



# Ausgeträumt in Basel

by  
**Deimantas Narkevičius**

VILNIUS, MAY 2

The German word 'Ausgeträumt' has no literal translation in English, but means a state between dream and reality at the point of waking up.

The very first creative attempts by an artist are usually very positive, unaffected by criticism, even naive activities. I understand 'naiveté' as an initial state of being creative for any beginner in any field of art. Without 'naiveté' any young person, would probably not choose to be an artist, as this would mean being condemned for very possible failure. Here I would like to refer to myself. I had to be absolutely naive to choose to be a visual artist, in the late 1980's when in the Soviet Union, everything was falling apart. That was what my parents were telling to me. There was no precedent of success, or an example to follow in the country which was still isolated. 25 years later, I can admit that thanks to many lucky coincidences, I have in a way succeeded. At least I am ex-

hibiting internationally and having a visual art practice is my profession. I can probably accept being called an artist.

With this film I am re-approaching the state of 'naiveté' which I find quite beautiful and already lost. I have filmed young boys performing their very first song as an indie band. I find it really naive to start a band with any ambition in Lithuania. Pop music was not developed here as an original form of self expression at any period, with a few exceptions that were known, but only locally. To date, no musician from here has 'made it' internationally.

I have offered to this bunch of idealists to produce a music video of their first single. As a LUX and Independent Cinema commission, the piece was made on 35mm film and recently toured cinemas in England. So their first song went on a virtual tour around England—a country with a strong tradition of rock music.

*Ausgeträumt* by Deimantas Narkevičius will be presented at Art Unlimited in Basel (14/6–19/6) in collaboration with gb agency (Paris) and Barbara Weiss (Berlin).

I have offered to this bunch of idealists to produce a music video of their first single. As a LUX and Independent Cinema commission, the piece was made on 35mm film and recently toured cinemas in England. So their first song went on a virtual tour around England—a country with a strong tradition of rock music.

(advertisement)

# 108

Art Fair  
15/6–19/6

**JAN MOT  
AT  
ART 42 BASEL**

Hall 2.1, Booth H10  
Messeplatz  
Basel

Language: respectively, inserted from main text. The seemingly ad hoc organizational



• Sven Augustijnen, *Spectres*, 2011 (film still)

## What a day for a daydream

by  
Ronald Van de Sompel

### BRUSSELS

*Sven Augustijnen's new film, Spectres, focuses on the decolonization of the Belgian Congo, especially the circumstances surrounding the murder of Patrice Lumumba, its prime minister, on January 17, 1961, six months after the country declared independence in 1960. The artist's project includes controversial viewpoints on an episode in history that has never been fully unravelled. The result is a dark work that tracks the specters of history into their most hidden retreats. Ronald Van de Sompel talked about this with the artist.*

**Ronald Van de Sompel** In the course of your artistic practice, this episode of history already came up in *Panorama*, an art supplement with the Flemish newspaper *De Tijd*, in which you look at this episode within

the context of contemporary Brussels, with its European institutions. For *A Prior*, you subsequently realized a contribution with articles and covers of *Pourquoi Pas?*—a sixties magazine that covered the postcolonial independence of Congo. Finally, in Jan Mot gallery, you opened an exhibition *Les Demoiselles de Bruxelles*, an installation in which the lives of Leopold II and Karl Marx are linked with those of African prostitutes who are presently active at Avenue Louise in Brussels. Why this particular interest in the Belgian colonial and postcolonial history and where is the movie *Spectres* situated in this context?

**Sven Augustijnen** My work originates from very concrete observations. For example, I walk past the statue of Leopold II on the Place du Trône daily where former colonialists have commemorations, or I walk through Matonge, the Congolese quarter of Brussels, where I meet Congolese girls. The house where Karl Marx wrote the *Communist*

*Manifest* is situated a couple of streets further on, close to Avenue Louise. That's how *Les Demoiselles de Bruxelles* came into being, where my interests in public space and the bio-political body were connected with historical research. This is where the title of the movie arose. The first sentence of the *Communist Manifest* namely runs: "A spectre is haunting Europe—the spectre of communism". If the original scenario embodied the ghosts of Marx, Leopold II and Lumumba, then the emphasis has shifted towards Lumumba in the course of production.

**RVDS** The protagonist who gives us access to this episode of history is Jacques Brassinne de la Buissière, at the time of the facts a young diplomat in Congo. In 1991, he wrote a doctoral thesis on the murder of Lumumba, in which he defends the position of the monarchy. Which were his personal motives to participate in this movie?

