

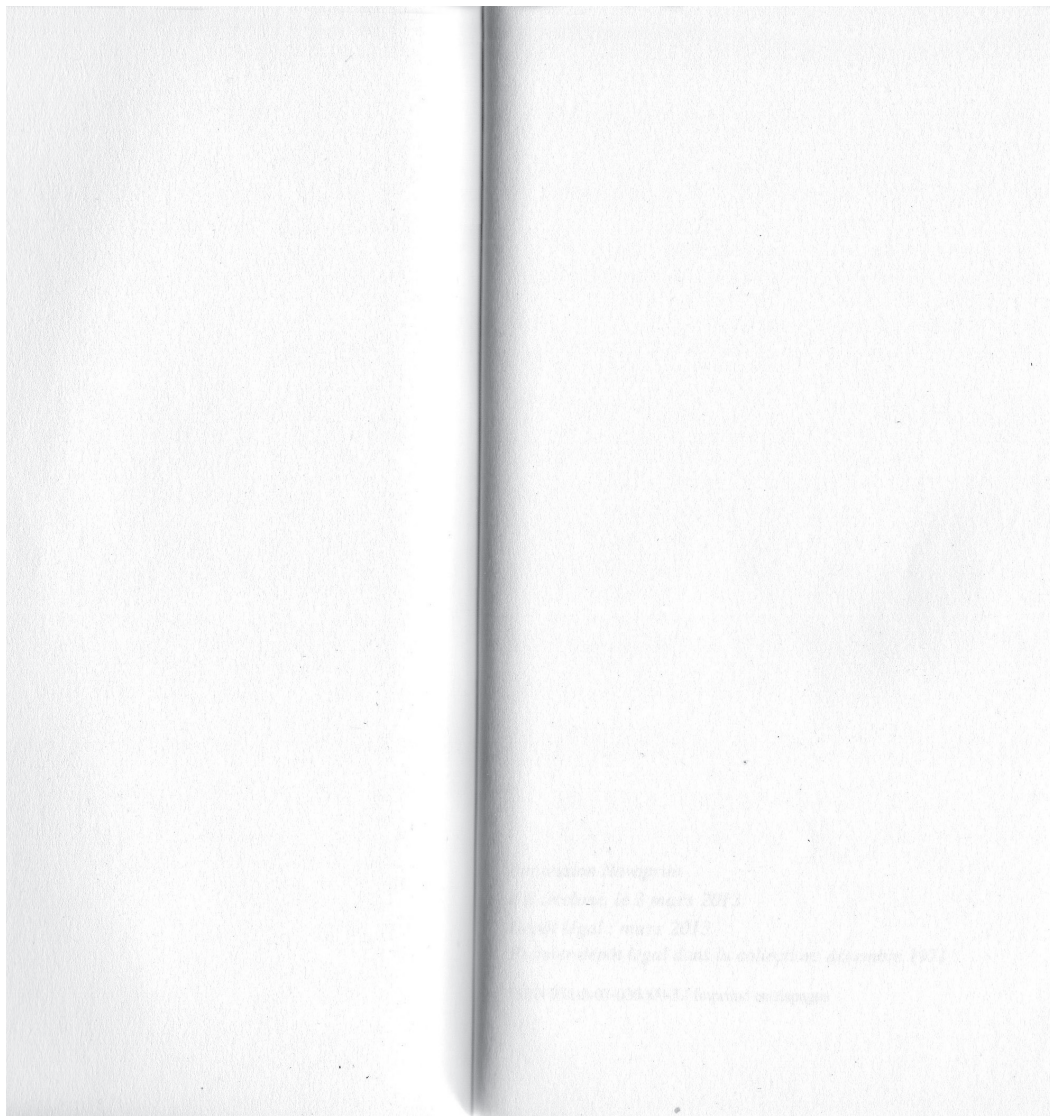
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V.U. Jan Mot
Antoine Dansaertstraat 190
1000 Brussel

150—152

Jaargang 18 No. 92

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• **David Lamelas** will present his new 'reading film' entitled *Mon Amour* (2014) in the inaugural exhibition of the gallery's new space. Opening June 11.



