# 149

Afgifiekantoor 1000 Brussel 1 V.U. Jan Mot Antoine Dansaertstraat 190 1000 Brussel

### Robert Barry

#### By **Kathan Brown**

"The thing I remember about Robert Barry," a friend said to me when I mentioned I was writing this essay, "Is going into what seemed to be an empty gallery - I think it was 1970 - and seeing people walking around looking up over their heads. I couldn't see what they were looking at until I found a wall label that explained that the room contained a frequency band of radio waves running a few feet from the ceiling. Well, after that I looked up, too. Of course, radio waves are always there, everywhere, but the surprise of having someone call vour attention to them like that - well, it was visual, although you couldn't really see anything."

Robert Barry invented invisible visual art. He did a number of works with radio waves. He worked with radioactive material, and with inert gasses. He speaks about the gasses this way:

The thing about the inert gas was that inert is an important word. It doesn't mix with anything else; one could say that a particular body of gas, although expanding and changing, is essentially the same. It's not going to change into something else. It's really permanent – there was also the idea that the gas comes from the atmosphere and what I did was simply to return it, complete the cycle of returning it to the atmosphere.

That is a concept, a concept that the work produced in the mind of the artist – and perhaps in the minds of "viewers." My notion that conceptual art consists of (1) idea, (2) work, and then concept is really put to the test here. If you read this description carefully, however, you will see that the idea Barry started with was a word, "inert" – or perhaps two words "inert gas". He wanted to use these words as material to make art. Barry points out in the interview with Rob-

in White from which the previous quote is taken that we can't be certain whether or not he actually *did* anything with gasses. The work was about "defining as experiencing." What we are sure he did do was have printed an announcement that said:

ROBERT BARRY, New York

Inert gas series, 1969; Helium (2 cubic feet) Description: Sometime during the morning of March 5, 1969, 2 cubic feet of Helium will be released into the atmosphere.

A person reading the announcement might envision the activity, and taking time to do that, might continue on in his mind to realize the concept – perhaps the one I quoted from the artist, perhaps a part of it, perhaps a different one. It doesn't matter what concept he grasped, so long as something occurred to him. "It's about people adding, not adding what, I don't care what they add", Barry says.

Barry learned about using material in art school; he was a painter and (minimal) sculptor before he began to work with language. He studied under Robert Motherwell at Hunter College, but rejected abstract expressionism as it was being taught in all art schools at that time (1961-3). One thing he learned from abstract expressionists, however, and still believes firmly, is that "making art is really about doing. It's not really about making things. And the thing must always just be what happens while you're doing something interesting." What he was doing that was interesting, after about 1968 when he gave up painting and sculpture in favor of using language sculpturally, was thinking. He was thinking about "the absurdity of trying to understand or grasp anything which doesn't seem obvious." Infinity for instance: "gas endlessly expanding in the atmosphere, or radio waves... even when you turn the thing off it just continues endlessly going out into space." Perhaps it is absurd to try to grasp

. . .

(advertisement)

149

Exhibition 5/4 – 17/5

Opening 5/4 18 – 20h

### ROBERT BARRY

### **ONLY**

In collaboration with Galerie Greta Meert

Jan Mot Rue Antoine Dansaertstraat 190 1000 Brussels, Belgium

it. But, being an artist, he did try, and that resulted in the works I have just described. It is important to realize that, while he was thinking, he did not figure it out and then write it down so others could see what he saw. What he did was use the material of language in order to think about it.

An absurdly elusive subject that preoccupied Barry for several years in the early 1970's was art. Here is one of his works from that time (1972):

It should remain the way it is could be in trouble has possibilities could become familiar will lead to something else may be a success isn't necessary

149 149 2 Newspaper Jan Mot Robert Barry 3 Newspaper Jan Mot New space

implies things could be misunderstood is public will please some has been tampered with isn't presented everywhere is among other things can be objected to could be elsewhere is part of something larger might be featured is dependent effects other things is individual will be repeated is limited can be accounted for will cause problems was anticipated may fail should be left alone isn't possessed was organized could be destroyed will have enemies might be helpful is surrounded might be distracting adds something is active can get in the way may need protection

Nowhere was it said, so far as I know, that he was describing art in these works – but what else? I remember a show of lists like this that I saw in Rome in 1972. It was curinative-speaker of English).