**SA** I first met Brassinne in the restaurant Le Cap d'Argent, situated across the Palais des Beaux Arts in Brussels in 2006. Though the conversation was very exploratory, his reaction on my proposal spoke volumes: "Ludo De Witte is my ghost!" By way of explanation, Ludo De Witte is a sociologist and author of many books on Congo

that whipped the floor with the doctoral thesis of Brassinne, and stated on the basis of those same documents that the Belgians really were responsible for the murder on Lumumba. This gave way to the formation of a parliamentary commission of inquiry that investigated the possible involvement of Belgium regarding the murder of Lumumba. By releasing his doctoral thesis, Brassinne himself set the ghost free. To him, the movie is in a certain way a means to recapture the ghost by showing that it was a “Bantu affair” and that at present historians cannot grasp the spirit of that age.

*RVDS* How did you manage to convince the other persons involved to participate in this movie? I’m referring for example to the scene at the cemetery with Marie Tshombe. Or the birthday party of the eighty-year old Brassinne, where a band is playing *What A Day For A Daydream* and a baron refers to their repatriation at that time. Did Brassinne act in the capacity of negotiator here?

*SA* I think I finally convinced Brassinne by making proposals that where conceived from his point of view, such as the visit to the son of Harold d’Aspremont-Lynden, former Minister of African Affairs. He namely wrote a reply in the Walloon paper *Le Soir* to a *carte blanche* of the Collective Mémoires Coloniales, in which the telex with the demand for the “definitive elimination of Lumumba” of the aforementioned minister, who De Witte advances as evidence for the Belgian involvement in the murder on Lumumba, was dragged up again. On top of that, both the son of d’Aspremont and Brassinne were motivated to refute the thesis of De Witte on camera. By way of the *Cher Pourquoi Pas?* project, I also knew Tshombe’s grave in Etterbeek and when I suggested going there on the fortieth anniversary of the separatist province Katanga’s leader’s death, he called his daughter, Marie Tshombe. In a way, it has become a family movie, with the close relatives of the deceased and the last survivors in it. That’s why I inserted the birthday scene, where a certain baron Nothomb unfolds the anecdote about how he took Brassinne with him in an airplane to Katanga in 1960, where he was “to fulfil a mysterious mission”.

*RVDS* As of the opening scene, the *Passion of Johannes* by J.S. Bach serves as an important guideline. By doing so, you seem to have an analogy presumed between the suffering and death of Lumumba and that of Christ. Why did you choose that music?

*SA* The code through which two Belgians communicated on January 14, 1961 to get

Tshombe’s permission to send Lumumba to Katanga ran: “Demande accord du Juif de recevoir Satan” (Transl.: “Ask the Jew for permission to receive Satan.”). Conceptually, I found an association with the most anti-Semitic passion, namely the passion of Johannes, for which the Jews were held responsible after the death of Christ.

*RVDS* The spoken and the written word play an important role in the movie. Through successive interviews, time and time again, a corner of the veil is lifted. Which did you want to emphasize when choosing the scenes in which you let your characters speak: the content of the statements, the stage setting through which you bring about a dramatic effect or a combination of both?

*SA* It’s a combined play. The content would not be able to communicate without emotion and musical rhythm. Hence my choice to add the written word, which offers the possibility to import more factual, historical information, by means of which a friction is created. In the end, what does historiography stand for? What is the value of a testimony, of the memory of the past and what is the value of the written word, of the document? We can perhaps even state that the parts are being reversed in this movie: Brassinne gets the part of word painter while the part of the historian is assigned to me?

*RVDS* Sometimes history is told through images only. For example the mass in the Notre-Dame de Laeken on the occasion of the sixteenth anniversary of the death of King Baudouin, and in the garden of the National Museum in Kinshasa, the camera silently slides past the statues of Leopold II and Stanley.

*SA* Though there are sometimes light-hearted goings-on, it’s a dark movie. Brassinne visits the graves and the place of execution of the leading figures. The mass is a long prologue in which we see catholic Belgium appear and go to Communion, to subsequently go down the crypt where Baudouin is buried, next to Leopold II. The visit to the crypt makes it clear that their ghost is alive. In Kinshasa, Brassinne visits the bronze statues that have been hauled from their pedestals, a concrete metaphor of the colonial project—the brainchild of Leopold II, and parted with by Baudouin—that haunts from the mountain the former capital Léopoldville, and its vast country, 80 times the size of Belgium, 50 years after its independence, not yet recovering from the disastrous decolonisation and the wounds of colonisation.

