

# 146–148

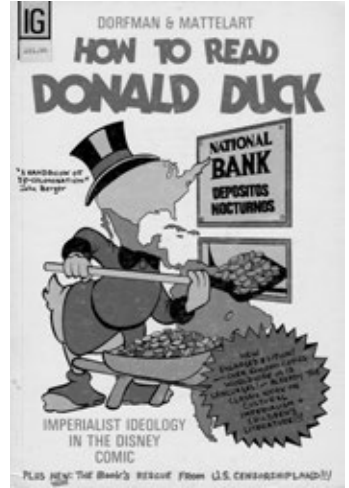
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• Ariel Dorfman and Armand Mattelart,  
*How to read Donald Duck. Imperialist Ideology in  
the Disney Comic*, International General,  
New York 1984

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# On *Tapis de lecture* by Dominique Gonzalez-Foerster

By  
Ana Pato

BRUSSELS, JAN. 20 – *On the occasion of the upcoming exhibition by Dominique Gonzalez-Foerster, a translation into English was made of a chapter from the book by Ana Pato, Literatura expandida : arquivo e citação na obra de Dominique Gonzalez-Foerster, published in 2012.*<sup>1</sup>

*I see myself as a failed writer yet still someone with a strong fantasy, an obsessive desire to write.*<sup>2</sup>

—Dominique Gonzalez-Foerster

The installation *Tapis de lecture* (2000) puts together two recurring elements in the work of Gonzalez-Foerster, both essential to the understanding of the process investigated here: the presentation of the book-object in the exhibition space and the desire of creating a reading “place.”

The work was created for the collective exhibition *Voilà! Le monde dans la tête*, at the Musée d’art moderne de la ville de Paris. Organized by Suzanne Pagé, Béatrice Parent and the artists Christian Boltanski and Bertrand Lavier, *Voilà!* brought together about sixty artists of several countries who in their practice discuss collective memory and private stories based on ideas related to accumulation, inventory, collection, archive, encyclopaedia.

Gonzalez-Foerster’s installation was composed by a square rug and books which the artist piled along two of the sides. The titles chosen are part of her own library and constitute some of her fundamental references; they are sci-fi books, detective novels, mystery books, critical essays, cartoons, of authors like J. G. Ballard, Philip K. Dick, Jorge Luis Borges, W. G. Sebald, Adolfo Bioy Casares and Jean Ricardou, among others.

The way the books were arranged on the rug corresponded to the artist’s proposal for a library: the piles of books were not organized according to classification parameters but followed instead a different logic which approximated atmospheres, images, feelings. In this piling procedure, Gonzalez-Foerster organized her archive of ideas; for her, the book itself is a building block.

In this sense, it is symptomatic that one of her first artworks, still at the fine arts school, was a bookshelf in which the shelves were supported by books instead of bricks.<sup>3</sup>

*Tapis de lecture* is of an almost disconcerting simplicity. Curator Lisette Lagnado, who has studied since 2002 the way in which the artist’s different propositions concatenate, proposes a nonlinear temporal order to approach Gonzalez-Foerster’s practice. Lagnado describes that piece in the following way:

This is perhaps why Gonzalez-Foerster’s subsequent *Tapis de lecture* (Reading Rug) of 2000 was an environment without walls or roof, in contrast to the closure of her sequence of rooms. An innocent invitation to travel, it displays the technological revolution reduced to the interweaving of two types of network – from the printing and typography of the magician Gutenberg to a flying coverlet taken from the bed of *One Thousand and One Nights*.<sup>4</sup>

In *Tapis de Lecture*, Gonzalez-Foerster faces the difficulty of creating, within the exhibition space, an *ambiance* which stimulates, as she would like, the experience of reading time. The audience walks through the work and is not able to interact with it; choosing a book and lying down on the rug to read it are actions that just do not take place. The question of illegibility and the void, which bothers the artist, will haunt her throughout her production.

Ten years later, with *Desert Park* (2010), a piece conceived by the artist for Instituto Inhotim, the artist created a diverse experience with a space of reading. The environmental installation took the shape of a small desert placed in the middle of the tropical forest where the museum is located. The piece’s artificial and dystopian landscape is inspired by Ballard. A set of bus stop similes made out of concrete was scattered over a small white sand hill; books were left on the benches, most of them science fiction.