A couple of years later (1974) I saw another exhibition of Robert Barry's, this time at the Stedeliik Museum in Amsterdam. The room was dark, and a slide projector on automatic projected a series of color landscapes alternating with large, single words. It was beautiful and oddly moving, but again, I was baffled - I didn't know enough not to try to figure it out. I needed more confidence in my own insights in order not to try to see what I was "supposed" to see. What I have learned since then is that truth is not revealed to the viewer by the artist: the viewer finds it himself, out of his own experience, finds it along with the artist by following the artist's train of thought and at the same time making his own associations and connections. The words that Barry uses are suggestive and significant, and their context is always open-ended, so that a per-

his own thoughts. The function of art and the artist is to make us aware, to cause us to expand our comprehension of life. "Are vou trying to convey some kind of information And finally, he goes on to describe his attito people?" Robin White asked Barry.

"Yes," he replied. "But I'm not trying to teach them anything". When I read that reply, something came into my mind that Eric Hoffer said: "In a time of drastic the earth. The learned will find themselves well-equipped for the world of the past." We can learn from Barry's work without his teaching us so long as we don't think of ourselves as learned, so long as we are open to suggestion.

By the time Barry came to make etchings at Crown Point Press (January of 1978), he was using words as discrete forms on or around the edges of a sheet of paper, "activating" the page.

You begin to activate that space around the word, the meanings as you go from one word to another... The words choose themselves once I get started in it... I have these lists of words that I've complied – I start that way... Sometimes a word may just look dried up, and I'll remove it and add something else. The list has between a hundred and two hundred words, words which somehow mean something to me now. When I begin to work I look at the list and something will just jump out, and I'll start with that and see where that goes. Then add something to it and see what happens. Then ous to me then, and still is, why this work I'll think, these are kind of downers - I'm was not totally baffling to the Italians (it going to come up with something that will was baffling to me at the time, and I'm a brighten it a little bit. Or there may be too many four syllable words - we'll do a one syllable – that kind of thing... I don't believe that there is only one right, absolute, correct word. But there could be wrong words - sometimes you'll do something, and it just doesn't look right. So vou reject it. Somehow it just didn't work that time.

> This quotation shows how traditional Barry's approach is, though his material is nontraditional, and his considerations in his choosing and arranging are not entirely visual. Barry continues in this way:

You asked me why are the words arranged that way, and I tried to explain that they have to be that way so that they can be allowed to be what they are. If you run it all together, nothing is going to take place. There isn't going to be any room to move, to interpret, to grow. That's why I like a lot of space between things. Space becomes very son encountering the work can learn from dynamic - it's that in which we can func- laughed. The words worked their way into

tion, you know, we can move, interpret, we can find out.

tude towards using the etching process. He speaks clearly; I cannot improve on his

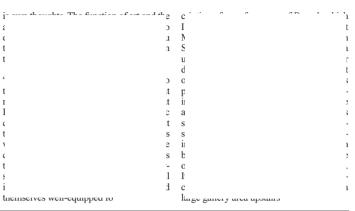
I like the idea of cutting into the metal. It's much slower (than drawing) for one thing... change, it is the learners who will inherit It becomes very much involved with the actual making of the word, especially when vou have to do it backwards, vou know. It's really hard and you think very much about making each one – they don't flow. You have to be disciplined, have an incredible amount of concentration...I hadn't really thought about this at all before, except sometimes in the sound pieces, where you really - after awhile you just think about the air coming up out of your throat, coming out of your mounth, your tongue, the dampness on your lips or something like that. In the sound pieces, there also has to be a lot of concentration, especially after a long period of time. After recording for 45 minutes or an hour (and you still have a long way to go), not missing a word on your list becomes a real challenge.

> This is Barry's "performance" – before a tape machine, setting up slides, or, earlier, letting (or not letting) gas out of canisters. Still viewers are affected by it as an action rather than as a tangible object. Here is a description of a performance of Barry's which I attended recently (1978). It was held at MOCA, the Museum of Conceptual Art, in San Francisco. There is a large gallery area upstairs and an old and comfortable bar downstairs. Announcements had been sent out, and the bar was crowded. Barry was present, sitting in the bar drinking and talking with people. The work was on a tape and was broadcast upstairs and downstairs simultaneously for about two hours. It consisted of Barry's voice, roundly pronouncing words, with long spaces of silence in between each one. Upstairs with a handful of people (at any one time) all silently listening, footsteps or a banging door being the only interrupting sounds the work was meditative. Because of the long spaces between the words, one was forever drifting away, then being called back by the next word. Downstairs, however, the bar was noisy, the lights bright, the beer plentiful. As we pursued our conversations, our jokes, our stories, Barry's words would interrupt us. "Incredible" would come rolling in on us from the loudspeaker, "Soon". "Soon", muttered an old "regular" at the bar. "Soon, sooner" someone

conversations, affecting us without our realizing it. It was a full evening.