Gallery artists participating in Art Basel programs



• David Lamelas, *28 Plaques Placed in Two Unconventional Forms*, 1966–2013 (Exhibition view, Museo Nacional de Bellas Artes, Buenos Aires, 1968)

BRUSSELS, 14 MAY – *Pierre Bismuth, Manon de Boer, Mario Garcia Torres, Dominique Gonzalez-Foerster, David Lamelas and Tino Sehgal participate in different events at Art Basel this year.*

On Wednesday the 18th of June at 10 pm, a special screening program at Stadtkino Basel is dedicated to the work of Manon de Boer and will include the première of *Sequenza*, co-authored with composer George van Dam. De Boer will discuss her work in a conversation with Marc Gloede, curator of the fair's film program.

Earlier that same evening, Art Parcours will open. Art Parcours is the section which engages Basel's historical quarters with site specific works and projects and is curated by Florence Derieux. Participants in this section are Pierre Bismuth and Mario Garcia Torres. For Art Parcours 2014, Bismuth will specifically realise for several public spaces in Basel a new set of in-situ performances, based on an ongoing series initiated in 1999. For the duration of the art fair,

actors will carry out performances that should be, as far as possible, indistinguishable from the ordinary activity of passers-by. With minimal means, this series aims to lead the viewers to scrutinize each element of the reality around them as something potentially fictional. Bismuth's contribution is a proposal of Bugada & Cargnel (Paris). Mario Garcia Torres will present for the first time in Europe his most recent film *The Schlieren Plot*, a lyrical essay which reimagines the works that artist Robert Smithson planned, but left undone in the state of Texas between 1967 and 1973. Through a montage of moving images, sound, music and a voice over, the film claims that the Texas' climate, history and subjectivities actually realize the works and makes them exist, possibly as testimonies of a deliberate forward thinking by Smithson. Garcia Torres' participation in Art Parcours is a shared project with Proyectos Monclova (Mexico City).

In Art Unlimited, another section of the fair, David Lamelas will present *28 Plaques*

Placed in Two Unconventional Forms, a work which was originally conceived for the exhibition *Materiales, nuevas técnicas, nuevas expresiones* at the Museo Nacional de Bellas Artes in Buenos Aires in 1968. This work, now considered a seminal example of Lamelas's site-specific sculptural interventions, was installed in a passageway connecting the neo-classical main building of the museum with the steel construction of its new extension. Square metal panels echoing the dimensions of the architectural elements of the walkway were placed on the floor, loosely and randomly at first and eventually in an orderly geometric arrangement. The remaining panels were laid out on a table made of material left over from cutting the 28 plaques. For his degree show at St. Martin's School of Arts in London in 1969, Lamelas restaged the work – but to please his tutor Anthony Caro, for whom an often-unifying coat of color constituted an important element of his sculptural practice, he painted the steel plates the color of rust. Many years later, in 2013, at the David Roberts Art Foundation in London it was reconstructed in its original form, which is now presented at Unlimited in collaboration with Michele Maccarone, New York and Sprüth-Magers, Berlin-London.

Two other artists of the gallery participate in 14 Rooms, an exhibition in Hall 3 of Messe Basel and co-curated by Klaus Biesenbach and Hans Ulrich Obrist: Dominique Gonzalez-Foerster will present a new and yet undisclosed work and Tino Sehgal will restage his work *This is competition* which the artist created 10 years ago for our participation in Statements at Art Basel. The work can be described as a scripted situation for two competing gallerists who try to sell his work to visitors of an art fair. In 2003 Sehgal won for this work the Bâloise Art Prize. In this year's version our gallery will compete with Jörg Johnen (Berlin) and Marian Goodman (New York, Paris).

