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The Hidden Life of Leopold II: The Forbidden Memoirs of Leopold II's Valet

by
Henri Bataille

When I arrived in Brussels in September 1905, it was not without emotion that I presented myself at the Palace of Laeken. One hope sustained me in my moral confusion. Leopold II had noticed me while engaged on one of his love affairs, of which I had been the very modest architect. He had remembered me, and had taken a liking to me. It was to be assumed that I would be used specifically for private missions. I have to say, though, that during the first days after my arrival at Laeken, nothing happened to confirm my optimistic forecast. Nobody deigned to specify to me what my duties were and I spent an entire week wandering from one part of the service to another, without being retained anywhere. One morning, however, Baron Snoy told me that I was going to be called to serve His Majesty at table, a task which I discharged to my credit.

Some weeks later, Leopold II spotted me among the staff waiting to receive his orders and beckoned me to approach. He also called the all-powerful Martin. In a low voice, the King ordered him to show me the secret entrances to the Japanese tower and the palm-tree pavilion. Martin bowed and asked me to follow him. In a few minutes I was let in on the mystery of these entrances, which gave direct access to the King's apartments. Quite overwhelmed by this proof of my master's trust in me, I anxiously questioned Martin on the purpose of this initiation. Solemnly, imbued with a sense of the importance of his reply, he said: "These

hidden entrances, unknown to most of the staff, are used by the King in extraordinary circumstances. It is through them that he receives diplomatic missions of an unusually confidential nature. Keep this a closely guarded secret." That night, I could not sleep a wink. I reproached myself severely for having been far too hasty and thoughtless in my judgment on the monarch. This man, whom I had accused of exaggerated sentimentalism, ministered to the needs of his kingdom by secretly receiving confidential envoys! I, a mere servant, was going to be given the task of introducing major political figures. I was going to be behind the scenes when History was being made!

I was already concocting wonderful plans on the back of my new-found fortune, and I fell asleep at dawn with the soul of a conspirator. It would not be long, moreover, before I was to practise my role as presenter of ambassadors! When the King returned from Ciergnon towards the middle of December, he sent for me in one of the rooms in the castle known as the "modern drawing room" and there he said to me – and these were his very words – "He' will receive at about two o'clock, in the palm tree pavilion, a lady from Paris. She will come in a carriage as far as the little door in the wall before the Japanese tower. You will conduct her to the palm tree pavilion where 'He' will be waiting." I have forgotten to mention that whenever Leopold II spoke about himself, he used the third person. It was a habit which greatly surprised all those who approached him. But one soon got used to it. Bringing the interview to a close, my

master gave me fifteen francs to pay the visitor's driver. Then he ordered me to serve him myself at dinner. I received the keys of his private apartment, in order that I should be the only one to have access to it. My disillusionment was great. I had been expecting a minister plenipotentiary or a prince of royal blood, and I was being asked to guide a pretty woman! As a result, my scepticism was reborn, like the Phoenix from its ashes... Everything happened as the King had indicated. The expected visitor, a beautiful woman, very dark and very elegant, who I was later to learn was a well-known actress from a theatre in Paris, got out of her carriage in front of the secret door. I led her to the Sovereign's apartment, where he closeted himself with her. That evening, Leopold II informed me that he was keeping his pretty visitor for dinner. And it was here that a curious incident took place, an incident unlikely to inspire much respect for the leaders of nations.

I have said that the King was very much concerned with his own respectability. He was a past master at practising the Jesuit morality: "What you do not see you cannot prove..." All his little tricks were done in an underhanded manner, and he did everything he could to make sure that his scandalous private life did not reflect on his crown. Last but not least, he dreaded any indiscretion that might alert the Baroness of Vaughan. The Sovereign was very much afraid of his mistress, and he always concealed his amorous escapades from her.

To put the kitchen staff off the scent, my master ordered me to lay only one place at the table. When he arrived with the Parisian actress, he sat down opposite her, and generously placed the plates, the forks and the one glass within reach of his guest. The lady seemed a little surprised at first. But, once her royal lover had given her the necessary explanations, her surprise ceased. However, the King, who was a big eater, was not able to deny his stomach for very long. While I was solemnly and imperturbably serving, I saw the monarch grab the soup tureen and plunge his silver spoon in it. He had soon finished all the soup. The following courses



were all eaten off the one plate he had dared allow himself. And when time came for the cheese course, he prosaically turned the plate over, in a plebeian gesture which would have delighted our republicans...