In the park, visitors sit to read; as if a feeling of uncanniness caused by that environment poked the desire to read - and/or - as if Ballard’s science fiction could be felt in

the Gonzalez-Foerster exhibition site.

In *Tapis de Lecture*, one observes the interest of the artist in dealing with the perception and creation of dystopian spaces, as well as the impossibility of reading and writing. In this sense, it is interesting to recall that critic Jean-Max Colard, as he wrote about the work for the *Expodrome* exhibition at the Musée d’art moderne de la ville de Paris in 2007, stated that he saw in that piece evidence of a more comprehensive literature project:

Keeping away from those readers who insist on a strict separation between high literature and popular creation, Gonzalez-Foerster’s work participates in an ongoing drive toward another reading of texts, one that is more malleable, closer to interpretation, more open to border-crossing and genre-bending – reading as a malleable, “plastic” art form.<sup>5</sup>

Gonzalez-Foerster would like to be a writer: “I keep reading all the time, wanting to write and fantasizing about the idea of writing a book.”<sup>6</sup> The impossibility of writing and of creating something new is the central issue in the conception of works like the installations *Tapis de lecture* (2000), *Park – A Plan for Escape* (2002), *Roman de Münster* (2007), *TH.2058* (2008), *chronotopes & dioramas* (2009) and the film *De Novo* (2009).

Here the hypothesis is that the artist’s loud claim of being incapable to write is no real hindrance but a strategy. The conception of a language made out of sculptures, films and books – expanded literature – and the use, sometimes excessive, of corrupted quotations of other voices, configure signs of an artistic research that seeks new ways of writing and new authorship models.

This operation recasts discussions about a contemporary writing no longer circumscribed to writing’s conventional linguistic systems, but one that allows aggregating the production of images and objects.

Footnotes:

<sup>1</sup> This text is part of the book by Ana Pato, *Literatura expandida : arquivo e citação na obra de Dominique Gonzalez-Foerster*. São Paulo : Edições SESC : Associação Cultu-

# Some notes on Seth, the collector

By  
**Marja Bloem**

*The gallery inaugurates a new series of presentations consisting of books coming from private libraries from people in the art world. The first chapter is dedicated to Seth Siegelaub (1941-2013) and was realized with the help of Marja Bloem, Siegelaub's partner, who selected the books from his library. The books as well as some texts on this important figure can be consulted in the gallery. What follows is a contribution written by Bloem especially for the gallery's newspaper.*

AMSTERDAM, JAN. 20 – Hmm... what does it mean to be a true collector? Someone who picks up things – whatever – from wherever, and catalogues it, organizes it... and forms it into a cohesive block? Or is it someone who simply pastes cigar labels into an album? Of course it can often start like this. However in this case, it is rather different. Seth did not just passionately collect but he turned out to be a dedicated archivist, a thinker and an activist.

I do not know whether he made collections as a child, in all the years we were together I never came across childhood albums with stamps or memorabilia; he never talked about making collections in his childhood.

When we first met in the Eighties, he collected primarily books, books on art, artists he had worked with, on art theory, on curating, preserving, exhibiting, but he also made libraries on subjects like time and causality, higher mathematics, the politics of culture and media, political posters, and in later years he collected antique boxes and textiles; of all his range of interests, textiles appear to have been his greatest, however hidden, passion.

He was attracted to textiles from anywhere, made of whatever: silk, wool, cotton, linen, tree bark. And in whatever form, cut velvet, embroidery, weaving, weaving with shells and headgear made of fibers, feathers, grasses and other fibers. These things were purchased where ever one could find them, on flea markets, in thrift shops, antique shops, auctions, fairs, from dealers in ethnographic material, in

Europe, Asia, South America, Australia, Morocco, you name it. Here too, like the obsessed collector he was, every box was opened, every stack of things was looked through and every store or stand was entered and carefully perused.

For Seth textiles were an expression of a social, collective activity - not the glorification of the individual but a thing of beauty that had fascinating aspects. An expression of power and wealth but made by real 'workers'. And you could say that the collecting of textiles encapsulated the breadth of all his previous, at times clashing artistic interests.