Finally at our booth in Art Galleries (Hall 2.1, booth H10) we will present recent and older works by Pierre Bismuth, Rineke Dijkstra, Mario Garcia Torres, Joachim Koester, David Lamelas, Philippe Thomas and Ian Wilson.

you find that Mario Garcia Torres will present a new work in the 14 Rooms section of the fair. The artist's work is a series of small-scale

(advertisement)

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Exhibition
12/6 - 19/7

Opening
11/6 6 – 9 pm

DAVID LAMELAS

**MON AMOUR
READING FILMS**

Jan Mot
Rue de la Régence /
Regentschapsstraat 67
1000 Brussels, Belgium

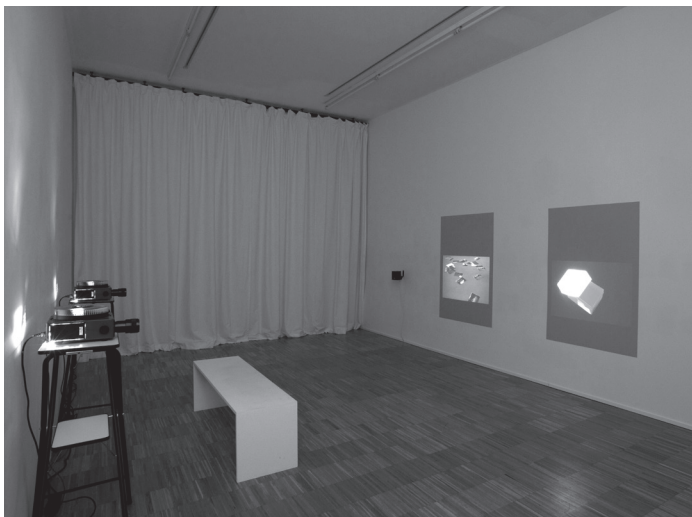
Addendum

In the previous issue of our gallery's newspaper the last part of the text by Kathan Brown (page 3) was not reproduced due to our failure. We apologise for this to the author. Please find below the complete last paragraph and the bibliographic reference.

It has been seven years since I first encountered Barry's work in Rome. It seems so 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 more than a decade that Barry has been working with language, and his works have affected artists greatly. The time cannot be very distant when it will be known and cared for by a much wider audience.

Excerpt from *Kathan Brown, John Cage, Tom Marioni, Robert Barry and Joan Jonas. Their Art In the Context of the '70's*, in: *Music. Sound. Language. Theater. John Cage. Tom Marioni. Robert Barry. Joan Jonas*, Crown Point Press, Point Publications, Oakland, CA 1980. With thanks to Kathan Brown.

Letter	Number	Alphabetical Position	Alphabetical Position - 1	Alphabetical Position + 1
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• **Tris Vonna-Michell**, *Postscript II (Berlin)*, 2013, installation view at the gallery, 2013.

LONDON, 7 MAY – Tris Vonna-Michell is nominated for the Turner Prize 2014 for his solo exhibition *Postscript II (Berlin)* in our gallery which opened in November last year. Tate Britain wrote in their press release that “through fast paced spoken word live performances and recordings, Vonna-Michell creates circuitous, multilayered narratives. Accompanied by installations providing a visual script in the form of slide projections, photocopies and other

ephemera, Vonna-Michell's works are characterised by fragments of information, detours and repetitions designed to confuse and enlighten in equal measure." Together with the other shortlisted artists, Duncan Campbell, Ciara Phillips and James Richards, Vonna-Michell will present a new work in an exhibition at Tate Britain opening on the 30th of September. The winner will be announced at an awards ceremony on the 1st of December.

AB: A first glance

BRUSSELS, 12 MAY – Shortly after the retrospective exhibition of Philippe Thomas at the MAMCO in Geneva, another show with works by the French artist (1951–1995) opened at mfc-michèle didier in Paris (26/4–31/5). The latter one focused on *AB*, a very early and multifaceted body of work and included a reconstruction of the first presentation from 1978 during the Mixage International in Caen (FR). *AB* is made up of the letters A and B materialised in black vinyl letreset identical to the letters inscribed on the invitation which was also part of the exhibition. Other elements in the show were the typescript *AB*, consisting of 41 sheets of A4 sized paper and a selection of unreleased documents mostly from the Fonds Philippe Thomas conserved at the Kandinsky Library (Pompidou Centre, Paris). The exhibition, entitled *Philippe Thomas: AB (1978–1980)*, was curated by Émiline Jaret. Jaret, a PhD student who is writing a monographic thesis on Thomas, has worked as an assistant to Claire Burrus for the inheritance proceedings of the artist and undertook the necessary steps for the Fonds Philippe Thomas to enter the Kandinsky Library. She has written for an issue of the magazine *Retour d'y voir* dedicated to the artist in 2012. The text below is an excerpt of her article to be published in *Marges*, nr 20, Saint-Denis, Presses universitaires de Vincennes, Spring 2015.