*RVDS* The scene in which Brassinne meets

Lumumba’s family is a remarkable one, especially in the knowledge that on January 17, 2011, his sons François, Roland and Guy will institute legal proceedings against eleven Belgians, among which Brassinne himself. How did this meeting come about? Was Pauline Opanga Onosamba, the widow of Lumumba, familiar with the individual and the history of Brassinne?

*SA* I organized this meeting myself. Since Jacques assumed that he was conducting an objective research, he couldn’t possibly refuse this meeting. I don’t think that the widow knew Brassinne, but the daughter Juliana and the sons certainly did. However, that scene was shot in November 2009 and it wasn’t until June 2010 that the family decided to file a complaint.

*RVDS* At the end of *Spectres*, when we visit the place in the savannah where Lumumba was murdered, the atmosphere becomes grim. His notes in hand, Brassinne accurately indicates the locations where the prisoners were lined up and executed. He also touches a tree so as to work out whether there are bullet holes or not. Subsequently, you pay a second visit at night, which produces a strong dramatic effect. What motivated you to visit the crime scene and to go there again at night?

*SA* In the first scene of the movie, during the aperitif at the castle of d’Aspremont-Lynden, Brassinne already announces that we would be going to the place of execution. He happens to be the person who in 1989, while preparing his doctorate, found the place, and we immediately agreed to go and look for it again and to film it. Brassinne himself wanted to go back at night because the facts had occurred at night. It’s interesting to work with the way in which characters picture a movie and to consequently play along with it.

*RVDS* *Spectres* is a continuation of your former productions, in the way that as a source of inspiration, the city of Brussels once again constitutes the starting point for story lines that now lead us outside of Europe, to Africa. This time, reality is also created through fiction. And although you use the directness of the *cinéma vérité*, your approach is once again very personal. How do you yourself situate *Spectres* in comparison with your former productions?

*SA* I think this movie is more about how that one character, Brassinne, constructs history through his own discourse. By means of my personal approach, we reach the conclusion that a movie, even if it is *cinéma vérité*, is

always a construction, and this consequently also goes for historiography. I think we can also state that the movie is in a certain sense a reflection or a shadow of the ghost that haunts us, or from another angle, that the movie was a process that was meant to exorcize the ghost. However, it's in the nature of the ghost—un spectre, un revenant—that it keeps coming back.

*This interview was previously published in Mousse Magazine, 27, February-March 2011.*

Exhibition at WIELS, Brussels: until 31/7.  
Screenings at Cinema RITS: 22/5–14h and 14, 27/5–19h

On May 21, an on invitation only seminar on Sven Augustijnen's Spectres will be organized at Wiels within the framework of the research project *In and Out of Brussels: Aesthetics / Histories / Politics Between Europe and Africa* (2010–2012), directed by T.J. Demos (University College London) and Hilde Van Gelder (K.U. Leuven). The project intends to parse the political, historical and aesthetic implications of four recent films by Herman Asselberghs, Sven Augustijnen, Renzo Martens and Els Olsamer.

For more information:  
[www.kfda.be/projects/spectres-seminar](http://www.kfda.be/projects/spectres-seminar)

(advertisement)

# 109

Art Fair  
14/6–19/6

**DEIMANTAS  
NARKEVIČIUS  
AT  
ART  
UNLIMITED**

Hall 1, Booth U39  
Messeplatz  
Basel

## Retroprojection



• Pierre Bismuth, *Retroprojection* (American Presidential Elections), 2008–2011

BRUSSELS, MAY 3

The gallery's presentation at Art Basel, which takes place from the 15th till the 19th of June, focuses this year on works that generate light. Among them are *Limit of a Projection II* (1967) by David Lamelas, *Cover Letter* (2010) by Mario Garcia Torres and *I Myself am only a Receiving Apparatus* (2010) by Joachim Koester. Another work is *Retroprojection* (2008–2011) by Pierre Bismuth. In this piece footage from the last hours of the US presidential elections aired on the American news channel MSNBC on the 4th of November 2008 is transferred to 16mm film. The work is based on an apparently anachronistic principle and works against the tide of the digital archiving of film by reaching back to the analogue support—a technique that is doomed to disappear. The procedure is all the more irrational since it necessitates a complex engineering that goes from flashing on negative film stock through the transfer and development on a positive film stock which finally results in a usable copy which is then played on a film projector equipped with a sophisticated loop device. Paradoxically this inappropriate transfer protects the visual material from disappearance. The film support confers some dignity to the image and dramatizes the visual content which in its original state as electronic image resembles millions of

