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Figure 1 is a line graph showing the percentage of total sample for each age group across different years. The Y-axis is labeled 'Percentage of total sample' and ranges from 0 to 100. The X-axis is labeled 'Year' and ranges from 1980 to 2000. The legend indicates that the solid line represents the 0-14 age group, the dashed line represents the 15-24 age group, the dotted line represents the 25-34 age group, the dash-dot line represents the 35-44 age group, the long-dashed line represents the 45-54 age group, the short-dashed line represents the 55-64 age group, the long-short-dashed line represents the 65-74 age group, and the solid line with dots represents the 75+ age group. The 0-14 age group shows a steady decline from approximately 25% in 1980 to 15% in 2000. The 15-24 age group shows a slight increase from approximately 15% in 1980 to 20% in 2000. The 25-34 age group shows a slight increase from approximately 10% in 1980 to 15% in 2000. The 35-44 age group shows a slight increase from approximately 5% in 1980 to 10% in 2000. The 45-54 age group shows a slight increase from approximately 5% in 1980 to 10% in 2000. The 55-64 age group shows a slight increase from approximately 5% in 1980 to 10% in 2000. The 65-74 age group shows a slight increase from approximately 5% in 1980 to 10% in 2000. The 75+ age group shows a slight increase from approximately 5% in 1980 to 10% in 2000.

(advertisement)

161

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Exhibition
24/01 – 28/02

DANIEL BOSSER PHILIPPE THOMAS DECLINES HIS IDENTITY

TINO SEHGAL

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

OCCASIONAL PAPERS

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

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Philippe Thomas Declines His Identity: An Essay in Translation

By
Antony Hudek

LONDON, JAN. 3 - While justly recognised in France, Philippe Thomas is still relatively unknown in English-speaking countries: barely known in the UK, his name is only slightly more familiar in the US, or at least in New York, where he exhibited regularly from 1987. Yet the artist's primarily francophone renown is at odds with his work, which made the most of the variable distances between languages, and in particular between the corporate-style jargon of the New York art world and a philosophically-indebted discourse informed by such thinkers as Gotlob Frege, Martin Heidegger, Jean-François Lyotard, Charles Sanders Peirce and Ludwig Wittgenstein. In fact, Thomas' art may be seen most accurately as a translational mechanism, between languages and mediums.

Thomas' best-known work – the agency 'readymades belong to everyone®' – opened at Cable Gallery in New York in 1987, the same year as the agency's French branch, 'les ready-made appartiennent à tout le monde®' at the FIAC fair in Paris. During the agency's occupation of Cable Gallery, Thomas began to keep a diaristic record of comings-and-goings, disparate musings and observations, which first appeared in English in 1989 as *Insights*, a book published by Curt Marcus Gallery and putatively authored by the gallerist Laura Carpenter, followed a year later by a French edition published by Galerie Claire Burrus, Paris. Besides the transition from English to French, the crucial difference between the two books is on the cover: whereas the American edition shows a close-up of an occupied chair, with only a partial view of the sitter's back, the identical chair pictured on the French edition remains unoccupied.

This sly counterpoint between emptiness and absence in the French edition, and fullness and authority in the American version, perceptively portrays a trans-Atlantic divide in the mid-1980s between the art market boom, led by a return to painting and an unprecedented growth of the New York art market, and certain awkward efforts in Europe, especially

in France (see, for example, the ill-fated 'figuration libre'), to capitalise on the collapse of the conceptualism of the 1960s and 1970s. It is between the commercial flourishing of art and the decline of conceptualism that Thomas deploys his translational skills.

These skills no doubt owe a lot to Marcel Duchamp, who similarly succeeded in transitioning from a European avant-garde to a more institutional American one. Like Thomas, Duchamp had a flair for founding organisations: in 1916, a year after moving to New York, he became a founding member of the Society of Independent Artists. Four years later, Duchamp co-founded with Man Ray and Katherine Dreier 'Société Anonyme, Inc.', a production agency for the organisation of exhibitions. 'Readymades belong to everyone®' could then translate as a discursive inversion of 'Société Anonyme, Inc.': whereas the latter puts two capitalistic expressions back-to-back, turning the juxtaposition into overkill, Thomas' agency transforms Duchamp into a user-friendly slogan fit for the Reaganomics of the 1980s, where image prevails, in marketing as well as politics.