All his collecting began with the book. Each new book that came into the house, was admired and studied from the first till the last page, it was smelled, held up to the light to check the color, the printing, the font, the paper, and every five minutes I could hear him exclaim «oh... look how nice... you should come here and have a look...» and he made his detailed notes.

Meanwhile, the house slowly filled up: first here and there stacks of book, then some went under the couch, later under the chairs, under the table, under the beds, on the steps of the stairs, against every wall plants were nailed. He invented a special system designed to store books between the beams on the sloping eaves of our roof. Eventually, storage had to be sought elsewhere.

The space between these stacks of books was filled with other ever-expanding collections of somewhat related things: masks, headgear from Africa, Oceania, Indonesia, New Guinea, and folders with notes about things to do. There were small corridors between which one could move, and he was always trying to avoid to make a pile fall. When someone asked for a particular book, he knew immediately what it looked like and where it was. There was a map of his books in his head. Sometimes it meant a lot of lugging but the book in question was always found.

Those books were not just put there, no, they were thoroughly studied, described, numbered, catalogued, sometimes repaired, fitted with covers and missing pages were added. It is almost a logical consequence that he wanted to produce his own books, on subjects that interested him, such as the

ral Videobrasil, 2012. <http://site.videobrasil.org.br/en/publicacoes/ensaios/ana-pato>. Translation by Gavin Adams.

<sup>2</sup> Gonzalez-Foerster, Dominique. *Dominique Gonzalez-Foerster: chronotopes & dioramas*. Organized by Dia Art Foundation, Nova York, at Dia, Hispanic Society of America, September 23rd 2009 to June 27th 2010, p. 53.

<sup>3</sup> *Bibliothèque*, Dominique Gonzalez Foerster, 1985, Accademia di Brera, Milano, Italia.

<sup>4</sup> Lagnado, Lisette. *Turbineville: shadow & frayer*. In: Morgan, Jessica (org.). *TH.2058*. Londres: Tate, 2008, v. 01, pp. 113-115.

<sup>5</sup> Colard, Jean-Max. *Expanded Littérature*. In: Gonzalez-Foerster, Dominique and Colard, Jean-Max; Ghesquière, Nicolas; Grassi, Francesca; Lagnado, Lisette; Lecchia, Ange; Obrist, Hans Ulrich; Rahm, Philippe; Scherf, Angeline (eds.). *Expodrome: Dominique Gonzalez-Foerster & CIE*. Paris:ARC/Musée d'art moderne de la ville de Paris, 2007, Paris, p.67. (translation by Boris Belay)

<sup>6</sup> Interview with the artist. In: Pato, op. cit., p. 279.

exhibitions he made (*January, March, Xerox Book*), books he published on culture and media (the theory of the political left on media and communications, Marxism and Mass Media, *How to Read Donald Duck*, his bestseller), on textiles (*Bibliographica Textilia Historiae*), with a layout that appealed to him. He endlessly moved pieces of paper around, pasting them down, as the true lover of a beautiful page.

Bibliographic descriptions were made, and he was actively involved in selecting texts to annotate the subject (sometimes writing them himself) of the book. These prove very enlightening. He then published his cumulative research in sales catalogues which he used to finance further collecting.

One of the things that appealed to him—even when he was working on the design and the development of his website ([www.egressfoundation.info](http://www.egressfoundation.info))—was the fact that anyone can produce a book, you do not have to be rich to do it, and that a book has

a physical quality which is communicating at different levels. It kept him busy all his adult life.

On reflection, one can see a correlation of his self-produced books and websites to his collection of hat and box objects. The source of these things must have been magic to him, after all, people made them without publishers or galleries. These objects were not necessarily commodities produced for a commercial exchange. People's livelihoods were not contingent on selling them yet they were part of a culture, albeit often unknown to him. Here, Seth was the carrier and the bibliophile and hence, the ultimate collector of a broad and unique view of cultural phenomenon. Here, his work had surpassed those borders that function mostly as censorship. And possibly it was that simple yet worrisome word "censorship" that fed his passions and justified to himself, his life's work.



• BRUSSELS, JAN. 19 – *Sequenza* is the title of the new film by Manon de Boer and coauthored with George van Dam. It was shot in Brussels on the 19th of January and will be premiered at CC Strombeek (BE) on the 1st of April. (Photo: Chloë Delanghe)

A few weeks ago, I demolished an old... we took a break with a couple of hours left  
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 from the century since then. The first day, I... and... and... and... and... and...