In the eyes of the kitchen staff, the King's respectability was safe. My royalist convictions, on the other hand, had taken another blow. I had seen in the past, in cheap eating houses in Belleville, Montmartre or Picpus, honest bricklayers and ruddy-faced coachmen turn their plates over, for the sake of economy. But to see a monarch, a man who had millions, who possessed a vast kingdom, eating his cheese from the back of a dirty plate, would have made even someone less innocent than myself start to wonder. The King found this gesture quite natural. The lady, out of politeness, accepted it without batting an eyelid...

This actress, received thus at Laeken in the greatest secrecy, was to return there in tragic circumstances. At the time, the Baroness of Vaughan, pregnant with her second child, was on holiday on the Côte d'Azur. Leopold II was always very unhappy at such times. Whenever he was far from the baroness – "his beauty", as he called her in private – he soon became sombre, nervous, full of anxiety. Every day, regularly and promptly, he would write to his mistress. I had the signal honour of posting this royal mail.

But now a terrible event came to sadden the Court. The Count of Flanders fell ill, and Leopold II immediately sank into the deepest despair. It was not unusual to see him wandering the rooms of the palace, with red eyes and a haggard face. When the illness grew worse, the monarch's panic increased and spread to his entourage. On the day that Count of Flanders died, the Sovereign gave signs of such grief that several of us feared for his reason. Nevertheless, this grief did not prevent him from thinking of the woman who, under the balmy skies of Nice, was about to give him an heir. His brother had only just closed his eyes for the last time when Leopold II handed me the usual letter, saying in a distressed and singularly paternal tone, "Go and take this, son, go in peace..."

Once more, all my prejudices abruptly fell away. I pitied my master and felt his grief. Alas, why do we all have to judge one another?... The Count of Flanders was still lying in state; messages of condolence were arriving from all sides; foreign governments were sending the King special embassies; the country was preparing to give the illustrious departed a moving funeral... I thought the Sovereign busy with his mourning and purely concerned with the duties of his office. The day before the funeral, at two o'clock, my master sent for me and coolly ordered me to go to the door of the palm tree pavilion and receive, once again, the actress

from Paris. That is the truth, I swear it. While the nation was mourning the King's brother and the whole world was looking on the Belgian sovereign with sympathy, the latter, on the historic night before the national funeral of the dead prince, was busy consoling his grief in the arms of a mercenary actress who was giving him a private performance of the comedy of love!

Excerpt from Henri Bataille, Les mémoires interdites du valet de Léopold II, Editions Jourdan, Brussels, 2004, pp. 35-40, translated by Howard Curtis and Aaron Schuster.

This text is reprinted here to mark the publication of the English version of Sven Augustijnen's book *Les Demoiselles de Bruxelles*. The French version was published in 2008 on the occasion of the show of the same name at the gallery; the excerpt was printed in issue 64 of the gallery newspaper.

***Les Demoiselles de Bruxelles* is part of Sven Augustijnen's solo exhibition at de Appel, *Spectres*, on show from October 15 to February 12, 2012. *Spectres* is also shown at Kunsthalle Bern, October 8 to November 27 and has been screened at Centre Pompidou on October 17. Upcoming screenings include Viennale, Vienna, on October 25-27 and Tate Modern on November 22.**

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(advertisement)

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Opening
29/10, 14-19hExhibition
3/10-14/1**MANON
DE BOER****THINK ABOUT
WOOD,
THINK ABOUT
METAL**Jan Mot
Rue Antoine Dansaertstraat 190
BE-1000 Brussel Bruxelles

• **Joachim Koester**, *Variations of Incomplete Open Cubes*, 2011, 16mm film, 8:22 min., b/w, silent (production still)

Joachim Koester Variations of Incomplete Open Cubes

In his latest film work, Joachim Koester appropriates Sol LeWitt's Variations of Incomplete Open Cubes to create a choreography performed with hands and fingers. The work will be exhibited from November 19 to January 7 at the gallery's space in Mexico City, and will also be part of his extensive solo show Of Spirits and Empty Space, on display at the Institut d'Art Contemporain de Villeurbanne from December 10 to February 19, 2012. The artist wrote the following note about Sol LeWitt's work:

In 1974 Sol LeWitt exhibited 122 variations on the theme of incomplete open cubes presented as sculptures, photographs and schematic drawings. Here, LeWitt continued his lifelong investigation of conceptual and serial procedures by deploying an idea to become a "machine that makes art" and created a work that animates contradiction. *Variations of Incomplete Open Cubes* occupies a territory of objective and subjective, rational, compulsive and irrational exchanges. This is inscribed in the tension between the irreproachable system-like logic of its presentation and the very premise of the "machine" itself which seems to short-circuit necessity and reason. LeWitt writes, "conceptual artists are mystics rather than

rationalists" and "irrational judgments lead to new experiences." Perhaps the irrational "new experiences" produced by *Variations of Incomplete Open Cubes* and its machinery should be understood, besides from something tangible, as a call to explore or lose oneself in the affective and critical terrain that makes the work and its reception.

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Cage music and the performer's process

Robyn Schulkowsky

«I had just heard THE MESSIAH with Mrs. Henry Allen Moe,
and she said; Don't you love the HALLELUJAH CHORUS,
and I said, No, I can't stand it.

So she said, don't you like to be moved? And I said,
I don't mind being moved, but I don't like to be pushed.»

JOHN CAGE / Richard Kostelanetz,
«Conversing with Cage», 1988, 234

I, too, do not like to be pushed. I don't suppose many of us like to be pushed in our everyday life. A good question is why so many of us seem not to mind at all if we are pushed by music or any of the arts.

The idea of going to a concert, on the one side,
is pretty pushy — if we want to hear the real
music, we must decide to go...

On the other side, of course there are plenty
of folks around (composers, too) who don't like
to be pushed, abut certainly don't seem to be
bothered at all if they are the ones doing the
pushing.

So what about Mr. Cage?

Can a composer (of any musical «School»)
compose a music that is not «pushy»?

This is a question which I can't propose to clear up here, but
asking it leads to another question,

What makes John Cage's music so special,
so valuable for me, the percussionist,
musician, interpreter?

John Cage is one of the very few living composers who has
succeeded...

Through his early uses of rhythmic struc-
tures; later with the Magic Square and the I
Ging, even through to becoming a composer
of non-intentional music

in allowing tones to be tones and each tone has its own duration
and quality,

«People should listen. Why should they imagine that sounds
are not interesting in themselves? I'm always amazed when



people say, "Do you mean it's just sounds?" How they can imagine that it's anything but sounds is what's so mysterious. >

J.C. / Kostelanetz

And when I or anyone else start working on a Cage composition, one of the first things we have to come to terms with is just that: No pushing around.

Years of human PROGRESS show us that this is no easy task.

What happens if we all stop pushing?

When I start working on a Cage piece, I am (each and every time) struck to discover that a very special world of sound (and life) forms around me —

in the room where I rehearse, which is not isolated from the everyday world, even more
Everyday comes in ...

the world is now, the present. Each and every action I use to produce the sounds, each and every sound itself becomes a Universe. I start hearing things I have never heard before.

Cage composes to hear the sounds he has never heard before

And the importance of the moment is, at times, overwhelming. For me, being a percussionist, the process is particularly special, because a percussionist does not have a «Ready-Made» instrument. By «Ready-Made» I mean even though there are lots and lots of percussion instruments (thousands I have been told – although I have never counted) we must always (with any composition) start from Zero.

«Right now, I am refreshed and brought, so to speak, to zero, I think, through my work with Joyce.»

J.C. / Kostelanetz

The «instrument» in the sense of «the instrument-combination» I need to make the music is built up each time new...

The instrument does not can not exist until I put it together, build it up and start to practice...

Now with Cage (even in some of his earlier pieces) the instruments are not determined by him.



I like to think that they are determined by themselves and their own characteristics and qualities and by the moment when all these things exist in co-habitation with each other.

This process is sometimes complicated, and long. Sometimes I make a decision that is only briefly useful.

We, the performers, have a very special task; by giving up something (the tone) we participate in the moment of music. In this special world, there is no question of ‘pushing’,

Like Rorty says about the contingency of language, we do not have to deal with the old problems, we are substituting, new and more interesting questions for the old. We now have time to deal with something new...

there is only concentration (lots of it) and practice, and more practice until we can realize in the broadest sense of the word the music of now.

This is a changing process — not growing, as in the European sense of the word that change is equivalent to progress, but change as change...

... another very special aspect of the music John Cage composes — change.

Like silence, repetition cannot exist.