other hours of television footage. The news is regularly interrupted by trivial commercials and covers only the few hours before the announcement of the final results thus denying us the satisfaction of the outcome. Nevertheless the transfer of the cathodic signal and its registration on the noble medium of film historicizes the transitory moments of history and brings back the televised event to the tradition of cinema alluding to its obvious fictional character.



by  
**Heidi Ballet**

BRUSSELS, MAY 2

When I was six I walked with my mother along a shopping street in my hometown in Belgium. Typically on these trips she would always hand me some money whenever a musician was playing in the street to hand it to him or her. That particular day my mother must have been in a generous mood. As I threw money into the hat of a happy musician playing a guitar, and we slowly walk past, the music suddenly stopped and the guy came running after me and stopped me. I had no clue what was happening, and shook nervously, thinking I had done something wrong and was going to be punished for it publicly. The musician smiled and gratefully handed me a small red coin. I was baffled as he walked back to his guitar and I tried to put myself back in motion again after the spectacular event. From that day on, the small red coin became my special object. I put the coin in my jewelry box and every once in a while I would check to see if it was still there. It became the most precious object of my childhood since I didn't know how much it was worth. I imagined, of course that it was worth a fortune and it became the symbol of a bright future; I hoped that one day I would travel to the mysterious country the coin came from and use it. I for-

got about the coin after other things started occupying my mind, but then there was a beautiful moment three years ago when I looked at the change I got back after buying my first bagel in New York. I was in the country!

I think the moment of completion for me came from the fact that I could finally, understand the context of the coin, understand the excitement that the musician must have felt traveling to Europe just like I was excited to travel to America now, being of approximately the same age that he had had been. It felt like understanding someone that I never really knew, but that was connected to my own history through the pennies in my hand.

The idea of an encounter and the inspiration it brings is the driving force behind a lot of things we do in life. Levinas says that the encounter with the other carries in itself the experience of transcendence, since it's the face of the other that reminds us of the responsibility towards others and adds meaning to our life. Reading this there's also a realization that a true encounter is a privilege that happens only rarely, since it requires a moment of recognition in which you see something of yourself in the other. Since everyone is different, and since people don't always show their true self, maybe a large part of what we think is an encounter is

actually projection. How much of a person can you really understand even if you know them very well?

My fascination with the encounter lies not only in the possibility of a true exchange, but also in the fact that unpredictable encounters rely on chance, on things coming together at a certain place and time. Reflecting on meeting the most important people in my life, I realize that some small coincidence or a different choice at a specific moment in time could have had a major impact on my life since the encounter would not have taken place. Thinking this in reverse, there are a large number of people that I haven't met for exactly the same reason. And that's why the space around the encounter is the most exciting one—we're in a constant state of potential encounter.

*During the month of August a group exhibition titled The Encounter will be taking place at the gallery. By keeping the gallery open in August, there will be an opportunity for an encounter with a work of art or a person at a time when most galleries are closed. Also, the gallery's opening hours will be extended during the exhibition: from August 6 till September 3 Jan Mot will be open from Tuesday to Saturday, 2 pm till 8 pm. There will be no opening but a closing reception which will take place on September 3 from 7 pm till 10 pm.*



• **David Shrigley**, *Untitled*, 2011. Following his year long contribution to the gallery newspaper, Shrigley now presents a series of 8 recent drawings at the gallery (21/5-9/7)

## In Brief

On June 17 (4PM) **Pierre Bismuth**, Ami Barak and Simon Lamunière will discuss at Art Basel the project *The Neon Parallax*, a series of 10 commissioned luminous artworks for a public square in Geneva. Pierre Bismuth and **Dominique Gonzalez-Foerster** are two of the artists selected for this permanent exhibition.

**Maureen Mooren**, who together with Daniël van der Velden conceived the layout of the gallery's announcements in the form of a mini newspaper, participates in the exhibition at the Dutch pavilion during the upcoming Venice Biennale (1/6-27/11). The collaborative project is entitled *Opera Aperta / Loose Work* and is curated by Guus Beumer.