Thomas translated another Duchampian neologism, the 'infrathin' ('*inframince*'), an indefinable notion Duchamp described in his *Notes* as, among other things, the sound made by velvet trousers. Instead of an approximation of what barely makes it into language – as was the case for the 'infrathin' – Thomas prefers to speak of what in language disappears in the process of making meaning. The French philosopher Jean-François Lyotard describes as 'thick' this unnameable property of language: it possesses, he says, 'a difference, which is not to be read, but rather seen; and this difference, and the immobile mobility that reveals it, are what continually fall into oblivion in the process of signification.' Unlike Duchamp's infrathin – which still bears the marks of Ferdinand de Saussure's linguistic system built on oppositional differences 'to be read' – thickness would be closer to C.S. Peirce's triadic theory of signs, in which one set of signs always begets another. This last operation is captured by the French expression 'mise en abyme' – a recurrent phrase in Thomas' 1987 text

Philippe Thomas décline son identité: une pièce à conviction en 1 acte et 3 tableaux, apparently authored by the French collector Daniel Bosser.

This essay opens with a linguistic conundrum: how to translate, not only into French but also into thought and action, Benjamin Buchloh's statement that the 'essential feature of modernist art is to criticise itself from within', which Thomas-as-Bosser translates as '*Le trait essentiel de l'art moderne ou moderniste est de se critiquer lui-même de l'intérieur*'. Note the choice, in French, of 'modern or modernist' where Buchloh simply stated 'modernist art'. This ambiguity hints at a larger translational and transnational question, between Clement Greenberg's defence of 'modernism' as the culmination of a historical process towards pictorial flatness, and the 'modern', a historical period preceding what in the 1980s was frequently referred to as the 'postmodern'. Thomas' text can thus be read as an attempt at confronting the modernist debates between Greenberg and Joseph Kosuth – explicitly referred to in the book – with the fundamental problem of imagining a historical sequel to the modern.

Thomas' excavation of the endlessly multiplying in-betweens of the *mise en abyme* annuls any attempt at definitively categorising *Philippe Thomas décline son identité*. Thomas read the text on 23 March 1987 at the Centre Georges Pompidou in Paris, a performance that survives today both as a book and a video. He re-performed the work exactly a year later, on 23 March 1988 at the Musée des Beaux-Arts in Grenoble. By publishing his talk before delivering it, and making it available as a book immediately after it, Thomas irremediably blurs the conventional lines between an artist's talk, performance and book. *Philippe Thomas décline son identité* is almost all of these, but none of them fully. Here, fullness will always be lacking, in light of the paradox that to criticise from within is to be deprived of a stable 'outside' to which to refer, and therefore to be prevented from speaking critically at all; conversely, to criticise from without is to fail to acknowledge that a complete 'outside' is impossible, for one is always already part of the system one criticises. What Thomas

performs via Daniel Bosser in *Philippe Thomas décline son identité* is a forever thwarted, and therefore forever deferred desire to exhibit ['exposer'] and expose ['exhiber'] the sensory difference that Lyotard spoke of, 'the immobile mobility that reveals it while continually falling into oblivion in the very process of signification'.