It has been seven years since I first encountered Barry's work in Rome. It seems so t simple, now, so elegant and so compelling that I can hardly believe that I thought then that I couldn't understand it. It has been t more than a decade that Barry has been 1 working with language, and his works has 1

mind that Eric Hoffer said. "In a time of



## Gallery moves to new space in Brussels



• View over Brussels from Place Poelaert, next to the gallery's new space. (Photo: Julia Wielgus)

The show Only by Robert Barry is the last the ground floor of a 19th century house, their new spaces. Our first show - with

one to be held at the rue Dansaert 190. After known for the law bookstore Bruylant situ-communal opening on June 11 - will be by almost 12 years, the gallery will move to a ated here until 2011. On the upper floors David Lamelas. new location in the rue de la Régence 67, of the building the galleries of Micheline next to the Palais de Justice. We will occupy Szwajcer and Catherine Bastide will open

. . . .

4 Newspaper Jan Mot David Lamelas 149 5 Newspaper Jan Mot Dominique Gonzalez-Foerster

# MoMA acquires group of works by David Lamelas



• David Lamelas, Analysis of the Elements by which the Massive Consumption of Information Takes Place, photograph taken during the installation in

BRUSSELS, 14 MARCH - The Museum of and Audio, Lamelas' contribution to the a group of works by David Lamelas. Analy-Wide White Space at Prospect 68 in Dusseldorf Kunsthalle, conceived by Konrad Fischer as an 'international preview of art in avant-garde galleries'. This early multimedia installation is constructed around the three major channels for transmitting information: auditory (excerpts of London radio stations), visual (an arbitrarily selected publicity film) and printed media (copies of work is a development of an earlier installa-Vietnam War at three Levels: the Visual, Text Jill Kraus, Beatriz and Andres von Buch,

Modern Art in New York recently acquired Venice Biennale of 1968. Other works acquired by MoMA are A Study of the Relasis of the Elements by which the Massive tionships between Inner and Outer Space Consumption of Information Takes Place (1969), Time as Activity Dusseldorf (1969) dates from 1968 and was first shown by and Film 18 Paris IV. 70 (1970). The museum described Lamelas as "a key figure of the Conceptual art avant-garde since the 1960s. His early structuralist films and media installations of the 1960s and 1970s are particularly important in their innovative treatment of time and space, and his work has been highly influential upon a later generation of artists". The acquisition was initiated by Sabine Breitwieser, former German newspapers and magazines). This Chief Curator of the Department of Media and Performance Art and made possible tion which also entered the museum's col- thanks to the generosity of Robert Speyer, lection: Office of Information about the the Latin American and Caribbean Fund,

Estrellita Brodsky, Adriana Cisneros de Griffin, Mauro Herlitzka, Marie-Josée Kravis, Raul Naón, Carlos Padula, Gonzalo Parodi, and Ernesto Poma. Office of Information was donated to the museum by the

C J J: -	т,	4	4	±1- 9
7				S
8				-
t				2
(				)
8				-
ι				f
t				Э
1				1
r				S
8				-
tive acaume	01 (	ша эрас		

### Splendide Hotel in Madrid

Dominique Gonzalez-Foerster invite the visitor on a journey through spaces and times where literature becomes a habitual practice of inhabiting the world. The artwork is redefined as a process beyond the concrete significance of objects. Literature and theatre constitute strategies for the configuration of an imaginary where physical space is no more than the tip of an iceberg traced out by the viewer on both real and fictional coordinates.

From her first works of the mid-eighties to her latest creations, the artist has explored the notion of space as a revealing medium. and of time as one of its closest allies. The characteristics of the Palacio de Cristal offer Dominique Gonzalez-Foerster the opportunity for a new exercise that will attempt to revisit the 19th century context in which it was built.

Bosco constructed the greenhouse known

MADRID, 13 MARCH - The projects of Palace'. Its purpose was to house an exhibition of plants and flowers from the Philippines as part of the General Exposition of the Philippine Islands, held that year.