(advertisement)

# 146

Performance  
8/2

## DAVID HORVITZ LET US KEEP OUR OWN NOON

Brussels,  
solar noon  
12.57 pm

Warsaw,  
solar noon  
11.50 am

Jan Mot  
Rue Antoine Dansaertstraat 190  
1000 Brussels, Belgium

Dawid Radziszewski Gallery  
ul. Krochmalna 3  
00-864 Warsaw, Poland

(advertisement)

# 147

Exhibition  
22/2–29/3

## DOMINIQUE GONZALEZ- FOERSTER

## BIBLIOGRAPHIE

Jan Mot  
Rue Antoine Dansaertstraat 190  
1000 Brussels, Belgium



# Two galleries searching for 47 wandering time ringers in Brussels and Warsaw



By David Horvitz

On February 8, the closing day of David Horvitz' exhibitions in Brussels and Warsaw, 47 people will be invited to participate in the artist's performance. Let us keep our own noon. On this work Horvitz wrote the following text:

NEW YORK, JAN. 19 – The idea here is to think about the bell as a centralized time signaling device. When a bell is rung it subjects those who can hear it to its signal. I want to break up this centrality – to fragment and decentralize it. And I want to reverse the relationship of this time signal. Instead of time subjecting you, how can time become your own subject? How can you make time your own? How can you hold time in your hands and walk with it? I was looking for a bell that rung the time. I found a bell in Berlin. It was a French bell from 1742 that rung the hours of a small

village. (Back in those days, the size of a city was determined by how far a bell could be heard). This bell was taken to one of the oldest German foundries still in operation, melted down and turned into small handbells. The idea was to use the same metal, and see how many small bells could be made. There are 47 bells.

When all the bells are rung close together it is as if the old 18th century French bell still exists. It is as if its' original sound is distributed amongst the 47 people. It is as if everyone is standing together carrying its original weight.

When the bells are spread out across a city, it is as if the old bell is broken down and (time) has been redistributed.

*Instructions for ringers:*

For my exhibitions at Jan Mot in Brussels and Dawid Radziszewski Gallery in Warsaw the 47 bells were spread between the two locations and the performance will take place in both cities on February 8 at local

solar noon (opposed to standard noon): in Warsaw at 11:50am and in Brussels at 12:57pm.

At the local noon begin to ring the bells in the gallery to signal the time. (There is no leader to instruct when everyone will start.)

Attempt to ring the bells in synchronicity with everyone.

Continue ringing together for a minute or two. (Again, there is no leader deciding this.)

Slowly exit the gallery on your own, continuing to ring.

Wander off into different directions.

When you are alone and can no longer hear another bell, continue ringing for a short period of time, then stop ringing and then return to the gallery.

The piece ends when all bells are individually scattered across the neighborhood surrounding the gallery. The length of the piece may be short, or may be long.

**Please contact us at: office@janmot.com or +32 2 514 10 10 to register for the performance.**

The work was created for the exhibition "Canadian Experience" installation, organized by the Musée d'art moderne de la ville de Montréal, 1100 Avenue des Canadiens, Montréal, Québec H3B 2Y4, Canada. The work was created for the exhibition "Canadian Experience" installation, organized by the Musée d'art moderne de la ville de Montréal, 1100 Avenue des Canadiens, Montréal, Québec H3B 2Y4, Canada. The work was created for the exhibition "Canadian Experience" installation, organized by the Musée d'art moderne de la ville de Montréal, 1100 Avenue des Canadiens, Montréal, Québec H3B 2Y4, Canada.



# Letter to the Editor IV

By  
Asad Raza

January 17th, 2014 – Rio de Janeiro, Brazil

Dear Jan,  
How are you? Last night it began raining cacophonously and steadily here in Rio. I was trapped under a grocer's awning holding a bag of limes, watching taxis churn down the street, lightning flash strobe-like through the darkened sky, and water surge upwards from grates in the cobbled sidewalk. Such times create instant collective relations and sympathies: a small crowd assembled beneath overhanging architecture, exchanging raised eyebrows and wry smiles waiting out the storm. Severe weather tends to render all human divisions temporarily obsolete and, through the shared necessity of shelter, invents affiliations, that quickly dissolve back into the individual anonymity of the urban street. As Swift put it in *Description of a City Shower*: "Here various kinds, by various fortunes led, Commence acquaintance underneath a shed."

