

# 82, 83

Jaargang 12 No. 67



## The Artist's Workplace

The upcoming exhibition at the gallery will include new and older works by gallery artists Pierre Bismuth, Mario Garcia Torres and Deimantas Narkevicius, as well as a recent photographic work by the German artist Annette Kelm (°1975). The work by Kelm is a series in three parts that investigates historical daylight studios from the late 19th century. Each depicted studio refers to another genre of art. Atelier Balmer was the studio of the Balmer family working as painters and sculptors; Atelier Hofmann the studio of the photographer Otto Hofmann, and Atelier Böcklin the studio of the painter Arnold Böcklin. Presenting the artist's place of work, the series emphasizes the making of pictures and the making of art, revealing the specific

architectural conditions in content and form. The painter's studio shows a very dark interior where nothing could be seen if there was not the bright light coming through the large window. The walls of the painter's studio are covered with wood paneling to avoid light reflection on the oil painting and to increase the contrast. The studio's photograph itself reminds of the style of the old masters in painting. By contrast, the sculpture's studio allows an egalitarian all over light situation with its glass facade: a sculpture could be seen from all sides without too many changes in the lighting that might have created shadows or other inconveniences. The photograph of the sculptor's studio emphasizes the construction of the space, framing the steel construction of

the glasshouse. Originally built for the painter Wilhelm Balmer, the studio was later used by his son Lorenz and his wife Helen Balmer, both sculptors. Helen Balmer is still using the studio today. The photographer's studio is the only one of this series photographed from the outside. Evidently the building is divided in different parts, each dedicated to a special activity of the professional photographer: studio for portraits, retouching studio, darkroom, cabinet and entry. The photographer's studio is also the only one which did not remain in its original site. Built in Kirchheim under Teck it was threatened with demolition and has been moved to the outdoor museum of Beuren in 1999.

(advertisement)

# 82

Exhibition  
5/6-18/7

**PIERRE BISMUTH**

**MARIO GARCIA  
TORRES**

**ANNETTE KELM**

**DEIMANTAS  
NARKEVICIUS**

Jan Mot  
Rue Antoine Dansaertstraat 190  
BE-1000 Brussel Bruxelles



• Annette Kelm, *Atelier Balmer*, Basel 1893; *Atelier Böcklin*, Zürich 1885; *Atelier Hofmann*, Beuren 1892, 2009, C-prints, 79 x 63 cm (x3) (framed) (detail)

# The Space of Words

By  
Chris Sharp

*But this rough magic I here abjure which even now  
I do to work mine end upon their senses  
That this aery charm is for I'll break  
My staff bury it certain fathoms in the earth  
And deeper than did ever plummet sound  
I'll drown my book.*  
It is 5:15 am.

Dear Chris, hello.

PARIS, MAY 15 – The very end of Ted Berrigan's *Sonnets* (1964) seems like as a good place as any to start reflecting on an exhibition about language. Or maybe not just any exhibition about language, but this exhibition in particular. Why? Recycling from Prospero's galvanizing soliloquies, Berrigan's closing fragment speaks to both the spatialization and the renunciation of language, to its rough

and imperfect magic (imperfect because it is not perfectible, as opposed to merely flawed), and finally, to its elasticity. Where language seems to end (I'll drown my book), language begins (Dear Chris, Hello). Like a revenant, it always has a way of coming back, of reappearing in no matter how disfigured a form. That's because it does not so easily agree with being suppressed. Or perhaps it is us, the viewers or listeners, who do not so easily agree with the suppression or erasure of language.