In the same year, Rimbaud was in Aden, Yemen, after the publication the previous vear of his *Illuminations*. In the first poem of this compilation, Après le Déluge, he gives life to the Splendide Hôtel: "... Et le Splendide Hôtel fut bâti dans le chaos de glaces et de nuit du pôle" ("... And the Splendide Hôtel was built in the chaos of ice and night of the Pole")

Also inaugurated in 1887 was the Hotel Splendide in Lugano, and the Splendide was furthermore the name of the hotel in Évian-les-Bains where Proust used to summer with his parents. Splendide Hotel is now also this hotel into which Dominique Gonzalez-Foerster has temporarily transformed the Palacio de Cristal in Retiro Park.

1887 is the year when Ricardo Velázquez A large luminous sign on the main door announces that the visitor is entering the today as the Palacio de Cristal, or 'Crystal' new Splendide in Retiro Park, a hotel with

iust one impenetrable room that replicates the original architecture of the building The carnet covering the floor and the mystery reigning inside evoke that distant period when the Palacio was built. Around it are several rocking-chairs surrounded by books, inviting visitors to sit down and transport themselves to the worlds hidden inside the literary selection that the French artist has made for this occasion. Authors like the Philippine José Rizal, Dostoyevsky, Rubén Darío, H.G. Wells and Vila-Matas become companions on the voyage in time that Gonzalez-Foerster encourages us to

On the occasion of the show onestar press published an artist book entitled 1887 -Splendide Hotel in a limited and numbered edition of 250 copies. (EUR 35).

The installation by Dominique Gonzalez-Foerster at the Palacio de Ĉristal is on view until the 31st of August 2014.



• Dominique Gonzalez-Foerster, Splendide Hotel, Palacio de Cristal, Madrid (photo: Museo Nacional Centro de Arte Reina Sofia, Madrid, 2014)

149 149 6 Newspaper Jan Mot Letter 7 Newspaper Jan Mot Agenda

### Letter to the Editor V

Asad Raza

March 17, 2014 – Rio de Janeiro, Brazil

Dear Jan.

I have enough observations about Rio de Janeiro and its culture and the omnipresence of plant life and the love of fruit juices and the relaxed habitus of the people and the street danger and the delicious taste of the meat and the touch-sensitivity of the culture and the way the beach works here and the visible legacies of slavery here and the kindness and openness of many people here, that I could fill many pages and frustratingly don't have the time. One of the most obvious but striking things about this city, though, is the degree to which it combines many of the elemental locales to be found in our world: a metropolitan agglomeration, the open ocean, high mountains, bays, islands, lagoons, beaches, tropical forests, even secluded waterfalls, within city limits. Other cities might have one or two of these elements, but in Rio all of them are often in view from one vantage.

But this tropical collage, commemorated by endless tourist paraphernalia, is more than just a 'great visual.' Unlike the urban master plans of modernism, which impose grids on a flat plane and thereby appear to have been generated autonomously by human engineers, Rio interrupts any attempt to focus on the city as solely a built creation. Sheerfaced mountains erupt in every direction. towering over the city while hosting mansions, favelas and jungles on their lower reaches: plant life is so dense as to half-hide many buildings and streets in green, often due to deliberate vertical gardening, their leaves and fronds continuously swaying; part of the horizon is nearly always defined by blue water. The visual presence of cliff faces of rock, impassable forest, and the sea are reminders of the planetary existence of which human activity is one element.

Rio de Janeiro only makes more dramatic what is true about most cities on Earth: that they are compositions of human and nonhuman features. Actually, even this description is too binary, since human and nonhuman elements always exist in a dynamic relation to each other--the beaches of Ipanema are steep with sand trucked in by Latour's idea is optimistic: if everything is ...,-~"~,

too: according to a YouTube video I watched the presence of wolves in Yellowstone National Park changed the course of its rivers, as deer were scared off to higher elevations and previously shifting riverbanks were stabilized by the roots of newly uneaten foliage.) In Brazil, the mutually constructed nature of humans and nature, rather than an overstated opposition of the two, is much closer to the surface of understanding. A century ago, Oswald de Andrade approached this under the rubric of anthropophagie (cannibalism), which twists the idea of the human away from disembodied rationalism and towards animal appetites and the visceral body. The enemy is food to be incorporated.