By
Émiline Jaret

The years from 1977 to 1980 were of the experimental kind for Philippe Thomas who, coming from a literary background, experiments with various artistic practices, all edging towards the same issue. In the first years of his career, his work can be roughly divided into two groups. Working with paper and typewriting, Philippe Thomas focused on the material aspect of signs from which he experiments with the relationship between the surface (of the page) and its inherent constraints. The works also take part in redefining the act of reading, since the absence of punctuation and syntactical chaos helps generate new meaning through differently combined letters. These early works include the use of objects somewhere in between sculpture and painting, made using large strips of surgical tape. These pieces also tackle the notion of spac-

ing (no longer between letters but between the strips of surgical tape), opening a new and fundamental dimension for the works that follow, a dimension which reunites the object with the space it is presented in. These two types of work thus question (among other things) their connection to the surface in which they are inscribed and tend to break away from such a link. Evolving amidst many artists' groups from 1977 to 1980, Philippe Thomas decides, in March 1985, to go his own way and leaves the IFP group he had founded with Dominique Pasqualini and Jean François Brun. He then elaborates his body of work, in line with his early researches and examining issues which are fundamental to twentieth-century art, to be crystallised as he creates the agency readymades belong to everyone® in 1987, in New York.

Some of these themes already underly the *AB* display. Placed on the threshold between being seen and being read, it is a display that stems from the early works by Philippe Thomas, a multifaceted and evolving artwork which claims as many different appearances as the number of surfaces on which it is inscribed. Six exhibitions between December 1978 and June 1980 give consistency to the project: Mixage International¹ (Caen) in December 1978, at Ghislain Mollet-Viéville's (Paris) in March 1979 and in June 1980, at the bookshop-gallery Artaclat (Paris) in May 1979, at Onze rue Clavel² (Paris) in December 1979 and at 12, rue Waffelaerts (Bruxelles) in January and February 1980. Each one of them adds a new element to help *AB* evolve. During the first exhibition, *AB* is presented as a set of letresets (letters in adhesive vinyl) and corresponds to a geometrical convention which, on dropping the strips of surgical tape linking the letters A and B, takes on a linguistic dimension. The display is deconstructed as layers of paint illustrate the interactions between different appearances of *AB* during the second exhibition which takes place outdoors three months later. From as soon as the third *AB* exhibition on, the letter B is given the possibility to move around, breaking from the former geometrical convention of a straight line between A and B. *AB* is no longer limited to a specific spot but is seen all over the place, embracing the entire exhibition space

including its "accidents" (interacting with the viewer). Henceforth, *AB* is indifferent to its allotted place and to the nature of the space around it, for what matters is its sole presence. This new direction is confirmed by the other exhibitions that follow, especially at Onze rue Clavel, where *AB* appears also on paper.

AB defines itself as a display composed of heterogenous elements, multiplying both the surfaces from which it tends to overflow and its various appearances: letreset, painting, photography, typewritten texts, etc. In allowing the play of interaction between the letters to show, it also incorporates various spatiotemporal data. Such elements serve the purpose of questioning the space surrounding a piece of art, a place for and by which the artwork is created. In the same way *AB* is not simply an installation on the wall but interacts with the surrounding space, each component of *AB* and the ties between them have to be taken into consideration as a whole. Then, Philippe Thomas' creative context emerges in these questionings and *AB* is a witness to the artist's maturing habit of identifying himself with "models" in order to find his place in a certain art scene. Philippe Thomas is as influenced, at that time, by sources such as the writings of Derrida, Heidegger, Blanchot, Russell or Goodman, as by the works of fellow artists (the likes of Niele Toroni, Peter Downsbrough, Claude Rutault, as well as Daniel Buren and Joseph Kosuth) and discussions he has with them.