The gallery will be closed for summer holidays from the 11th of July till the 1st of August.

(advertisement)

# 110

Exhibition  
6/8-3/9

Closing reception  
3/9, 19-22h

## THE ENCOUNTER

## CURATED BY HEIDI BALLETT

Jan Mot  
Rue Antoine Dansaertstraat 190  
BE-1000 Brussel Bruxelles

# Agenda

## Sven Augustijnen

*Spectres*, Kunstenfestivaldesarts, KVS, Brussels, 07/05 (screening); *Spectres*, Kunstenfestivaldesarts, KVS, Brussels, 08/05 (screening and debate); *Sven Augustijnen: Spectres*, Wiels, Brussels, 08/05–31/07 (solo); *Spectres*, Kunstenfestivaldesarts, RITS, Brussels, 14/05, 22/05, 27/05 (screening)

## Pierre Bismuth

*Fluiten in het donker*, de Appel, Amsterdam, 20/05–26/06; *The End of Money*, Witte de With, Rotterdam (NL), 22/05–07/08; *Pay-sages et objets absents*, Fri Art, Centre d'art de Fribourg (CH), 28/05–21/08; Jan Mot, Art 42 Basel, Basel (CH), 15/06–19/06 (discussion); *Contour*, 5th Biennial of Moving Image, Mechelen (BE), 28/08–10/10; *Melanchoptopia*, Witte de With, Rotterdam (NL), 03/09–27/11; *Une terrible beauté est née*, 11th Lyon Biennial, Lyon (FR), 15/09–31/12

## Manon de Boer

*Les paradoxes du temps*, MUDAM, Luxembourg, 17/02–22/05; *Blockbuster*, Museo de Arte de Sinaloa (MX), 25/02–05/06; *Manon de Boer*, Index, Stockholm, 06/04–04/06 (solo); *Time Again*, SculptureCenter, New York, 09/05–25/07; *People and Time*, Jan Mot, Brussels, 21/05–09/07; *Blockbuster*, MARCO, Monterrey (MX), 23/6–25/9; *Dépues del silencio*, La Casa Encendida, Madrid, 28/06–11/09; *Animismus*, Generali Foundation, Vienna, 16/09–29/01

## Rineke Dijkstra

*Angry*, Nederlands Fotomuseum, Rotterdam (NL), 22/01–13/06; *I Promise to Love You*, *Caldic Collectie*, Kunsthal Rotterdam (NL), 06/02–15/05; *Eye Wonder: Photography from the Bank of America Collection*, National Museum of Women in the Arts and Bank of America, Washington (US), 18/02–22/05; *Heroines*, Museum Thyssen-Bornemisza, Madrid, 08/03–05/06; *I See A Woman Crying*, Bonniers Konsthall, Stockholm, 16/03–19/06 (solo); *Series of Portraits*, A Century of Photographs, Museum für Kunst und Gewerbe, Hamburg (DE), 01/04–26/06; *Rineke Dijkstra/Claude Lorrain*, Teylers Museum, Haarlem (NL), 22/04–18/09 (solo)

## Mario Garcia Torres

*The Anxiety of Photography*, Aspen Art Museum, Aspen (US), 12/05–17/07; *What happened to the other dollar?*, Projectos

Monclova, Mexico City, 05/04–28/05; *Pay-sages et objets absents*, Fri Art, Centre d'art de Fribourg (CH), 28/05–21/08; Jan Mot, Art 42 Basel, Basel (CH), 15/06–19/06; *Material Witness*, Mario Garcia Torres, Konradt Wendt, Belkin Art Gallery, Vancouver (CA), 24/06–21/08 (solo)

## Dominique Gonzalez-Foerster

*Big Picture (Orte/Projektionen)*, K21 Kunstsammlung Nordrhein-Westfalen im Ständehaus (DE), 19/03–14/08

## Douglas Gordon

*Glimmer*, Jumex Foundation, Mexico City, 08/04–30/10; *Douglas Gordon*, Yvon Lambert Gallery, 15/04–03/06 (solo); *Le pratique est absolument nécessaire et elle pose désormais le problème non plus de son esthétique mais de sa stratégie!*, Institut d'art contemporain Villeurbanne, Rhône-Alpes (FR), 06/05–04/09; *Rebel*, James Franco in collaboration with Douglas Gordon, Harmony Korine, Paul McCarthy, Ed Ruscha, Aaron Young, 54th Venice Biennial, Venice (IT), 04/06–06/11; *Le temps retrouvé*, Collection Lambert, Avignon (FR), 12/06–02/10