I was reminded, listening to the crashing patter, of Dominique Gonzalez-Foerster's white tunnel at the Guggenheim for *The Anyspace Whatever*, and her installation at the Turbine Hall at Tate Modern, where you were greeted with the insistent sound. In those works, the simulated rainfall had a unifying effect, subjecting everyone to a general condition. In this way, her use of rainfall conjured something often forgotten: the fact of our sharing the world's environmental totality with other humans, animals, plants, and things. Today, when one can slip on headphones or open a device and disappear into a private bubble of experience, inducing this sense of shared totality is an urgent aesthetic task. Perhaps that's why a number of artists have recently worked with aspects of weather as a way to induce collective experience: Koo Jeong-A, Rirkrit Tiravanija, Philippe Parreno, Apitchatpong Weerasethakul, and Olafur Eliasson come to mind.

I also remembered *Taxi Driver*, and De Niro's Travis Bickle driving through the rain-slicked streets of New York, the city a blurred kaleidoscope through his cab's windshield, rhythmically clarified by windshield wipers. As he drives down an 8th Street thicketed with prostitutes, pimps, and cops, his famous interior monologue drones

in voiceover: "All the animals come out at night. Whores, scum, pussies, buggers, queens, fairies, dopers, junkies... sick, venal. Someday a real rain'll come and wash all this scum off the streets." (New York's glory days...) *Taxi Driver's* rain does the opposite of creating a sense of collectivity. Here the ancient trope of rain cleansing a fouled metropolis expresses Bickle's Dostoevskyan nihilism, his desire for it to wash away all those he despises, but it also points unwittingly to rain's place in an ecological cycle of decay and rebirth. Someday a real rain is gonna come, and do what all of film noir's police investigators, private detectives, and vigilantes will never be able to: clean up this town.

A few weeks ago, I demolished an old wardrobe in my apartment in a tenement building in New York, with the help of my friend Theo Boggs, and then used the wood and nails we salvaged to build a new one in a different room. Theo, a young artist, used to be the studio manager for Theaster Gates, so the reclamation and reuse of materials is a process he knows well. In the process, we unearthed an old fireplace and huge, square masonry nails from 1900, and came to an understanding of the four layers of renovation in the century since then. The first day, we took a break with a couple of hours left to work, and I asked what he thought we might do next. "I think we should clean up," he told me. I was confused, as I thought we had plenty of time to do more "real" work, but I agreed.

Over the next two hours, we made a tight lumber stack of all the loose boards and posts in a corner; piled all of the displaced boxes, papers, air conditioners, books, and other stuff into a surprisingly compact space next to the lumber; organized all the nails, screws, and other fragments; and vacuumed all the sawdust and other debris. By the end, the apartment was cleaner and more pleasant than before we took up hammers and saws. Taking cleaning more seriously meant that the time of being "under construction"—of being thrown into an unsettled transition state—didn't have to mean the space would be chaotic, unpleasant, and quasi-unlivable.

But the effect of Theo's direction was also a little deeper than that. Simply picking up, moving, and consolidating all of the objects in the room brought up new possibilities and arrangements, and denaturalized the long-established order of the space.

It ended up producing a small epiphany, which resulted in my removing all the plaster from the walls and creating an entirely different—and larger—apartment. Theo told me that once a week he cleaned a sculptor's studio, a seemingly thankless task, as a way to think about objects and arrangements for exactly this reason. Cleaning, it seems, is a more important and misunderstood process than is commonly recognized. It has an artistically productive element that is often buried under its status as a menial task.

Cleaning is usually regarded as the final and least important step in a constructive procedure. Instead of being understood as a valuable, necessary, and meditative activity, it retains an undesirable character as a job that anyone with a choice would outsource to others. And yet, many artistic practices today can be seen as a kind of clean-up. Bringing an object from the "dirty" outside world to an exhibition space is an act of cultural sanctification. More importantly, creating an installation can be seen as essentially a cleaning and reorganizing process.