The question of suppression or erasure is certainly one way to read the exhibition *The Space of Words*. Bringing together an odd assortment of eleven international artists of varying generations, *The Space of Words* sought to investigate "the development of slippages between language and space, highlighting dynamics of heterogeneity [between word and image], sometimes resulting in their disappearance." The idea was to explore the tension between word and image, the space

that might separate them, how far that space can be extended before it collapses, and at what point language succumbs to image and forfeits meaning. Or conversely, at what point image becomes language, like rebuses, beginning to syntactically signify. And finally, how these two components enter into conflict and/or animate one another. The title of the exhibition came from a lecture given by the French philosopher Jacques Rancière, in which he takes Marcel Broodthaers' appropriation of Stéphane Mallarmé's poem *Un Coup de dés jamais n'abolira le hasard* "as a starting point to reflect on the surface of exchange between language and space as a 'space of confrontation.'" According to the show's curator, Christophe Gallois, this translates into a collection of works that deal with erasure, alteration, loss of memory, and the explosion of meaning, among other things. The tone of erasure and suppression was immediately set by two adjacent pieces in the beginning of the exhibition, Marcel



• Tris Vonna-Michell, *Leipzig Calendar Works*, (2009), installation view MUDAM, Luxembourg. Photo: Aurélien Mole.

Broodthaers' abovementioned *Un Coup de dés jamais n'abolira le hasard* (1969) and a painting by Ed Ruscha. The Broodthaers' work consist of a facsimile reproduction of Mallarmé's eponymous masterpiece, here presented in a vitrine along the length of a wall. However, in Broodthaers' rendition, all of the words have been barred out by a black line, as if indiscriminately censored. This work underlines Mallarmé's spatialization of language, using a method as simple as suppression to disclose its optical heft, and as such, the 19th century poet's plastic relationship with words. Contrasted against a small, unusual Ed Ruscha painting *Trouble Your Way IF YOU Insist on Ratting* (1997), which features a series of white lines on raw linen suggestive of suppressed or censored language, Broodthaers' rendition has a way of linguistically animating Ruscha's painting, while Ruscha's work inevitably brings to mind Mallarmé's white silence. Symbolically sandwiched together, the two works would seem to cancel each other out. And yet, in both cases, language irrepressibly asserted itself with its insistence to be if not heard, then seen despite its absence.

Not too far from these works could be found Ryan Gander's *Travelogue Lecture (with missing content)* (2001). Likewise predicated on absence or erasure, this installation consisted of two slide projectors placed on the floor, projecting small, white rectangles which are supposedly the suppressed records of a former lecture given by the artist. The installation was outfitted with a number of large cushions, upon which the viewer was invited to lie down and presumably muse over the missing content of the alleged lecture. Although the work was not without blank-page associations (imported from the context of the exhibition), it led the mind less toward the firing of any linguistic synapses than to a contemplation of its elegant presentation. Its void-like character found a slightly more charged counterpart in the empty book read by the protagonist of Aurélien Froment's *L'Adaptation manifeste* (2008) located on a nearby wall. Here language, or rather its lacuna served more as a prop to frame a montage of corporeal citations. For this video, the artist culled a series of poses of people reading from such films as Godard's *La Chinoise* (1967) and Truffaut's *Fahrenheit 451* (1966) and strung them together in the form of an actress reading a blank, thoroughly symbolic book. Curiously, as if in contrast to the white, unstained pages, the poses register as a catalogue of readerly attitudes, inscribing themselves in a kind of language stitched together from these cinematic vestiges of reading.

A similar dissolution and would-be reconstitution occurred elsewhere in a sound

piece by Manon de Boer. Entitled *Switch* (1998), this work features the English pop star Alison Goldfrapp attempting to reproduce fragments of languages she doesn't speak (Dutch, French and Spanish) as faithfully as possible. It is impossible not to stand there and struggle to identify and decipher her earnest attempts not to produce gibberish. So does this work playfully testify to language's Lazarus-like refusal to give up the ghost. Elsewhere Tris Vonna-Michell's *Leipzig Calendar Works* (2009) provisionally drew language back from the precipice of dissolution while continuing to cavalierly dangle it over the maw of unmeaning. Building upon his on-going *Finding Chopin* (begun in 2005), Vonna-Michell draws upon his own personal history, history itself, and splendidly improbable anecdote to weave together an ever-evolving narrative of his picaresque adventures in locating his own origins with the help of the French poet Henri Chopin (1922-2008). Aided by props and images projected on slides, the artist recounts his farrago in a dazzling bravura at breakneck speeds (here recorded and listened to on headphones).