Every time I play these same instruments in the same order (the order in which they are ‘composed’) ‘something’ is still different.

Even if I repeat the performance of the 27’10.554’’ 100 times, it will be 100 times the same piece and still be different – Maybe the difference is extreme, as in the case that I change some of the instruments, substituting new sounds for the old —

The composer and percussionist Robyn Schulkowsky is the person portrayed in Manon de Boer’s latest video work, *Think about Wood, Think about Metal*, 2011, which will be shown at the gallery from October 29 to January 14, 2012. Screenings will start at the top of each hour during the gallery’s opening times. Last screening at 18h.

This text was originally published in the book *Kunst als Grenzbeschreibung: John Cage und die Moderne*, edited by Ulrich Bischoff, Munich, Richter-Verlag, 1991.



(advertisement)

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Opening
19/11, 12-16hExhibition
22/11-7/1JOACHIM
KOESTERVARIATIONS OF
INCOMPLETE
OPEN CUBESJan Mot
Gob. José Ceballos 10
Col. San Miguel Chapultepec
11850 México D.F., Mexico

In Brief

The video *Once in the XX Century* (2004) by **Deimantas Narkevičius** was acquired by the Museum of Modern Art, New York.

David Lamelas is the featured artist of Issue #4 of *Drawing Room Confessions*, a journal edited by Vincent Honoré and Manuela Ribadeira that aims to sketch the portrait of an artist through five rounds of conversation and a questionnaire. A new artist's book by **Tris Vonna-Michell** explores the artist's engagement with storytelling and interweaving narrative threads, utilizing material presented in his exhibitions at Kunsthalle Zürich, GAMEC, Bergamo and Halle für Kunst Lüneburg. Published by Mousse Publishing, Milan (www.drawingroomconfessions.com) and JRP-Ringier, Zurich.

The work *Presto, Perfect Sound* (2006) by **Manon de Boer** was acquired by the MUDAM Luxembourg.

I Promise Every Time (Blue Horizon, Vancouver) (2011) a slide and audio installation by **Mario Garcia Torres**, entered the collection of the Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver. S.M.A.K. Ghent and the Kröller-

Müller Museum, Otterlo both acquired an edition of Garcia Torres's work *I Always Thought Anselmo's Invisible (1971) Should Be Installed Against A Window* (2011).

Dominique Gonzalez-Foerster's Pavillon d'argent (1999) will remain installed in the gallery's space in Mexico City until January 28, 2012.

The gallery will be closed for the holiday season from December 22 to January 11, 2012.

The **Gallerist Programme** is a new project initiated by de Appel arts centre and The Fair Gallery (gb agency, Hollybush Gardens, Jan Mot and Raster) that expands on The Fair Gallery's purpose to examine and create new forms of collaboration between galleries. Joining forces with de Appel arts centre, which has been organising a leading Curatorial Programme since 1994, the partners have established a new curriculum specifically tailored to the needs of aspiring gallerists. As a prelude to the Gallerist Programme, de Appel arts centre and The Fair Gallery organise a short intensive workshop that will take place in Amsterdam on November 28 and 29. Speakers include Jennifer Flay, Francesco Manacorda, Andrea Phillips, Olav Velthuis and others. For more information: www.deappel.nl.

Agenda

Sven Augustijnen

Masterpieces in the MAS. Five Centuries of Images in Antwerp, MAS, Antwerp (BE), 17/05 - 30/12; *Melanchotopia*, Witte de With, Rotterdam (NL), 03/09 - 27/11; *The Eye is a Lonely Hunter: Images of a Human-kind*, 4. Fotofestival, Mannheim, Ludwigshaven, Heidelberg, Mannheim (DE), 10/09 - 06/11; *He Disappeared into Complete Silence*, De Hallen, Haarlem (NL), 23/09 - 04/12; *Spectres*, Kunsthalle Bern, Bern (CH), 08/10 - 27/11 (solo); *Spectres*, De Appel, Amsterdam, 14/10 - 12/02 (solo); *Hantologie des colonies*, Cine 104, Pantin (FR), 20/10 (screening); FIAC, Jan Mot, Grand Palais, Paris, 20/10 - 23/10; *Hantologie des colonies*, Galerie Villa des Tournelles, Nanterre (FR), 22/10 (screening); *L'école des pickpockets*, FIAC Films d'Artiste, Auditorium du Grand Palais, Paris, 24/10 (screening); *Spectres*, STUK, Leuven (BE), 24/10, 26/10, 30/10; (screening); *Spectres*, International Documentary Film Festival Jihlava (CZ), 25/10 - 30/10 (screening); *Spectres*, Viennale, Vienna