I used the word *composition* when speaking of these matters purposely, as a way of referring to an essay, "Towards a Compositionist Manifesto," by Bruno Latour. There, Latour makes the argument that our old understanding of Nature as a timeless canvas upon which humans paint their worldly efforts is, of course, a hopeless misunderstanding. (This seems more obvious than ever, now that we are changing the oldest symbol in all art and literature of the timeless renewal of the essence of Nature: the very seasons.) He recommends understanding these relationships using the term "compositionist." The word, says Latour:

"...is connected with composure; it has clear roots in art, painting, music, theater, dance, and thus is associated with choreography and scenography; it is not too far from "compromise" and "compromising," retaining a certain diplomatic and prudential flavor. Speaking of flavor, it carries with it the pungent but ecologically correct smell of "compost," itself due to the active "de-composition" of many invisible agents. . . . Above all, a composition can fail and thus retains what is most important in the notion of constructivism (a label which I could have used as well, had it not been already taken by art history). It thus draws attention away from the irrelevant difference between what is constructed and what is not constructed, toward the crucial difference between what is well or badly constructed. well or badly composed. What is to be composed may, at any point, be decomposed."

. . . .

humans. (And animals change landscapes constructed, by people and other agents, then it can be constructed differently. It also calls for an adult attitude towards "nature"-we are not its victims or its destroyers, but its co-authors. That gives us a responsibility to co-create, not to escape or to dominate. But the thing I like about Latour's proposal the most is its immanence: unlike belief systems dependent on a higher reality (either ontological as in religion, or metaphysical as in secular ideology), a composition of humans/ nature is just itself, sublime not for some inner "content," but for its interrelations, its constant motion, and its generation of new arrangements.

> This lack of a need for hidden propositional meaning, whether spiritual or metaphysical, relates deeply to art, which is infused with a deep meaninglessness. As Paul Chan recently wrote (and here his typographical marks, I think, are relevant):

Does the interested					
,-" ever obey the law? "-"-,					
When one is					
interested,,~"Ä					
,~Ӏ					
it is because interest is useful enough to be					
beauti-					
ful,-"					
Beauty is in fact what					
is useful enough to us to be an extension of					
who we					
happen to be  .,-"					
/					
,					
Ä "-,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,					
······································					
,,-~-, ,~'' -"~,",-					
Ä,-"-,"~,"-,					
,-",~",-~"A".,,,,,,,,					
A,",",",",",",",",",",",",",",",",",					
T h e					
law,					
/					
written before this discovery, has power					
over only those who have not found any-					
thing useful enough to be beautiful, and vice					
versa,-,-,-,-,-,',					
/ -"( 0) 9					

.. "-, "-, . There is a place where this does not apply...../..... .....Ä,,-",~", ^^,/....,-" . ."-,.... .....'-,."-,.....) . . . . "-,,-.....(,-,.,-" 

Perhaps in tropical zones, where biological and mineral genesis, growth, decay, and decomposition is all around you, the benefits of a compositionist approach is easier to recognize. Taken seriously, it suggests y something about one of the major cultural tropes of the last five hundred years, namely the placement of the human being, rather than nature or gods, at the center of the universe's compass, needs readjustment. (Leonardo's Vitruvian Man is the popular symbol of this; but the better example from the same artist is the way many of his compositions make, as their center, the eye of the person who regards them.) The soil that nurtured humanism now needs to be replen- r ished with another fertility. Perhaps there is r a way of fertilizing with our own (anyway decaying) bodies and other things, which are then consumed anew.

A final note: I don't think this is a return to 60s-style ideas like "harmony with nature." For one thing, if there is no such thing as an independent nature, there is nothing to harmonize with--or, maybe, both sides of the harmony have to be partly composed. Nei- t ther is the Romantic idealization of nature, what a literary critic once called "natural supernaturalism," really convincing, for a much the same reason. Lonely, melancholic contemplation of ruins seems at this point a kind of adolescent escapism (maybe Wordsworth always did). All of these theologies are empty, because what seems needed is not a theology, or even a theory, but a living practice, in motion, or a vibrance.