To the sheer velocity of Vonna-Michell's profusion of words can be starkly contrasted the exacting sculptural installations of Josef Strau. And yet Strau's works hardly arrest the destabilized flow of language, but suspends it rather in a distinctly liminal space. His seemingly ad hoc conjunctions of dense typed and hand-written texts with lamps function as both word and image, and thereby place the viewer in a kind of quandary about whether to read or look. Speaking of quandaries, it is perhaps Marcel Broodthaers' classic Buster Keaton-esque 16 mm film *La Pluie (Projet pour un texte)* (1969) which emblemizes our refusal to let language slip away. This film features the artist writing on a large, white writing pad outside when suddenly it start to rain and wash away his written efforts, and yet he obstinately continues, as if nothing were happening. The piece could read as an accelerated allegory, for maybe that's all that happens anyway: sooner or later, our words get washed away, and yet we continue to write them, not because without them we would cease to be anything, but because without them we might cease to believe in meaning, that meaning is possible, that it might be located somewhere in the composition of a few precious words on the point of disappearing, or already disappeared, though our faith struggles to keep them intact.

*The Space of Words*, MUDAM, Luxembourg, 19/2 – 25/5.

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Art Fair  
10/6 -14/6**JAN MOT  
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• Mario Garcia Torres, *He is a cowboy, my father. He likes the landscape, and everything that entails it. When I knew the atomic bomb lab-town of Los Alamos, NM had been reconstructed in the north of Mexico for a film thirty years after the events, I got stuck with the idea of seeing what could have been left of it. Decades had passed since they built it, but that displacement was exciting enough to drive several hours with the hope of finding it. I asked him to come with me. We got lost at some point in the deserted area, but at the end of the day we finally found the exact point. There wasn't much to see but debris and a few free standing walls.*





*While hanging out there, my father discovered that the remaining constructions had been made with the stones from that very same hill. They looked heavy but weighed nothing. In an effort to make the discovery some sort of sculptural event I asked him to throw the stone to the air, and I tried to catch it with the camera. I hoped the simple action would be read with that story in mind, 2009, 2 black & white prints, framed, 46 x 30 cm (detail). – This work is on view during the group show at the gallery (5/6-18/7). Other participating artists are Pierre Bismuth, Annette Kelm and Deimantas Narkevicius.*



## The Young Ladies of Brussels

Sven Augustijnen's (BE, 1970) installation *Les Demoiselles de Bruxelles* (2008) consists of a series of 29 colour photographs, a book and a reading corner with banana trees. *Les Demoiselles de Bruxelles* is part of a larger project en-

titled *Spectres*, in which Augustijnen researches historical coincidences that link the personal lives of Karl Marx and King Leopold II. The photographs of African prostitutes framed in brass illustrate the coincidence of Congolese prostitution on

the posh Brussels' Avenue Louise, a street named after the mother of King Leopold II. On the occasion of the presentation of *Les Demoiselles de Bruxelles* at Art Basel, the following excerpts of the book are published here.



• Sven Augustijnen, *Les Demoiselles de Bruxelles*, 2008. A series of 29 prints in 10 brass frames of various sizes and a book (detail)