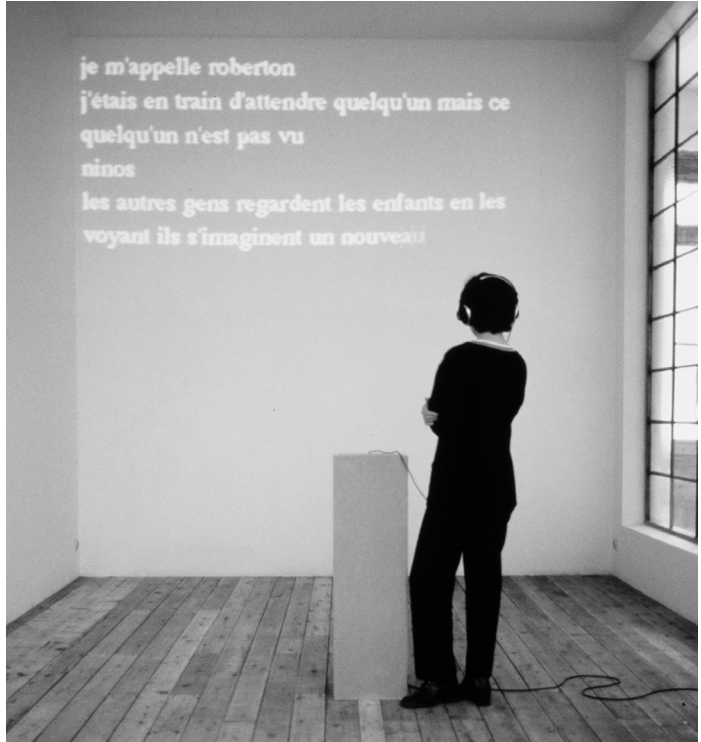
Through multiple translations from both within and without – from talk and performance to book and video – *Philippe Thomas décline son identité* plays out modernism's unresolved signifying paradox. Alexis Vaillant reports that Thomas had intended to add another link to this discursive chain, by having an English translation of the text published in the pages of *Art in America*. This unfulfilled desire acts as an open invitation to translate Thomas' text into English, and to find new ways of extending the discursive loop instituted by Thomas before and after *Philippe Thomas décline son identité*.

Still, there is in this chain a sign that staunchly eludes translation: Philippe Thomas 'himself', the only actor authorised (according to the book's foreword signed by Daniel Bosser) to perform *Philippe Thomas Declines His Identity*. Were someone to take on the role, the linguistic game would no longer be of multiple declensions of the same linguistic sign, but of theatrical role-playing. Yet in a typically Thomasian reversal, the very untranslatable element of *Philippe Thomas Declines His Identity* – the artist named Philippe Thomas, born in 1951 and who died of AIDS in 1995 – allows for its continual survival through precisely the method Thomas advocated in the work, namely re-presentation. While the artist aged and eventually disappeared, Philippe Thomas' name remains thick with possibility, between multiplying languages and images.

Antony Hudek is Curator and Deputy Director, Raven Row, London, and a translator. On the occasion of the exhibition *Marginalia* at Raven Row (until February 8) he translated into English Philippe Thomas' book *Daniel Bosser. Philippe Thomas décline son identité* and subtitled the related video of the conference. The book is published by Occasional Papers, a publishing house which Hudek runs with Sara De Bondt. Book and video will be presented in the gallery on the 23rd of January, 7 pm. With a conversation between Hudek and Emeline Jaret.

The Curator, the Lawyer and the Psychoanalyst

Pierre Bismuth at the Kunsthalle Wien



BRUSSELS - Pierre Bismuth's first exhibition at the gallery took place in 1996 and included the work 'Postscript. Profession Reporter'.

BRUSSELS, DEC. 28 - Pierre Bismuth's major solo show at Kunsthalle Wien (04/02 - 22/03) brings together works by the artist from the years 1988 to 2014. The exhibition presents the artist's complex oeuvre, which spans all media and approaches conceptual techniques in an experimental and humorous way. Besides smaller works on paper, it presents objects as well as audio and video installations and a series of new works especially produced for this exhibition. According to the Kunsthalle's press release "Bismuth's works seductively encourage one to question established social conventions and point to hidden aspects of our reality. In this process, Bismuth opposes the real world, which consists of regulated sys-

tems of signs, with another world in which uncertainty and the unknown are dominant."