AB is a pivotal work through which Philippe Thomas breaks free of his previous work, and through which he casts a new light upon the transitional value that the questions he deals with have in the development of his body of work. The *Texte Théorique* (1980–1981) which comes before the *manuscrit trouvé* (1981), was originally an attempt to write an introductory text for *AB*. *AB* finds thus its lineage in the *manuscrit trouvé*, typescript of seven pages, which establish, through their content and manner of presentation, the theoretical foundation of the artist's project. For this, *AB* is the missing link for understanding the chronological coherence of Philippe Thomas' work.

Émiline Jaret³



• Philippe Thomas, Exhibition AB at Mixage International, Caen (FR), 1978. Courtesy claire burrus

Notes

- 1. Mixage International is a centre for alternative art founded and run by Joël Hubaut in Caen, between 1978 and 1985.
- 2. Claude Rutault, who lives at the time at 11 rue Clavel (Paris, 19th arrondissement), provides a studio that the artists in his entourage can use for various exhibitions and events.
- 3. Excerpt from an article to be published: Émeline Jaret, “Les dispositifs à l’œuvre chez Philippe Thomas = l’exemple de AB (1978-1980)”, in Marges, n°20, Presses universitaires de Vincennes (Vincennes University Press), Spring 2015

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Philippe Thomas to enter the exhibition

(advertisement)

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Art fair
18 – 22/6

JAN MOT

AT
ART BASEL

Hall 2.1, Booth H10
Messe Basel, Messeplatz
4058 Basel, Switzerland



Letter to the editor

By
Susana Vargas Cervantes

11 MAY, 2014 – MEXICO CITY

Dear Jan,

Today is again one of those days in which I miss you. It's Sunday, and if you were here I would have taken my bike, ridden all the way to Baja California, turned onto Alfonso Reyes, and come straight to your home. I would have left my bike inside your house, and then we would have walked to your favorite place to have Sunday brunch.

After a coffee, I would have asked you this: do you know that the term "aesthetics" emerged during the mid-eighteenth century as a field of sensate perception and not as a specialized narrative to only describe the fine arts? Alexander Baumgarten coined the term aesthetics to describe the 'whole of our sensate life together'. That's everything.

Aesthetics emerged as a field to talk about all passions, affects and emotions. From fear and grief, to humiliation, shame, anxiety and love. And how these emotions and passions are attuned to different forms of perception and sensation and attention and distractions. And how these perceptions of emotions are attached to the world of senses that is touching, hearing, smelling and tasting. And how these senses, which arise from the perception of a particular emotion, are further attached to the body. How we move as a whole and in pieces.

So yes, the term aesthetics, if we were in the mid-eighteenth century would be used to describe how I cannot make sense (literally or metaphorically) of potato chips not tasting the same if they don't break and make a cracking sound when I bite into them (even with the right amount of chili and lime shooting through my salivary glands, and making my jaw shrink). Or how aesthetics is the inevitable course of action that happens when I hear the sound of seventies disco: I lose track of what I am doing, and my body, particularly my feet, do a tiny move and I probably get a smile on my face, because I feel happy. No matter if I were really concentrated at work or already a bit distracted watching a TV series, a fraction of a second would be immersed in this aesthetic experience.

Another aesthetic example of this entanglement of emotions, body and senses would explain something as simple as how I am *touched* by your presence. Yes, in other times I could use that term to talk about something other than a fine piece of artwork. So, how did all these sensual interconnections end up concentrated in only one little tiny area of our lives? How do we now use the term aesthetics only to describe beauty and the sublime?

Ben Highmore says it is because of two things that have been part of the aesthetic discourse since the beginning. The first one is the qualifying of experiences; choosing beauty over boredom. Everyone would agree on this, of course, because we are constructed to think beauty is morally better. Meanwhile, only boring people get bored. The second is how difficult it is to write about experiential life except through examples (as I just demonstrated above).

So it is art that can exemplify perfectly an experience and makes aesthetics, says Highmore, a "synonym with art theory". Something that is aesthetic means it is better in all ways, as we perceive it and feel it. Our ideas of beauty are always going back and forth between artwork and actuality, according to Kant. Aesthetic discourse then only gives us satisfaction if we experience what we have come to know as beauty, and that is only when is completed, morally better or almost unachievable. It is only possible when it makes you feel good, if only for a second, because that painting, installation, performance or cinema was, that is, *felt* sublime.

