say something like: “I would like to have a *Discussion*”, he would say: “Ok, let’s go to Milano and you can have a *Discussion* in a hotel lobby.” He would come up with crazy ideas. “What’s this hotel lobby?” We ended up in Milano

in a hotel lobby, or a café. But anyway, in this way, he was very fluid. Presenting a much more fluid medium for me to work than Seth... [...] Michel was a bit like a racehorse. I had to hold him back a lot. He would do things like, saying: "Let's have a *Discussion* in this old place." For some reason, through his work [as a lawyer], he would know all sorts of real estate that existed, you know. He would say: "You could do a *Discussion* in this place. It is an empty space. Some kind of real estate..." I would say: "Wait. Wait a minute. Wait a minute". He would say something like: "We do a *Discussion* in a café." I would say: "Wait, wait, wait. A café... Wait, wait, wait." I am thinking about art world—about galleries, you know—and he would say: "Do it in a café!" [Laughs]

SM. Is the place an important parameter in a *Discussion* or is it random?

IW. No. Yes... When he said café to me, I said to myself: "Café? This is..." I am used to the art world. Here is Michel saying: "Get out of the art world, move around, loosen up!" Konrad Fischer [1939–1996] would say: "Let's go to this opening here." Michel was saying: "No, no, no. Get out of the art world. Do something outside the art world. Expand a bit." That took a little bit of digesting on my part.

[...]

SM. Please let me know about the steps of organizing a *Discussion*, once the place was found.

MC. Not much... Just sending out the announcements. I think that we always had a sort of a briefing between both of us before starting, so I would know more or less where you wanted to go. That was not a very long job. We were spending—what—45 minutes discussing what would be the topic? So, easy.

SM. On average, how many announcements did you send and how many people attended?

MC. By memory, I would say 150, 200 maximum. The attendance was between minimum 15 persons up to seventy-eighty. Maison des Centraux [Group discussion organized by Michel Claura, Maison des Centraux, Paris, May 10, 1976] was very much attended, probably because a few people heard about what they had missed and didn't want to miss that one. At Pompidou [Group discussion organized by Michel Claura, Centre Pompidou, Paris,

October 26, 2005], there was like 80 persons in the auditorium. It was a different setting.

SM. Did you design the announcements?

MC. Yes. Did I submit it to you? Probably.

SM. I found out in the archive that Michel wrote the addresses on the envelopes.

MC. Certainly. I put the stamps as well and paid for them.

IW. [Laughs] He was very practical. I needed someone who was practical.

SM. What were the topics of the *Discussions*?

IW. The known and unknown. Parmenides [pre-Socratic Greek philosopher]... But it was always the relationship with the known and unknown. I remember I used to say: "If the unknown is known as unknown..." I used to say something like: "If the unknown is known as unknown, it is not just unknown. It must be both known and unknown." And then people would respond to that. [...] The

relationship to the known and unknown took like 10 years, I think. You know, at one point, I was quite skeptical... I was quite a skeptic about knowledge.

Michel Claura is a French art critic and exhibition organizer that started his activities in 1967.

Sara Martinetti is a French researcher whose work crosses the anthropology of writing, art history, and theory of craft. She publishes books and curates exhibitions, a.o. the research report Michel Claura: Code vestimentaire. Les fruits déguisés ne seront pas acceptés. De quelques insertions dans un moment de l'art peu vêtu and Trois actes d'écriture de Michel Claura entre 1973 et 1982 (Paris, Centre national des arts plastiques and Bibliothèque Kandinsky/Centre Pompidou, 2019) and the article "Trois actes d'écriture de Michel Claura entre 1973 et 1982" (Les Cahiers du Musée national d'art moderne, n° 156, summer 2021, p. 30-58).

Full-length version of this interview to be published.