### Extracts from Sketch For A Psychological Study of Leopold II,

by Emile Meurice, Psychiatrist

When did this stern man, who fled society and whose sole mistress was politics, become a socialite who visited Parisian cabarets and had countless adventures, as well as at least two long-term relationships? It is only after the turn of the century – when he was 65 – that we find any written material about this subject. At the time, the King was mainly active in his dealings with China; he was also busy with urban developments in Belgium. Of course, it is possible, even likely, that earlier amorous activities may have been well hidden. But the sudden abundance of scurrilous stories, as well as the revealing memoirs of his valet Henri Bataille, point to the fact that he engaged in frenzied sexual activity at that advanced age. Did he sublimate his desires for years in his dedication to work, before the late revelation of the pleasures of passion? What in any case should be noted, here too, is the man's enormous energy, all the more remarkable given his relatively advanced age. This sexual activity was very independent of his emotional life: what he looked for were ample women, or at least Rubenesque buttocks and breasts. Can the psychologist venture the interpretation that this man, deprived of affection in his childhood, remained fixated in his fantasies on an infantile desire for the mother's breast?

...

Another instinctive behaviour pattern, the oral, was also highly developed in Leopold. He liked his meals as ample as his women. At breakfast, he would eat five or six eggs, a pot of marmalade and bread. At lunch, a hot meat dish with vegetables, then a cold meat dish. At dinner, the menu usually consisted of soup, a soufflé or vol-au-vents filled with poultry, a beef or veal dish and vegetables. Being partial to asparagus, he could easily

eat two whole bunches himself. The evening menu might also include roast game and a choice of desserts, cakes and sweets, of which he was very fond. Charlotte, for her part, had rather sublimated her primitive instincts. But when her psychosis became apparent, she was seen to eat and drink with a gluttony that struck her entourage; having lost her sanity, she was strongly attracted to sexual and perverse behaviour patterns.

What is most striking is the intensity with which Leopold II tried to fulfill his royal mission, at a time when this role was much more crucial than it is now. This intense willpower was necessary to achieve great things. Placed at the service of his visionary abilities, it increased the chances of success, focusing his actions and thoughts in the most worthwhile direction. But it also led to a blindness towards other people and disturbed his perception of reality. Charlotte, in her desire to be empress, let herself be overwhelmed, whereas Leopold II narrowly escaped the psychological pitfalls. Leopold's visionary abilities, in addition, rested on his finely honed skill in analysing an enterprise's chances of success; Charlotte's vision had a much more emotional basis. Of course, she suffered fundamental psychological and existential traumas which her brother had been spared. Her lives as a woman, as a wife, as a mother, and as a sovereign had all been bitter failures. Leopold II on the other hand left a mark – and what a mark! – on his territory, his era and History. The King often told his secretary that, as he had not been able to give his country a son, he would give her a colony. The Congo therefore took the place both of an object of attachment and of progeny. And in the end he even had a successful emotional relationship, which gave him two sons.

### Extracts from *The Hidden life of Leopold II: the forbidden memoirs of Leopold II's valet*

by Henri Bataille

At the end of October 1907, I was sent from Lormoy to Brussels on a solemn mission... The King had asked me to bring him from Laeken some crates of fine wine and, at the same time... the diplomatic bag. I did as I was told, and a few days later I was back in France.

Leopold II sent for me as soon as I arrived and, without even reading the confidential

papers contained in the precious bag, said straight out, "Now this is what 'He' wants you to do. You will go to Paris and find 'Him' a little furnished pied-à-terre, in a quiet street that's easily accessible. 'He' recently noticed, in a chocolate shop on the boulevards, a pretty young assistant 'He' likes a lot... 'He' went to buy chocolates the other day and 'He' is sure it will be easy to persuade the girl to come and see 'Him' in the pied-à-terre. You'll leave this evening for Paris. Find accommodation wherever you like. The day after tomorrow, wait for 'Him' at the Excelsior garage, in the Rue La Boétie, and you will inform 'Him' of the results of your search."