# Agenda Sven Augustiinen

Conversation Piece. Mu.ZEE. Oostende (BE), 14/12 - 29/06; Rayaged, Art and Culture in times of conflict, Museum M. Leuven (BE), 20/03 - 01/09; Spectres, Siskel Film Center, Chicago (US), 03/04 (screening); Spectres, Wexner Art Center, Columbus (US), 04/04 (screening); Spectres, 9ième Festival, Raisons d'Agir, Poitiers (FR), 11/04 (screening); Spectres, Salle Marcel Guého, Theix (FR), 12/04 (screening); Tim Etchells. Order Cannot Help You Now, Argos, Brussels, 04/05 - 29/06; Spectres, l'Iselp, Brussels, 07/05 (screening); Spectres, Camera Austria, Graz (AT), 14/06 - 31/08 (solo): Spectres, 1'Iselp, Brussels, 28/06 (screening); Spectres, CCS Bard & Hessel Museum Annandale-on-Hudson (US), 28/06 - 24/09 (solo)

#### Pierre Bismuth

For Each Gesture Another Character. Art Stations Foundation, Poznan (PL), 16/01 - 04/05; (Site specific project), Kunsthalle Wien, Vienna, 01/02 - 01/05 (solo); BIOPIC, Team Gallery, New York City (US), 06/03 - 13/04 (solo): Words As Doors, Künstlerhaus, Halle für Kunst & Medien, KM-, Graz (AU), 15/03 - 22/05; Le Musée Imaginaire d'Henri Langlois, La Cinémathèque Française, Paris, ; 09/04 - 03/08; The Part In The Story Where A Part Becomes A Part Of Something Else, Witte de With, Rotterdam (NL), 22/05 - 17/08

#### Manon de Boer

: Conversation Piece, Mu.ZEE, Oostende (BE), 14/12 - 29/06; The Ever Changing Body. Part II. Cultuurcentrum Strombeek Grimbergen, Strombeek-Bever (BE), 21/02 - 17/04; Sequenza, (pre-premiere) Cultuurcentrum Strombeek Grimbergen, Strombeek-Bever (BE), 01/04 (screening); Sequenza, Courtisane Festival, Gent (BE), 06/04 (screening); one, two, many, Images Toronto (US), 10/04 - 19/04 (screening); Sequenza, Dissonant, Laurien, March 1996 - Laurien, September 2001 - Laurien, October 2007, Festival international d'art de Toulouse, Toulouse (FR), 23/05 - 22/06

#### Rineke Diikstra

I Love Holland. Dutch Post-War Art, Stedelijk Museum Schiedam, Schiedam (NL), 21/09 - 06/09; XXS Dutch Design, Museum voor Communicatie, Den Haag (NL), 27/11 - 29/06; Striking Resemblance.

Audiois like die i milippine jos

. . . .

The Changing Art of Portraiture, Zimmerli Art Museum at Rutgers University, New Brunswick (US), 25/01 - 13/07; Post Picasso. Contemporary Artists' Responses to His Art, Museu Picasso Barcelona (ES), 06/03 - 29/06; Rineke Dijkstra: The Krazyhouse, Corcoran Gallery of Art, Washington DC, 29/03 - 15/06 (solo); Conversation Piece VI, Frans Halsmuseum, Haarlem (NL), 28/05 - 21/09 (solo); Go Betweens, Mori Art Museum, Tokyo, 31/05 - 31/08; Manifesta 10, Saint Petersburg (RU), 28/06 - 31/10

#### Mario Garcia Torres

Galeria Elba Benitez, Madrid, 21/02 - 05/04 (solo); *The Invisible Hand. Curating as Gesture*, 2nd CAFAM Biennale, Beijing, 28/02 - 20/04; *Words As Doors*, Künstlerhaus, Halle für Kunst & Medien, KM-, Graz (AU), 15/03 - 22/05; *Three Collectors*, été 78, Brussels, 13/04 - 17/05; *8th Berlin Biennale*, KW Institute for Contemporary Art, Berlin, 29/05 - 03/08; *Black House. Notes on Architecture*, Museum of Contemporary Art of Estonia, Tallinn, 21/06 - 27/07

#### **Dominique Gonzalez-Foerster**

SPLENDIDE HOTEL, Palacio de Cristal, Madrid, 14/03 - 31/08 (solo); The Library is on Fire 1(c). Haunting Glyphs, Protocinema, Istanbul (TR), 29/03 - 12/04; 303 gallery, New York City (US), 17/04 - 31/05 (solo); La Décennie, Centre Pompidou-Metz, Metz (FR), 24/05 - 02/03; Manifesta 10, Saint Petersburg (RU), 28/06 - 31/10