The exhibition will be accompanied by a fully illustrated book published by Sternberg Press and entitled "Things I remember I have done, but don't remember why I did them". It will have the form of a catalogue raisonné listing all the works that Bismuth has produced so far. A second and separate part of the publication will have an extensive essay by Dessislava Dimova, a foreword by Nicolaus Schaffhausen, and texts by Luca Lo Pinto (curator), Angel Enciso (psychoanalyst) and Laurent Caretto (lawyer).

Donation to Tate Modern of Dijkstra work



BRUSSELS, DEC. 28 - *Olivier Silva, The Foreign Legion, 2000-2003* is a series of seven photographs by **Rineke Dijkstra** produced by the gallery and with the financial support of the CNAIP (Centre national des arts plastiques), Paris. The two images reproduced here were taken on the 21st of July 2000, the first day of the project at the French Foreign Legion's Quartier Viénot in Marseille. The last copy of this work was recently acquired by Nicolas Cattelain and generously offered as a donation to Tate Modern, London.

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Y. Imai, Y. Imai, and Y. Imai, "A new algorithm for finding the minimum of a function," *Journal of the American Statistical Association*, vol. 66, no. 324, pp. 1171-1176, 1971.

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A piece that is essentially the same as a piece made by any of the first conceptual artists, dated two years earlier than the original and signed by somebody else.

EDUARDO COSTA
January 1970

BRUSSELS, DEC. 23 - *A Piece That Is...* (1970-2008) by Argentinian artist Eduardo Costa was part of the exhibition at the gallery, entitled *The Title Of This Show Is A List That Includes The Dates In Which Each Of The Exhibited Works Were First Made, The Dates In Which Some Of Them Were Remade By The Artists And The Dates In Which They Were Last Shown*, curated by Mario Garcia Torres in 2008. This work has now entered the collection of the Guggenheim Museum in New York as a gift by Jan Mot and Gonzalo Parodi.

Letter to the editor

By
Susana Vargas Cervantes

December, 2014
Mexico City,

Dear Jan,

Since we met, I have enjoyed our talks about queerness. Queering the art, queering the subject, querying the museum, in brief, all that we can queer with our gaze or with our methodologies. There is always the tension though, for me, about what queer can do for contemporary art and how useful the term is, as oppose to, for example, peripheral sexualities, in a Latin American context.

The term queer has proven very useful in an academic and activist Anglo North American context. The semantic change in this term -- from denigration

and insult to empowerment and resistance -- began in the 1990s through political activism mobilizing against fixed binary sex identities. During this time the term queer was consciously chosen by academics and activists in the United States, mostly, as a performative act in order to reappropriate the denigration this term implied as a political weapon. In queer theory and queer activism, the term works as a form of self-designation that enunciates a sexual identity out of the binaries. Queer is gay, lesbian, transsexual, homosexual and also heterosexual. Queer encompasses a heterosexual identity only if there is a critical positioning in its enunciation, that is, if there is a conscious intention to avoid heteronormativity. Queer is used to identify and self-identify the subjects who are trying to be outside both hetero and homo-normativity.

By the early 2000s, queer identity

became part of a mobilization based in gender/sexual identity, adding the "q" to the LGBT (*Lesbian, Gay, Bisexual, Transgender*) movement. Activists groups like *Queer Nation, Act Up, Radical Faeries, Lesbian Avengers*, among others, started to mobilize the use of this term as social and political critique by distributing DYI information and manifestos -- "Queers read this" (distributed by Queer Nation) or "I want a dyke for president" (distributed by Fierce Pussy), and, in gay pride events, linguistically positioning "queer" as a term that moved beyond a sexual identity.

Queer in relation to contemporary art, poses still unanswerable questions, what makes an art piece queer? Take for instance a portrait, is it queer because the artist taking the photograph self identifies as queer? Could it be queer because the subject portrayed is and self-identifies as

queer? Or is it because the composition of the portrait is disrupting the normative standards for portraiture established in eighteenth-century England?