Don't you think it sounds similar to the discourse of happiness? How happiness is achieved only when that second of experiencing the sublime is achieved, when all is in place and completed. Even the brief and fleeting achievement of happiness is only possible through the pursuit of joy, which, to our well-trained eyes, looks beautiful. The moments that bring well-being and comfort to your whole body and make you feel warm are not associated with boredom or fear or grief or loss or anxiety, although these emotions are most common in our everyday experiences. Feeling anxiety even brings up more anxiety because I'm not happy when I am supposed to feel happy.

So what happens with boredom and anger and grief and anxiety? Aesthetic discourses have encouraged us to move away from all that is not beauty and sublime, all that is not elevating us and separating us from the everyday life. What do we do with those "bad" emotions and affects that we are not supposed to feel, but are present constantly like anxiety and fear in all that we don't know and can't control and have no time to do? Not aesthetics.

Kant's aesthetic judgment is based in objectivity; a disinterested spectator who doesn't care about an object. The spectator can make a universal judgment about a piece of artwork. And it is always nature and our experience of nature that set the scenario for the sublime and beautiful.

Contrary to this classic idea, Chris Gutiérrez suggests that it is precisely anxiety that is at the core of aesthetic judgment. Anxiety has the function to push you to make a decision about an art piece, it moves you into a "straight-line to judgment (rather than get mired in uncertainty and overwhelmed by the possibilities)". This is to say, for example, that my anxious movement pushes me to understand aesthetics as sublime and beautiful, i.e. a video piece by Mario García Torres, instead of what may or may not make my personal taste, i.e. Beyoncé.

But what to do with aesthetic entanglements of anxiety outside the art world? Ngai's *Ugly feelings* questions why are we compelled to separate ourselves from the feeling the object emits. For her, the observer of an art piece is to move to objectivity through affect and emotion. That is, the desire for detachment is a direct consequence of the interest our feeling about the object has fostered. And this process is what constitutes the object as an aesthetic object. In other words, the affective engagement towards the object is what creates a distance and constitutes that same object as an aesthetic one.

Ngai's offers the possibility to work with and through anxiety in and out the art world. If anxiety introduces an affective engagement, say towards clothes, when I have to decide on an item to wear because it belongs to my mother, then it is anxiety that distances me from this affective relationship, making that piece of clothing an aesthetic object as well.

So, anxiety contributes to elevate our idea of aesthetic to the sublime and the beautiful by denying it, hierarchizing the entanglements of affects, emotions, body and sens-

Inspirations, Les Arts Décoratifs, Paris, 01/03 – 31/08; *Post Picasso. Contemporary Artists' Responses to His Art*, Museu Picasso, Barcelona (ES), 06/03 – 29/06; *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, Children who Cross the Borders*, Mori Art Museum, Tokyo, 31/05 – 31/08; *Manifesta 10*, Saint Petersburg (RU), 28/06 – 31/10

Mario García Torres

ATOPIA, MIGRATION, HERITAGE & PLACELESSNESS, Museo de Arte de Zapopan, Guadalajara (MX), 13/05 – 30/06; *8th Berlin Biennale*, KW Institute for Contemporary Art, Berlin, 29/05 – 03/08; *Under The Same Sun. Art From Latin America Today*, Guggenheim UBS MAP Global Art Initiative, Solomon R. Guggenheim Museum, New York City (US), 13/06 – 01/10; *New Ways of Doing Nothing*, Kunsthalle Wien, Vienna, 16/06 – 12/10; *Art Basel Parcours*, Basel (CH), 18/06 – 22/06; *Black House. Notes on Architecture*, Museum of Contemporary Art of Estonia, Tallinn (EE), 21/06 – 27/07; *A situation in which an argument can be discussed*, Jan Mot, Brussels, 13/09 – 26/10; *Hammer Projects: Mario García Torres*, The Hammer Museum at UCLA, Los Angeles (US), 13/09 – 04/01 (solo)