I had no difficulty in finding, in the Rue de La Trémoille – in a house owned by a Mademoiselle H... – a ground floor apartment consisting of a hall, a sitting room, and a bedroom. The cage was ready, now all we needed was the bird. The mission was delicate, but not impossible. I tried conscientiously to see it through. My master having given me the exact address of the chocolate shop as well as a detailed description of the assistant, I lost no time in discovering the former and making contact with the latter. Unfortunately, the pretty chocolate seller had her own ideas about virtue: she loved another and, much as I tried to entice her with all the advantages of a royal liaison, the Sovereign's passion, and the benefits of such an attachment, nothing could persuade her. Whatever I tried, whatever money I offered her, she refused point blank. The little chocolate seller was no royalist...

### Extracts from *Coincidences of history: Reflections on Émile Meurice's sketch for a psychological study of Leopold II*

by Sven Augustijnen

Should we, within the framework of our commentary on the Sketch for a psychological study of Leopold II, examine the double hypothesis of madness and fear? Émile Meurice barely touches on a case which might throw some light on the hereditary hypothesis: that of a nephew considered ganz verrückt. Ernest II – the son of Leopold I's brother Ernest I – duke of Saxe-Coburg-Gotha, suffered from an erotomania so extreme that he even installed a brothel in his own palace. He was also characterised by his frenzied insistence on etiquette – recalling Charlotte's pomp as Empress Carlota of Mexico – and his delusions of grandeur, which may be compared to those of Leopold II. On the other hand, if we follow those psychiatrists who place as much emphasis on environmental as on hereditary

factors, we have to ask ourselves the question: did the events of the 1848 Revolution influence the psychological development of the children of Leopold I and Louise-Marie?

A year after Louise's death, Victoria and Albert invited Leopold – who was then sixteen – to come to London as a distraction from his grief and visit the Great Exhibition of 1851, held in the famous Crystal Palace. It was in this vast hall, four times larger than the basilica of Saint Peter's in Rome, that he discovered the world. That visit saw the beginning of his "dream of stone" and his obsession with giving his country a colony. He shared this "palace" with Karl Marx who, after Brussels and Paris, had found refuge in London, and had this to say of his visit: "Thanks to this exhibition, the international bourgeoisie had built in the modern Rome a Pantheon to display, with pride and self-satisfaction, the gods it has created for itself."

Imagine if they had met at that time! Given that the Great Exhibition had six million visitors, it is highly unlikely. But that doesn't stop us from wondering about the possible significance of such a fortuitous encounter. Marx appears in the life of Leopold II at three key moments: during the 1848 Revolution, in 1851 at the Crystal Palace and in 1865, the year he came to the throne. Did he haunt the Builder King? And did this spectre of Marx and the Socialist revolution fuel Leopold's inner fires to such an extent that it helped him to realise his dream and masterpiece, a colony for his country?

## In Brief

At Art Basel (10-14/6) the gallery will present a small number of recent installation works by **Sven Augustijnen**, **Mario Garcia Torres** and **Joachim Koester** and older photographic works by **David Lamelas**.

The work *Guards Kissing* (2002) by **Tino Sehgal** entered the collection of the Israel Museum in Jerusalem. *L'Histoire Belge* (2007) by **Sven Augustijnen** was sold to the Kunstmuseum aan Zee in Ostend (BE).

The gallery will be closed for summer holidays from July 27 till August 8.

The opening of **Tris Vonna-Michell's** show at the gallery will coincide with the Brussels Art Day (Saturday 12 September).

# Agenda

## Sven Augustijnen

*Vérité Exposée*, Ernst Museum, Budapest, 11/4 – 31/5; *Stutter*, Tate Modern, London, 24/4 – 9/9; *A Story Of The Image*, Shanghai Art Museum, 30/4 – 21/6; Jan Mot, Art 40 Basel, Basel (CH), 10/6 – 14/6; *A Story Of The Image*, National Museum Singapore, 13/8 – 4/10