For her exhibition *VOLCANIC EXCURSION (A VISION)* at Secession in Vienna, **Dominique Gonzalez-Foerster** presents a monumental pictorial collage representing 235 life-size figures from past and present times. The artist describes this condensed environment as a "fictional trans feminist and antiracist excursion" gathering "inspiring friends, non-binary, trans, queer, fluid, hybrid, lesbian, gay, pan, humans and non-humans". The piece was inspired by the contrast she observed between the lock-down isolation and the many crowded protests, demonstrations and marches that took place recently in Paris. Through this 24 meters-wide and 5 meters-tall panoramic tableau, she refers, among others, to Gustave Klimt's iconography as well as Diego Rivera's mural *Sueño de una tarde dominical en la Alameda Central* (Dream of a Sunday Afternoon in the Alameda Central, 1946–47). On view till September 5th, the installation performs as an engaging, optimistic stage for the visitor's active engagement. (Courtesy Secession, Vienna. Photo: Oliver Ottenslaeger)



Pierre Bismuth

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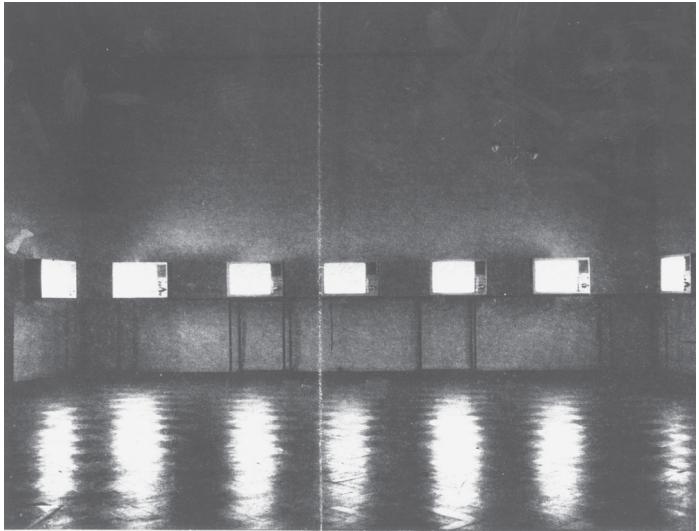
Cette tablette a été produite pour le Centre Pompidou Paris à l'occasion de l'exposition monographique de Pierre Bismuth "Tout le monde est artiste mais seul l'artiste le sait" présentée du 20 octobre 2021 au 28 février 2022.

This tablet was produced for the Centre Pompidou Paris on the occasion of Pierre Bismuth's monographic exhibition "Everybody is an artist but only the artist knows it" presented from October 20, 2021 to February 28, 2022.

Centre
Pompidou



BRUSSELS, AUG. 18 – In 1967, **David Lamelas** was invited by the Instituto Torcuato Di Tella in Buenos Aires to contribute to the exhibition *Experiencias Visuales. Situación de tiempo* was the last work he exhibited in Argentina before leaving for London. For this installation he aligned seventeen television sets along three walls of a darkened gallery. Without image and tuned to a non-existent channel, they emitted a bright light that completely took over the room. By depriving the television sets of their function as purveyors of pictures and information, Lamelas reduced them to a zero point, a visible remnant generating a kind of white noise, a 'static' of pure mediality in time. As the artist recalls in an interview from 1972: "You could only see the snow effect and hear an electronic sound. At this point, I was interested in non-descriptive, non-physical art pieces." By making the presence of the technological object dominant, he called attention to the temporal nature of the electronic medium and its capacity to modify an environment; the television sets only projected light, the basic condition for the cinematographic image. The work was included in most of the major retrospective exhibitions of Lamelas.



Situación de tiempo, por David Lamelas. Exposición en el Instituto Di Tella de Buenos Aires, 1967

The work *Situación de tiempo* (1967) by **David Lamelas** recently entered the collection of the Philadelphia Museum of Art (USA) thanks to a donation by the Chérňajovsky family, Jan Mot and Sprűth Magers, in honor of the artist. (image: Instituto Torcuato Di Tella, Buenos Aires, 1967)

In Brief

S.M.A.K., Ghent (BE) recently acquired the work *Pared Doblada* (2018) by **David Lamelas**. This nomadic and minimal work is part of the artist's reflection on time and place. In 1994, Lamelas was invited to participate in the exhibition *El desdoblamiento, el simulacro y el reflejo*: Leandro Katz, David Lamelas, Liliana Porter (*The Double, the Simulacrum and the Reflection*) at the Instituto de Cooperación Iberoamericana de Buenos Aires. He was required to make a piece he could carry from Manhattan, where he was living, to Buenos Aires. He used paper to mimic the dimensions of a wall from the exhibition space, then folded and carried the work there in a suitcase. The work that entered the collection of S.M.A.K. was conceived for the walls of the gallery (*Murs pliés. Gevouwen muren*, 2018).