(AT), 25/10 - 27/10 (screening); *Spectres*, Cinema Zuid, Antwerp (BE), 26/10 (screening); *Spectres*, Vrijstaat O., Ostend (BE), 28/10 (screening); *Spectres, Forum des Images*, Documentaire sur Grand Ecran, Paris, 06/11 (screening); *Spectres*, Rencontres Internationales du Documentaire de Montreal, Montreal (CA), 09/11 - 20/11 (screening); *Mutations - Paris Photo Live Platform*, Grand Palais, Paris, 10/11 (screening); *Spectres*, Filmer à tout prix, Brussels (BE), 11/11 - 16/11 (screening); *Spectres*, Studio Skoop, Gent (BE), 15/11 (screening); *Spectres*, Tate Modern, London, 22/11 (screening)

Pierre Bismuth

Contour, 5th Biennial of Moving Image, Mechelen (BE), 27/08 - 30/10; *Melanchotopia*, Witte de With, Rotterdam (NL), 03/09 - 27/11; *In Advance of Unpredictable Usage Conditions*, D&A Lab, Brussels (BE), 10/09 - 10/10 (solo); *In Deed: Certificates of Authenticity in Art*, De Vleeshal, Middelburg (NL), 10/09 - 09/10; *Une terrible beauté est née, 11th Lyon Biennial*, Lyon (FR), 15/09 - 31/12; *Found In Translation, Chapter L*, Casino Luxembourg, Luxembourg, 01/10 - 08/01; *Underwood*,

Galerie 1900–2000, Paris, 12/10 – 12/11; FIAC, Jan Mot, Grand Palais, Paris, 20/10 – 23/10; *The Joy of Pleasure*, VeneKlassen/Werner, Berlin, 29/10 – 07/01; *Cory Arcangel vs. Pierre Bismuth*, Team Gallery, New York, 03/11 – 23/12

Manon de Boer

Masterpieces in the MAS. Five Centuries of Images in Antwerp, MAS, Antwerp (BE), 17/05 – 30/12; *Overkill*, The Mission Projects, Chicago (US), 09/09 – 28/10; *Revisiting Time*, La Plate-Forme, Dunkerque (FR), 23/09 – 04/12; *Two Times*, Brick + Mortar International Video Art Festival, Greenfield (US), 14/10 – 15/10 (screening); *Think about Wood*, *Think about Metal*, Doclisboa, Lisbon, 20/10 – 30/10 (screening); *Think about Wood*, *Think about Metal*, Jan Mot, Brussels, 29/10 – 07/01 (solo); *Think about Wood*, *Think about Metal*, Filmer à tout prix, Brussels, 11/11 – 16/11 (screening)

Rineke Dijkstra

Collections Contemporaines (des années 1960 à nos jours), Centre Pompidou, Paris, 06/04 – 13/02; *Why I never Became a Dancer: Goetz Collection in Haus der Kunst*, Haus der Kunst, Munich (DE), 29/09 – 01/04; *Photography Calling!*, Sprengel Museum, Hanover (DE), 09/10 – 15/01

Mario Garcia Torres

Staging the Archive, MACE, Museu de Arte Contemporanea de Elvas, Elvas (PT), 16/07 – 31/12; *September Piece*, Jan Mot, Brussels, 10/09 – 22/10 (solo); *The Anxiety of Photography*, Arthouse at the Jones Center, Austin (US), 10/09 – 30/12; *Power to the People*, ACCA Australian Centre for Contemporary Art, 6/10 – 20/11; *Wildflower*, *Perceptions of Nature*, Krölller-Müller Museum, Otterlo (NL), 09/10 – 15/01; *Until It Makes Sense*, Kadist Art Foundation, Paris, 15/10 – 11/12

Dominique Gonzalez-Foerster

The Spiral and the Square. Exercises on Translatability, Bonniers Konsthall, Stockholm, 24/08 – 08/01; *Pavillon d'argent*, Jan Mot, Mexico City, 30/08 – 29/10 (solo); *Distant Star / Estrella Distante*, kurimanzutto, Mexico City, 10/09 – 29/10