#### Douglas Gordon

The Crime Was Almost Perfect, Witte de With, Rotterdam (NL), 24/01 - 27/04; Fútbol: The Beautiful Game, Los Angeles County Museum of Art, Los Angeles (US), 02/02 - 20/07; Douglas Gordon: Pretty much every film and video work from about 1992 until now, Musée d'Art Moderne, Paris, 07/03 - 31/12 (solo); 19th Biennale of Sydney, Sydney (AU), 21/03 - 09/06; Douglas Gordon, Caithness Horizons, Thurso (UK), 10/05 - 11/10 (solo); Douglas Gordon, Australian Centre for Contemporary Art, Melbourne (AU), 30/05 - 10/07 (solo); Pretty much every film and video work from about 1992 until now., GOMA, Glasgow (UK), 27/06 - 28/09 (solo); GENERATION: 25 Years of Contemporary Art in Scotland, Scottish National Gallery of Modern Art, Edinburgh (UK), 28/06 - 25/01

#### Joachim Koester

The Crime Was Almost Perfect, Witte de With, Rotterdam (NL), 24/01 - 27/04; The Invisible Hand. Curating as Gesture, 2nd CA-FAM Biennale, Beijing, 28/02 - 20/04; Habiar el tiempo, Museo Jumex, Mexico City, 07/03 - 18/05; The Ghost Shop, Camera Aus-

tria, Graz (AT), 14/03 - 25/05 (solo); L'image suivante..., Musée des Arts Contemporains de la Fédération Wallonie-Bruxelles, Hornu (BE), 23/03 - 08/06; The Place of Dead Roads, Centre d'art contemporain, Geneva (CH), 23/05 - 17/08 (solo); Kill All Monsters, Ausstellungsraum Klingental, Basel (CH), 25/05 - 29/06; Phantoms in the Dirt, Museum of Contemporary Photography, Chicago (US), 25/07 - 05/10

#### **David Lamelas**

Extension of the Combat Zone. The Collection. 1968 - 2000, Neue Nationalgalerie, Berlin, 08/11 - 31/12; Other Primary Structures, The Jewish Museum, New York City (US), 14/03 - 03/08; Words As Doors, Künstlerhaus, Halle für Kunst & Medien, KM-, Graz (AU), 15/03 - 22/05; Lia Rumma, Milano (IT), 25/03 - 26/04 (solo); Uncommon Ground. Land Art in Britain 1966 - 1979, Yorkshire Sculpture Park, Wakefiend (UK), 05/04 - 15/06; FRAC Lorraine, Metz (FR), 06/06 - 30/08 (solo); Jan Mot, Brussels, 11/06 - 19/07 (solo)

#### **Sharon Lockhart**

In Context. The Portrait in Contemporary Conceptual Photography, Wellin Museum of Art, Hamilton College, Clinton (US), 30/01 - 27/07; Milena/Milena, Bonniers Konsthall, Stockholm, 16/04 - 29/06 (solo); Liverpool Biennial 2014, Liverpool (GB), 05/07 - 26/10; Artes Mundi 6 Biennial Exhibition 2014, Cardiff (GB), 23/10 - 22/02

#### Tino Sehgal

These Associations, CCBB, Rio de Janeiro (BR), 11/03 - 21/04 (solo); Pinacoteca do Estado de São Paulo, Sao Paulo (BR), 22/03 - 04/05

#### **Philippe Thomas**

Hommage à Philippe Thomas et autres œuvres augmenté de L'Ombre du jaseur (d'après Feux pâles), Mamco, Geneva (CH), 12/02 - 18/05 (solo); Philippe Thomas: AB (1978-1980), mfc-michèle didier, Paris, 29/04 - 31/05 (solo)

#### Tris Vonna-Michell

Lecture-Performance: New Artistic Formats, Places, Practices and Behaviours, MUSAC, León (ES), 18/10 - 06/07; VOX, Montréal (CA), 06/02 - 12/04 (solo); Gallery TPW, Toronto (CA), 10/05 - 07/06 (solo)

#### Ian Wilson

There Will Never Be Silence: Scoring John Cage's 4'33, Museum of Modern Art, New York City (US), 12/10 - 22/06; Flatland. A Plateau of Sculptures, Mamco, Geneva (CH), 12/02 - 18/05; 3rd Biennale of Bahia (BR), 29/05 - 07/09; Yokohama Triennale

. . .

2014, Yokohama Museum of Art / Shinko Pier, Yokohama (JP), 01/08 - 03/11

#### Colophon

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



(advertisement)

### **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

www.janmot.com