## Pierre Bismuth

*Liquid Frontiers*, Lille 3000, Tri Postal, Lille (FR), 14/3 – 12/7; *Fax*, Drawing Center, New York, 17/4 – 23/7; *Talk Show*, ICA Institute of Contemporary Art, London, 6/5 – 31/5; *Höhenrausch – Art on the Rooftops* of Linz, OK Center for Contemporary Art, Linz (AT), 29/5 – 31/10; *Group show*, Jan Mot, Brussels, 5/6 – 18/7; *Following The Right Hand Of Sigmund Freud*, Art Film, Basel (CH), 13/6 (screening); *I Am By Birth a Genevise*, Vegas Gallery, London, 18/6 – 12/7; *Jonathan Monk On Richard Prince*, ProjecteSD, Barcelona, 25/6 – 15/9

## Manon de Boer

*A Story Of The Image*, Shanghai Art Museum, 21/4 – 21/6; *Several Silences*, The Renaissance Society, Chicago (US), 26/4 – 7/6; *Chance Encounters*, Ludlow 38, New York, 3/5 – 21/6; *Time As Matter*. MACBA Collection. *New Acquisitions*, MACBA, Barcelona, 15/5 – 31/8; *Attica*, NADA New Video Nights, Horton & Co, New York, 26/5 (screening); Murray Guy, New York, 18/6 – 31/7; *A Story Of The Image*, National Museum Singapore, 13/8 – 4/10; *See This Sound*, Lentos Museum, Linz (AT), 28/8 – 10/1

## Rineke Dijkstra

*elles@centrepompidou*, Centre Pompidou, Paris, 27/5 – 24/5/10; *Visions Of Our Time*. 10 Years Of Photography at Deutsche Börse, C/O Berlin, 29/5 – 19/7; *Dutch Seen*, Museum Of The City Of New York, New York, 10/6 – 1/9; *Steppenwolf - Or The Sound of Urban Space (Steppenwolf - oder das Geräusch des urbanen Raums)*, NGBK Berlin, 27/6 – 26/7

## Mario Garcia Torres

*Beyond The Picturesque*, SMAK, Ghent (BE), 4/4 – 16/8; *Desiring Necessities*, John Hansard Gallery, Southampton (UK), 2/5 – 20/6; *Usages du document*, Centre Culturel Suisse, Paris, 16/5 – 19/7; *Group show*, Jan Mot, Brussels, 5/6 – 18/7; Jan Mot, Art 40 Basel, Basel (CH), 10/6 – 14/6; *The Exhibition Formerly Known as Passengers*: Mario Garcia Torres, 9 at Leo Castelli, Wattis Institute, San Francisco, from 7/7 (solo)

## Dominique Gonzalez-Foerster

*elles@centrepompidou*, Centre Pompidou, Paris, 27/5 – 24/5/10; *The New Monumentality*: Dominique Gonzalez-Foerster; Gerard Byrne and Dorit Margreiter, Henry Moore Institute, Leeds (UK), 30/5 – 30/8; *Making Worlds*, The 53rd International Art Exhibition, Venice (IT), 7/6 – 22/11; *Il Tempo del Postino*, Art 40 Basel (CH), Theatre Basel (AT), 10/6 – 12/6

## Douglas Gordon

*Zidane, A 21st Century Portrait*, Van Abbemuseum, Eindhoven (NL), from 28/2 (solo); *Inspired*, Artruis, Glasgow, 4/4 – 20/9; *Artists/Heaney/Books: An Exhibition*, Irish Museum Of Modern Art, Dublin, 14/4 – 14/6; *Blood, Sweat, Tears*, DOX, Prague, from 4/6 (solo); *Il Tempo del Postino*, Art 40 Basel, Theatre Basel (CH), 10/6 – 12/6; *Der Heilige Berg/The Sacred Mountain. Where we are*. *Touristen, Pilger und Flaneure*, Linz 09, 13/6 – 13/9; *See This Sound*, Lentos Museum, Linz (AT), 28/8 – 10/1