The idea of cleaning as an artistic process might seem a strange thought in light of the present-day emphasis on an aesthetic of the imperfect, the messy, and the flawed. It might seem a throwback to the white cube's purification of the space of art. But I'm not suggesting that art should be *cleaner*; to the contrary, an obsession with cleanliness derives from hierarchical societies in which being clean is a way of separating oneself from undesirables, of not being "scum." Neither do I think the pathological drive to sterilize one's living environment with chemical agents is of much interest. What I am saying is that despite the high regard for "clean" cultural sites like art galleries and museums, the activity of cleaning itself still maintains a culturally low status in Western understanding: even when we are looking at representations of domestic cleaning in a Chantal Ackerman film or at Jeff Wall's photo of a janitor washing a Mies van der Rohe pavilion, we are meant to bemoan the degradation of the job, instead of valuing it.

A tropical rainstorm forces a temporary abandonment of individual difference and an embrace of general necessity. In a similar way, the widespread necessity of cleaning up, like staying dry, has so far prevented us from recognizing its productive, if immaterial, aspects. Compared to the creation of a new built structure or the fabrica-

tion of a new object, cleaning produces a smaller, subtler effect. It may not be immediately understood to offer access to the core experience of modernity, i.e. standing apart from others through one's unique subjectivity. But that is a matter of how we understand cleaning rather than a poverty of the practice itself. A more mature understanding of art and life might decipher contemporary art-making's unattributed embrace of cleaning and reordering as a clue that these activities are, for various reasons, deeply relevant to our time.

## In Brief

The CNAP (Centre National des Arts Plastiques, Paris) acquired the following works: *Las Variables Dimensiones del Arte* (2010), *I Promise...* (2013–ongoing) both by **Mario Garcia Torres**, *Some Boarded Up Houses (Brooklyn-Baltimore)* (2009) by **Joachim Koester** and **Ian Wilson's** *Discussion with Daniel Buren at Les Deux Plateaux, Paris, on October 4, 2009* (2009).

Two works by **Joachim Koester**, *Maybe one must begin with some particular places* and *Reptile brain or reptile body, it's your animal* – films relating to Jerzy Grotowski and made in Mexico City in 2012 – entered the collection of the Museum Boijmans Van Beuningen in Rotterdam.

The Art Institute Chicago purchased 5 *Discussions in the years 1976 to 1994*, at *Greenwich Street, New York City, 1976–1994*, by **Ian Wilson**. The work consists of a series of 5 certificates and a title sheet co-signed by Robert Ryman. Thanks to a prior gift of Mr. and Mrs. Solomon B. Smith; restricted gifts of Selman and Suzanne Selvi, Raymond Verbouwens and Sylvie Winckler.

The gallery will participate in Art Basel which takes place this year from the 19th till the 22nd of June.

A new monographic publication on the works of **Joachim Koester**, entitled *Of Spirits and Empty Spaces*, will be released in February. The work is published by Mousse Publishing on the occasion of the artist's recent solo shows at Institut d'art contemporain, Villeurbanne, MIT List Visual Arts Center, Cambridge, Kunsthal Charlottenborg, Copenhagen, S.M.A.K., Ghent and the upcoming show at the Centre d'Art Contemporain, Genève (May–August 2014). It was edited by Thomas Caron with contributions by Thomas Caron, Joachim Koester, Philippe-Alain Michaud, Christopher Pinney, Clara Schulmann and Catherine Wood.

End of January **Tino Sehgal** presented an adapted version of his work (*sans titre*) (2000) at the Centre George Pompidou in Paris. This piece for stage was no longer interpreted by Sehgal himself but by Boris Charmatz and Frank Wilens with instructions from the artist. In April also in Kaaaitheater in Brussels.

## Agenda

### Sven Augustijnen

*Conversation Piece*, MuZEE, Oostende (BE), 14/12–14/12; *Alice Seeley Harris Congo Archives 1904–Sammy Baloji–Congo Dialogues 2014*, Rivington Place, London, 24/2 (screening); *Spectres*, AV Festival, Newcastle upon Tyne (GB), 8/3 (screening); *Ravaged. Art and Culture in Times of Conflict*, Museum M, Leuven (BE), 20/3–1/9; *Spectres*, Siskel Film Center, Chicago (US), 3/4 (screening); *Spectres*, Wexner Art Center, Columbus (US), 4/4 (screening).