Imbéciles de tous les pays unissez-vous (2018) by **Sven Augustijnen** entered the collection of KANAL Centre Pompidou, Brussels. This installation is composed of a large collection of the right-wing Belgian *Europe Magazine*. It has multiple functions: revisiting the era of decolonization

and neocolonialism and, by taking the postwar period as a mirror of our condition, analyzing how the militarization of our society goes hand in hand with the racist discourse of the right and the undermining of democracy and policy making. The work was produced for the exhibition *Sven Augustijnen & Sammy Baloji* at Cc Strombeek (BE) in 2018.

Far, America opened on July 23rd at the Centro Galego de Arte Contemporánea (CGAC) in Santiago de Compostela (ES) and is the first retrospective of **David Lamelas** to be held in Spain after the show dedicated to his films organised by the Centro José Guerrero in Granada in 2009. The exhibition, curated by Pedro de Llano Neira, presents the development of Lamelas' œuvre, spanning various periods from his beginnings in Buenos Aires in the early sixties to date, focusing on two major issues: Lamelas's relationship with Galicia (his parents had emigrated from Manzaneda and Castro Caldelas during the Spanish Civil War) and the importance of design and drawing in his artistic practice over the course of his long career.

Early September the gallery is launching **BY ASSOCIATION**, a new project in the

form of a collaborative webshop initiated with Hollybush Gardens (London, UK). Informed by the galleries' programming, the webshop renders an alternative portal for discovery of artworks and artist publications that are available for purchase. BY ASSOCIATION will also host events and projects curated by the member galleries. Visit the webshop via our website or by-association.online.

The gallery participates in the upcoming edition of the **Brussels Gallery Weekend** and will be open on Thursday 09/09 from 11 am till 9 pm; and from Friday 10/09 till Sunday 12/09 from 11 am till 7 pm.

Manon de Boer and choreographer/dancer Latifa Laäbissi will collaborate for the first time during a performance at WIELS following their correspondence in 2016. Addressing the multiple voices that inhabit the artists' bodies and thinking, *Ghost Party (part 1)* will refer to artists and writers such as Marguerite Duras, Anne Carson and Casey, while playing with language, accents and voices. The performance will take place on Saturday 18/09 from 6 to 7 pm; and on Sunday 19/09 from 4 to 5 pm.

The gallery will participate in **Art Basel** which takes place this year from the 21st till 26th of September. The presentation will include works by **Francis Alÿs**, **Pierre Bismuth**, **stanley brouwn**, **Andrea Büttner**, **Mario Garcia Torres**, **Joachim Koester**, **David Lamelas**, **readymades belong to everyone®**, **Tris Vonna-Michell** and **Ian Wilson**. Additionally, the gallery will show a new work by **Mario Garcia Torres** in Art Basel Unlimited in collaboration with Taka Ishii, Franco Noero and neugerriemschneider.

Agenda

Francis Alÿs

Cien del MUAC, MUAC, Mexico City, 12/06–10/10; *The Little Catalogue of the S.M.A.K. Collection: The Exhibition 'Part 1'*, S.M.A.K., Ghent (BE), 26/06–06/03; *Variables d'épanouissement*, Centre de Création Contemporaine Olivier Debré, Tours (FR), 23/07–02/01; *Kinderspiele – Children's Games: 65 Jahre Familienbildungsstätte Bonn*, Katholische Familienbildungsstätte Bonn (DE), 07/09–01/10; *2021 DMZ Art & Peace Platform, Borderless DMZ*, Unimaur (KR), 15/09–15/11; *Francis Alÿs, ZABEL – Tirana Biennale*, Tirana (AL), 14/10–22/11; *Francis Alÿs. As Long as I'm Walking*, Musée cantonal des Beaux-Arts, Lausanne (CH), 15/10–16/01 (solo)

Sven Augustijnen

Congoville, Middelheim Museum, Antwerp (BE), 29/05–03/10; *The Little Catalogue of the S.M.A.K. Collection: The Big Exhibition 'Part 2'*, Ghent (BE), 30/10–06/03