## Joachim Koester

*Eins plus Eins*, Arthur Boskamp Stiftung, Hohenlockstedt (DE), 03/04–22/05; *Second Lives: Jeux masqués et autres Je*, Casino Luxembourg, Luxembourg, 15/05–11/09; *Joachim Koester, If One Thing Moves Everything Moves*, Galeria Elba Benítez, Madrid, 07/06–30/07 (solo); Jan Mot, Art 42 Basel, Basel (CH), 15/06–19/06; *Secret Societies*, Schirn Kunsthalle, Frankfurt (DE), 23/06–25/09; *Our Magic Hour*, Yokohama Triennial 2011, Yokohama (JP), 06/08–06/11; *Contour*, 5th Biennial of Moving Image, Mechelen (BE), 27/08–30/10; *Animismus*, Generali Foundation, Vienna, 16/09–29/01

## David Lamelas

*Les paradoxes du temps*, MUDAM, Luxembourg, 17/02–22/05; *Limit of a Projection II*, Jan Mot, Brussels, 02/04–14/05 (solo); *People and Time*, Jan Mot, Brussels, 21/05–09/07; Jan Mot, Art 42 Basel, Basel (CH), 15/06–19/06; *David Lamelas*, Bloomberg Space, London, 26/05–02/07 (solo); *I Am a Cliché—Ecos da Estética Punk*, Centro Cultural Banco do Brasil, Rio de Janeiro (BR), 11/07–02/10

## Sharon Lockhart

*After Images*, The Belgian Jewish Museum, Brussels, 28/04–28/08; *Measuring the World*, Universalium Joanneum, Graz (AT), 11/06–04/09; *More American Photographs*, CCA Wattis Institute for

Contemporary Arts, San Francisco (US), 29/09–10/12

## Deimantas Narkevicius

*Space. About a Dream*, Kunsthalle Wien, Vienna, 01/04–15/08; *Artists Cinema 2011: Projected Images, Film Series*, Walker Art Center, Minneapolis (US), 05/05–02/06; *Staging Documentary*, Lothringer13 Halle, Munich (DE), 13/05–26/06; *History in Art*, Museum of Contemporary Art in Krakow, Krakow (PL), 20/05–25/09; *Art Unlimited*, Art 42 Basel, Basel (CH), 14/06–19/06; *We Will Live, We Will See*, Zabłudowicz Collection, London, 7/7–14/8; *Ostalgia*, New Museum, New York, 14/07–25/09

## Tino Sehgal

CCA Wattis Institute, San Francisco (US) (permanent installation); Botanical Garden, Culiacan (MX) (permanent installation); *Tino Sehgal*, Transmission Gallery, Glasgow (UK), 23/04–04/06 (solo); *The Encounter*, Jan Mot, Brussels, 06/08–03/09

## Tris Vonna-Michell

*Tris Vonna-Michell*, Loughborough University, Leicestershire (UK), 07/05 (performance); *Tris Vonna-Michell*, CCA Glasgow, Glasgow (UK), 16/07 (performance); *The Eye is a Lonely Hunter: Images of Humankind*, 4. Fotofestival Mannheim – Ludwigshafen – Heidelberg, Ludwigshafen (DE), 10/09–06/11; *Tris Vonna-Michell*, Metro Pictures, New York, 15/09–22/10 (solo)

## Ian Wilson

*People and Time*, Jan Mot, Brussels, 21/05–09/07; *Ian Wilson: The Pure Awareness of the Absolute*, Dia:Beacon, Beacon (NY), 03/09, 01/10 (discussions)

## Colophon

*Publisher* Jan Mot, Brussels  
*Concept Design* Maureen Mooren & Daniël van der Velden  
*Printing* Cultura, Wetteren

(advertisement)

# JAN MOT

Rue Antoine Dansaertstraat 190  
BE-1000 Brussel Bruxelles  
tel: +32 2 514 10 10  
fax: +32 2 514 14 46  
office@janmot.com  
www.janmot.com

donderdag-vrijdag-zaterdag 14–18.30u  
jeudi-vendredi-samedi 14–18.30h  
en op afspraak / et sur rendez-vous