### Pierre Bismuth

*For Each Gesture Another Character*, Art Stations Foundation, Poznan (PL), 16/1–4/5; (*Site specific project*), Kunsthalle Wien, Vienna, 1/2–1/5 (solo); *Something Less, Something More*, Palais de Tokyo, Paris, 13/2–2/3; *Le Nouveau festival*, Centre Pompidou, Paris, 19/2–10/3; *En suivant la main gauche de Jacques Lacan. L'âme et l'inconscient (Le Nouveau Festival)*, Centre Pompidou, Paris, 28/2 (screening); *BIOP-IC*, Team Gallery, New York City (US), 6/3–13/4 (solo).

### Manon de Boer

*The Ever Changing Body. Part II*, Cultuurcentrum Strombeek Grimbergen, Strombeek-Bever (BE), 21/2–17/4; *Resonating Surfaces & Dissonant (Le Nouveau festival)*, Centre Pompidou, Paris, 1/3 (screening); *Sequenza*, Cultuurcentrum Strombeek Grimbergen, Strombeek-Bever (BE), 1/4 (pre-premiere screening).

### Rineke Dijkstra

*This Infinite World–Set 10. From the Collection of the Fotomuseum Winterthur*, Fotomuseum Winterthur, Winterthur (CH), 8/6–9/2; *I Love Holland. Dutch Post-War Art*, Stedelijk Museum Schiedam, Schiedam (NL), 21/9–6/9; *Once Upon a Time...–The Collection Now*, Van Abbemuseum, Eindhoven (NL), 2/11–30/3; *Ages. Porträts vom Älterwerden*, Landesgalerie Linz, Linz (AT), 7/11–16/2; *XXS Dutch Design*, Museum voor Communicatie, Den Haag (NL), 27/11–29/6; *Striking Resemblance. The Changing Art of Portraiture*, Zimmerli Art Museum at Rutgers University, New Brunswick (US), 25/1–13/7; *Post Picasso. Contemporary Artists' Responses to His Art*, Museu Picasso Barcelona (ES), 6/3–29/6; *Go Between*, Mori Art Museum, Tokyo, 31/5–31/8.

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Exhibition  
22/2–29/3

FROM THE  
LIBRARY OF  
SETH SIEGELAUB  
/ EGRESS  
FOUNDATION  
AMSTERDAM

A selection by Marja Bloem

Jan Mot  
Rue Antoine Dansaertstraat 190  
1000 Brussels, Belgium

**Mario Garcia Torres**

*Le Nouveau festival*, Centre Pompidou, Paris, 19/2–10/3; Galeria Elba Benitez, Madrid, 21/2–tbc (solo); *The Invisible Hand. Curating as Gesture*, 2nd CAFAM Biennale, Beijing, 28/2–20/4.

**Dominique Gonzalez-Foerster**

*Le Nouveau festival*, Centre Pompidou, Paris, 19/2–10/3; *bibliographie*, Jan Mot, Brussels, 22/2–29/3 (solo); *SPLÉNIDE-HOTEL*, Palacio de Cristal, Madrid, 14/3–31/8 (solo); *The Library is on Fire I(c)*, *Haunting Glyphs*, Protocinema, Istanbul (TR), 29/3–12/4; 303 gallery, New York City (US), 17/4–31/5 (solo); *La Décennie*, Centre Pompidou-Metz, Metz (FR), 24/5–2/3; *Manifesta 10*, Saint Petersburg (RU), 28/6–31/10.

**Douglas Gordon**

*Das Ende des 20. Jahrhunderts. Es kommt noch besser*, Hamburger Bahnhof, Berlin, 14/9–30/3; *every time you think of me, I die, a little*, Museum für Gegenwartskunst Basel, Basel (CH), 28/9–9/2; *Damage Control: Art and Destruction since 1950*, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, 24/10–9/2; *Everything Is Nothing without Its Reflection – A Photographic Pantomime*, Museum Folkwang, Essen (DE), 30/11–2/3; *The Crime Was Almost Perfect*, Witte de With, Rotterdam (NL), 24/1–27/4; *Fútbol: The Beautiful Game*, Los Angeles County Museum of Art, Los Angeles (US), 2/2–20/7; *19th Biennale of Sydney*, Sydney (AU), 21/3–9/6; *Douglas Gordon*, Australian Centre for Contemporary Art, Melbourne (AU), 30/5–10/7 (solo).