Pierre Bismuth

Tout le monde est artiste mais seul l'artiste le sait, Centre Pompidou, Paris, 13/10–28/02 (solo); *Everybody is an artist but only the artist knows it*, West Den Haag (NL), 25/03–10/07 (solo)

stanley brouwn

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; *The Botanical Revolution*, Centraal Museum, Utrecht (NL), 19/06–19/09; *Food Field Assemblies – Part I: Bite the hand that feeds you*,

Dietikon Projekttraum, Dietikon (CH), 17/07–05/09; *Triebe*, Galerie Tschudi, Zuzo (CH), 24/07–25/09 (solo); *Donation Outset – KW Production series*, Museum Abteiberg, Mönchengladbach (DE), 26/09–13/02; *Andrea Büttner*, Jan Mot, Brussels, 27/11–15/01 (solo)

Manon de Boer

Sound and Silence, Kunstmuseum Bonn, Bonn (DE), 27/05–05/09; *Manon de Boer & Latifa Laâbissi. Ghost Party (part 1)*, Wiels Contemporary Art Centre, Brussels, 18/09–19/09 (performance)

Rineke Dijkstra

Art of Sport, Copenhagen Contemporary, Copenhagen, 25/03–24/10; *Masculinities: Liberation through Photography*, LUMA Foundation, Arles (FR), 04/07–26/09; *Masculinities: Liberation through Photography*, FOMU, Antwerp (BE), 21/10–13/03

Mario Garcia Torres

La poética del regreso, MARCO Museo de Arte Contemporánea de Monterrey, Monterrey (MX), 12/03–ongoing (solo); *Proteinema's Once Upon a Time Inconceivable*, Beykoz Kundura, Istanbul, 04/09–31/10

Dominique Gonzalez-Foerster

Blow up – James Spader par Dominique Gonzalez-Foerster, ARTE TV, 03/11–03/11; *Endodrome*, Luma, Arles (FR), 26/06–ongoing; *Volcanic Excursion (A Vision)*, Secession, Vienna, 02/07–05/09 (solo); *La chambre humaine et la planète close*, Galerie Chantal Crousel, Paris, 03/09–09/10 (solo); *Astrocytes*, Jan Mot, Brussels, 02/10–20/11 (solo)

Joachim Koester

WITCHES, Taxispalais Kunsthalle Tirol, Tyrol (AT), 26/06–03/10; *Vampiros. La evolución del mito*, CaixaForum Sevilla (ES), 08/07–01/11; *Fotografisk Center 25 Years*, Fotografisk Center, Copenhagen, 28/08–24/10; *International Symposium Dances and Rituals*, CN D Centre national de la danse, Pantin (FR), 30/09–02/10

David Lamelas

Collection 1940s–1970s, MoMA New York, New York City (US), 24/10–ongoing; *Ian Wilson, David Lamelas, Traces of Speech and Time in Michel Claura's Miscellanies*, Jan Mot, Brussels, 05/06–12/09; *David Lamelas. Far America*, CGAC, Santiago de Compostela (ES), 23/07–03/10 (solo); *Life as Activity: David Lamelas*, Hunter College Art Galleries, New York (US), 02/11–18/12 (solo)

Sharon Lockhart

Sharon Lockhart: Perilous Life, Baltimore Museum of Art, Baltimore (US), 28/03–19/09; *The Youngest Day*, Carlier Gebauer, Berlin, 24/07–08/09; *Sharon Lockhart: Noa Eshkol's Movement Notation*, Guggenheim Bilbao, Bilbao, 04/11–27/02

Tino Sehgal

Tino Sehgal, Melk Abbey, Globart, Vienna, 02/09–04/09 (solo)

Philippe Thomas

Zeros + Ones, KW Institute for Contemporary Art, Berlin, 03/07–19/09

Tris Vonna-Michell

Ian Wilson

Ian Wilson, David Lamelas, Traces of Speech and Time in Michel Claura's Miscellanies, Jan Mot, Brussels, 05/06–12/09

Seth Siegel / Egress Foundation

Interwoven Histories, Rozenstraat, Amsterdam, 04/09–25/10; *EURASIA – A Landscape of Mutability*, M HKA, Antwerp (BE), 08/10–23/01

Made me think of the relation of the 1960s
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(advertisement)

JAN MOT

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

Colophon

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