Dominique Gonzalez-Foerster

SPLENDIDE HOTEL, Palacio de Cristal, Madrid, 14/03 – 31/08 (solo); *1984–1999. The Decade*, Centre Pompidou-Metz, Metz (FR), 24/05 – 02/03; *Lucius Burchkard and Cedric Price – A stroll through a fun palace*, Swiss Pavilion, Giardini, Venice (IT), 07/06 – 23/11; *14 Rooms*, Art Basel, Basel (CH), 14/06 – 22/06; *Manifesta 10*, Saint Petersburg (RU), 28/06 – 31/10

Douglas Gordon

Fútbol: The Beautiful Game, Los Angeles County Museum of Art, Los Angeles (US), 02/02 – 20/07; *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

Sammlung Hoffmann, Berlin, until 30/06; *L'image suivante...*, Musée des Arts Contemporains de la Fédération Wallonie-Bruxelles, Hornu (BE), 23/03 – 08/06; *From the Collection*, SMAK, Ghent (BE), 16/05 – 29/06; *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; *Une lettre arrive toujours à destinations*, La Panacée, Montpellier (FR), 11/07 – 21/09; *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; *Uncommon Ground. Land Art in Britain 1966 – 1979*, Yorkshire Sculpture Park, Wakefield (UK), 05/04 – 15/06; *Mon Amour. Reading Films*, Jan Mot, Brussels, 11/06 – 19/07 (solo); *FRAC Lorraine*, Metz (FR), 13/06 – 30/08 (solo); *Under The Same Sun. Art From Latin America Today*, Guggenheim UBS MAP Global Art Initiative, Solomon R. Guggenheim Museum, New York City (US), 13/06 – 01/10; *Genuine Conceptualism*, Herbert Foundation, Ghent (BE), 04/07 – 08/11; *The Eden's Edge Project*, MAK Center for Art and Architecture, Los Angeles (US), 18/04 – 16/08

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); *M+B gallery*, Los Angeles (US), 28/06 – 31/07; *Liverpool Biennial 2014*, Liverpool (GB), 05/07 – 26/10; *Artes Mundi 6 Biennial Exhibition 2014*, Cardiff (GB), 23/10 – 22/02

Tino Sehgal

No Such Thing As History: Four Collections and One Artist, Espace Louis Vuitton, Munich (DE), 29/03 – 08/08; *14 Rooms*, Art Basel, Basel (CH), 14/06 – 22/06

Philippe Thomas

"Les Immatériaux" for Instance, Kunstverein Düsseldorf, Düsseldorf (DE), 05/04 – 10/08; *1984–1999. The Decade*, Centre Pompidou-Metz, Metz (FR), 24/05 – 02/03; *A situation in which an argument can be discussed*, Jan Mot, Brussels, 13/09 – 26/10

Tris Vonna-Michell

Lecture-Performance: New Artistic Formats, Places, Practices and Behaviours, MUSAC,

León (ES), 18/10 – 06/07; *Capitol Complex*, Gallery TPW, Toronto (CA), 10/05 – 07/06 (solo); *Postscript III (Berlin)*, Metro Pictures, New York City (US), 22/05 – 25/07 (solo); *AGAINST THE GRAIN. La photographie à contre-courant*, Centre de la photographie, Geneva (CH), 06/06 – 27/07; *Society Acts – The Moderna Exhibition 2014*, Moderna Museet, Malmö (SE), 20/09 – 25/01; *Turner Prize 2014*, Tate Britain, London, 30/09 – 04/01

Ian Wilson

Ian Wilson, Grazer Kunstverein, Graz (AT), 01/02 – 31/12 (solo); *There Will Never Be Silence: Scoring John Cage's 4'33*, Museum of Modern Art, New York City (US), 12/10 – 22/06; *The Distance Between You And Me*, Haubrok Foundation, Berlin, 30/04 – 11/07; *3rd Biennale of Bahia (BR)*, 29/05 – 07/09; *Sapporo International Art Festival 2014*, Sapporo (JP), 19/07 – 28/09; *Yokohama Triennale 2014*, Yokohama Museum of Art/Shinko Pier, Yokohama (JP), 01/08 – 03/11

Colophon

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