**Joachim Koester**

*The Way of the Shovel. Art as Archaeology*, Museum of Contemporary Art Chicago, Chicago (US), 9/11–9/3; Yerba Buena Center for the Arts, San Francisco (US), 15/11–16/2 (solo); *Haim Steinbach*, Statens Museum for Kunst, Copenhagen, 15/11–23/2; *The Crime Was Almost Perfect*, Witte de With, Rotterdam (NL), 24/1–27/4; *Artefact Festival*, STUK Kunstencentrum, Leuven (BE), 12/2–23/2; *Reptile brain or reptile body, its your animal & To navigate, in a genuine way, in the unknown necessities an attitude of daring, but not one of recklessness*, CHELSEA Space, London, 14/2 (screening); *Le Nouveau festival*, Centre Pompidou, Paris, 19/2–10/3; *Prospectif Cinema*, Centre Pompidou, Paris, 27/2 (screening); *The Invisible Hand. Curating as Gesture*, 2nd CAFAM Biennale, Beijing, 28/2–20/4; *The Place of Dead Roads*, Centre d'art contemporain, Geneva (CH), 23/5–17/8 (solo).

**David Lamelas**

*Images of an Infinite Film*, Museum of Modern Art, New York City (US), 9/9–5/3; *Glam*, LENTOS Kunstmuseum Linz, Linz (AT), 19/10–2/2; *Extension of the Combat Zone. The Collection. 1968–2000*, Neue Nationalgalerie, Berlin, 8/11–31/12; *Uncommon Ground: Land Art in Britain 1966–1979*, Mead Gallery Warwick Arts Centre, Coventry (UK), 18/1–8/3; *Other Primary Structures*, The Jewish Museum, New York City (US), 14/3–3/8; Lia Rumma, Milano (IT), 28/3–tbc (solo); FRAC Lorraine, Metz (FR), 6/6–tbc (solo).

**Sharon Lockhart**

*In Context. The Portrait in Contemporary Conceptual Photography*, Wellin Museum of Art, Hamilton College, Clinton (US), 30/1–27/7; *Milena/Milena*, Bonniers Konsthall, Stockholm, 16/4–29/6 (solo); *Liverpool Biennial 2014*, Liverpool (GB), 5/7–26/10; *Artes Mundi 6 Biennial Exhibition 2014*, Cardiff (GB), 23/10–22/2.

**Tino Sehgal**

*These Associations*, CCBP, Rio de Janeiro (BR), 11/3–11/4 (solo); *Pinacoteca*, Sao Paulo (BR), 11/3–27/4 (solo).

**Philippe Thomas**

*Hommage à Philippe Thomas et autres œuvres augmenté de L'Ombre du jaseur (d'après Feux pâles)*, Mamco, Geneva (CH), 12/2–18/5 (solo); *Philippe Thomas: AB (1978–1980)*, mfc-michèle didier, Paris, 29/4–31/5.

**Tris Vonna-Michell**

*Lecture-Performance. New Artistic Formats, Places, Practices and Behaviours*, MUSAC, León (ES), 18/10–6/7; *Postscript II (Berlin)*, Jan Mot, Brussels, 7/11–8/2 (solo); *Return Journey*, Mostyn, Llandudno (GB), 16/1–30/3; VOX, Montréal (CA), 6/2–12/4 (solo); *Le Nouveau festival*, Centre Pompidou Paris, 19/2–10/3; VOX, Montréal (CA), 1/3 (performance).

**Ian Wilson**

*There Will Never Be Silence. Scoring John Cage's 433*, Museum of Modern Art, New York City (US), 12/10–22/06; Grazer Kunstverein, Graz (AT), 6/12–23/2; *The Pure Awareness of the Absolute/Discussions*, Dia:Beacon, Beacon (US), 15/3.

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**JAN MOT**

Rue Antoine Dansaertstraat 190  
1000 Brussels, Belgium  
tel: +32 2 514 1010  
office@janmot.com

Thu–Fri–Sat 14–18.30h  
and by appointment

José Maria Tornel 22  
Col. San Miguel Chapultepec  
11850 México D.F., México  
office@janmot.com

By appointment only  
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