## Joachim Koester

*Great Expectations, Contemporary Photography Looks At Today's Bitter Years*, Le Casino, Luxembourg (LU), 28/3 – 14/6; *Then The Work Takes Place*, Camera Austria, Graz (AT), 25/4 – 28/6; *If I Can't Dance I Don't Want To Be Part Of Your Revolution*, Project Arts Centre, Dublin, 8/5 – 20/6; *The Kenneth Anger Cycle*, Galeria Zé Dos Bois, Lisbon, 8/5 – 1/8; *While We Are Waiting*, Galleri Nicolai Wallner, Copenhagen, 14/5 – 19/7; Jan Mot, Art 40 Basel, Basel (CH), 10/6 – 14/6; *Heaven. The 2nd Athens Biennale*, Athens, 15/6 – 4/10; *Joachim Koester; Poison Protocols and Other Histories*, Stills Centre For Photography, Edinburgh (UK), 6/8 – 25/10 (solo)

## David Lamelas

*David Lamelas*, Centro Guerrero, Granada (ES), 23/4 – 12/7 (solo); *The Quick And The Dead*, Walker Art Center, Minneapolis (US), 24/4 – 27/9; *Time As Matter*. MACBA Collection. *New Acquisitions*, MACBA, Barcelona 15/5 – 31/8; Jan Mot, Art 40 Basel, Basel (CH), 10/6 – 14/6; *A Study Of The Relationships Between Inner And Outer Space*, Art Film, Basel (CH), 10/6 (screening); *Earth – Moon – Earth*, David Lamelas and Katie Paterson, Djanogly Gallery, Lakeside Arts Centre, Nottingham (UK), 20/6 – 9/8; *The Death Of The Audience*, Secession, Vienna, 3/7 – 6/9

## Sharon Lockhart

*Then The Work Takes Place*, Camera Austria, Graz (AT), 25/4 – 28/6

## Deimantas Narkevicius

*Liquid Frontiers*, Lille 3000, Tri Postal, Lille

(FR), 14/3 – 12/7; *El Pasado En El Presente Y Lo Propio En Lo Ajeno*, LABoral Centre for Art and Creative Industries, Gijón (ES), 3/4 – 29/6; *Time As Matter*. MACBA Collection. *New Acquisitions*, MACBA, Barcelona, 15/5 – 31/8; *Monument To Transformation 1989 – 2009*, City Gallery, Prague, 27/5 – 30/8; *Group show*, Jan Mot, Brussels, 5/6 – 18/7; *The Dud Effect*, Art Film, Basel (CH), 13/6 (screening); *Deimantas Narkevicius*, MAMCO, Geneva (CH), 24/6 – 27/9 (solo); XVI. *Rohkunstbau: ATLANTIS I, Hidden Histories - New Identities*, Schloss Marquardt, Potsdam (DE), 12/7 – 13/9; *Les visages du mal*, BWA Contemporary Art Gallery, Katowice (PL), 15/7 – 15/8

## Tino Sehgal

*Tino Sehgal*, Kunsthaus Zürich/Haus Konstruktiv, Zürich (CH), 23/4 – 31/5 (solo); *Political/Minimal*, Muzeum Sztuki, Lodz (PL), 18/6 – 23/9; *Il Tempo del Postino*, Art 40 Basel, Theatre Basel (CH), 10/6 – 12/6

## Tris Vonna-Michell

*The Generational: Younger Than Jesus*, New Museum, New York, 8/4 – 14/6; X-Initiative, New York, from July (solo); *Auto-Tracking-Auto-Tracking*, Kunsthalle Zürich, Zürich (CH), 8/6 – 16/8 (solo); *Studio A: Monumental Detours/Insignificant Fixtures*, GAMeC, Bergamo (IT), 27/5 – 26/7 (solo); Ars Viva 08/09: *Inszenierung/Mise en Scène*, Augarten Contemporary, Vienna, 6/6 – 27/9; Jan Mot, Brussels, 12/9 – 24/10 (solo)

Also represented by the gallery: **Ian Wilson**

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## Colophon

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