Douglas Gordon

Glimmer, Jumex Collection, Jumex Foundation, Mexico City, 08/04 – 30/10; *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; *MMK 1991–2011: 20 Jahre Gegenwart*, Museum für Moderne Kunst, Frankfurt am Main (DE), 19/06 – 09/10; *Rollenbilder – Rol-*

lenspiele, Museum der Moderne, Salzburg (AT), 03/07 – 30/10; *Entre-temps*, *L'artiste narrateur*, Fine Arts Museum Taipei, 06/08 – 06/11; *Lucidity. Inward Views*, *Le Mois de la Photographie*, Montreal (CA), 08/09 – 09/10; *The Cinema Effect*, Fundacion La Caixa, Palma (ES), 26/10 – 15/01; *Raise the Dead*, Auditorium Arte, Rome, 27/10 – 05/11 (screening); *Alice in Wonderland*, Tate Liverpool (UK), 03/11 – 29/01; *Terminal Convention Liverpool*, Static Gallery, Liverpool (UK), 04/11 – 26/11; *Die Kunst der Entschleunigung – Bewegung und Ruhe in der Modernen Kunst*, Kunstmuseum Wolfsburg, Wolfsburg (DE), 12/11 – 09/04; *Douglas Gordon*, Museum für Moderne Kunst, Frankfurt am Main (DE), 19/11 – 25/03 (solo)

Joachim Koester

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; FIAC, Jan Mot, Grand Palais, Paris, 20/10 – 23/10; *Secret Societies*, CAPC, Bordeaux (FR), 10/11 – 26/02; *Moment: Ynglingagaten 1*, Moderna Museet, Stockholm (SE), 26/11 – 22/01; *Joachim Koester*, L'Institut d'art contemporain – Villeurbanne/Rhone-Alpes (FR), 10/12 – 19/02 (solo)

David Lamelas

Viewpoint: 2011 CIFO Grants & Commissions Program Exhibition, CIFO Art Space, Miami (US), 09/09 – 06/11; *After Shelley Duval '72 (Frogs on the High Line)*, Maccarone, New York (US), 17/09 – 22/10; *Under the Big Black Sun: California Art 1974–1981*, MOCA Grand Avenue, Los Angeles (CA), 01/10 – 13/02; FIAC, Jan Mot, Grand Palais, Paris, 20/10 – 23/10

Sharon Lockhart

Museum of Desire, MUMOK, Vienna, 09/09 – 08/01; *Podvorka*, Blum & Poe, Los Angeles (US), 23/09 – 29/10 (solo); *More American Photographs*, CCA Wattis Institute for Contemporary Arts, San Francisco (US), 04/10 – 17/12; *Sharon Lockhart: Lunch Break*, San Francisco Museum of Modern Art, San Francisco (US), 15/10 – 16/01 (solo); *Noa*, Israel Museum, Jerusalem, 13/12 – 30/04 (solo); *Noa*, CCA, Tel Aviv, 15/12 – 15/02 (solo); *Sharon Lockhart: Lunch Break*, Espai d'Art Contemporani de Castello, Castellon de la Plana (ES), 13/01 – 02/03 (solo)

Deimantas Narkevičius

Out of Storage, De Timmerfabriek, Maas-tricht (NL), 25/06 – 18/12; *Blue Box: Architektur und Film*, Sprengel Museum, Hanover

(DE), 30/08 – 16/10 (solo); *Restricted Sensation*, gb agency, Paris, 10/09 – 22/10 (solo); *Auditorium Moscow. A Sketch for a Public Space*, Belie Palaty, Moscow, 16/09 – 16/10; *Polen – Deutschland. 1000 Jahre Kunst und Geschichte*, Martin Gropius Bau, Berlin, 23/09 – 09/01; *The City is a Burning Blazing Bonfire*, Cubitt, London, 29/10 – 15/01

Tino Sehgal

CCA Wattis Institute for Contemporary Arts, San Francisco (US) (permanent); *Göteborg International Biennial for Contemporary Art*, Göteborg (SE), 10/09 – 13/11; *Meeting Points 6*, Argos Centre for Art and Media, Brussels, 04/10 – 17/12

Tris Vonna-Michell

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

Le moins du monde, 49 nord 6 est, FRAC Lorraine, Metz (FR), 07/10 – 08/01; *Underwood*, Galerie 1900–2000, Paris, 12/10 – 12/11; FIAC, Jan Mot, Grand Palais, Paris, 20/10 – 23/10

Colophon

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