Queer operates as a performative act, practice, movement, theory and methodology but the potentiality it started with during the 1990 has faded out. Even Teresa de Lauretis, who first used the term for a conference on “Queer Theory” at the University of California in Santa Cruz in 1990, complains, the term went from provocative to “conceptually vacuous” (take for example its use in the Cable TV series *Queer as folk* and *Queer eye for the straight eye*).

In Latin America, the term queer -- its significance, its linguistic, intellectual and political meaning -- has been learned, but mostly within the academy, and that world is small and privileged. In Mexico, in an attempt to de-colonize the term, activists have chosen to write it in Spanish as it sounds phonetically: *Cuir*. This represents a valiant attempt, but one without cultural resonance. Neither queer nor *cuir* make any cultural sense in Mexico and most importantly doesn't have the power of re-appropriation on its enunciation.

I preferred the term “peripheral sexualities”. Peripheral sexualities refer to those sexualities that fall outside the socio-cultural norms for sexuality. In Anglo North American theories of gender and sexuality, these “peripheral sexualities” are commonly signified by the term “queer” or the acronym LGBTQ (lesbian, gay, bisexual, transgender, transsexual and queer). Sometimes, too, they are referred to as non-normative sexualities. As such, many of these LGBTQ groups or individuals no longer can be considered non-normative but, rather, “homonormative”. Whereas peripheral sexualities is always at the “periphery”, rests on the outside.

To come back to the term queer within an Spanish speaking cultural context, if the objective is to find terms that in their use and context can mobilize politically and intellectually peripheral sexualities, and escape homo/hetero normative gender/sex political representation, in Mexico, one could point to many derogatory terms which, for decades, have been used as political weapons for empowerment and self designation. “*Jotos*” or “*putos*” are terms used to insult and offend mostly working and lower class effeminate men.

However, they are also used as terms of endearment amongst working and lower-class effeminate men to refer to each other. Moreover, since, in Spanish, language genders every noun and adjective,

the reappropriation of language comes also in the act of identifying oneself or others as feminine subjects, so that, instead of *joto* (which the press and society would use), we find *jota* (the feminized version of *joto* -- what peripheral sexualities would use for each other). In this way, the press calls them *jotos* and they call themselves *jotas*.

One of the main exponents of Queer Theory, Eve Sedgwick (1950-2009), based the importance of queer, the performative speech act, in the process of coming out of the closet. For Sedgwick, the promise to self identify as queer ends doubts, but above all works as a form of resistance to the moral and ethical heteronormative identities often imposed on those who tried to escape them. “I’m gay” -- regularly brought a response from moral authorities -- “are you sure? Maybe it’s a phase?” but queer, queer was something “that one can finally say about oneself (. . .); queer is what I am now and how I describe myself” (1993a).

However saying “soy queer” in Spanish, can never interpellate a subject the same way. In stating this performative act in Mexico -- “soy queer” or how it sounds phonetically “soy cuir” -- I’m not empowering or subverting or revealing myself in a culture. I am uttering an Anglicism only recognizable to those with the power of mobility and cultural capital, the middle classes who might be more acquainted with what the term queer represents for academia, art and activism. The empowering performative act that it represents for Anglo North America is lost in a Latin American context.

“I’m queer” in Mexico refers more to an upper social class and/or academic/art authority or simply loses the subject in translation. Queer identity is not constituted from the same performative act in Anglo North America as it is in Mexico or Latin America. “Queer,” in Mexico, brings about the juncture of sexual identity and politics with class/skin tonalities, with cultural capital, with political mobilization and with academic discourse.

I often get caught in this conundrum, how to adopt and adapt queer and its potential mobilization in different contexts from where it emerged? How does one adopt/adapt queer theory, considering its cultural and intellectual colonialism, without depriving the Latin American academy and art world of a potentially powerful political source of mobilization?

Again, I’m curious of what you think...

In Brief

On the first day of the new year, **Tino Sehgal** was the interpreter of his own work ‘Instead of allowing some thing to rise up to your face dancing bruce and dan and other things’, his first work for art museums from 2000. It was the beginning of a consecutive series of 12 presentations with a different work from Sehgal’s oeuvre each month, enacted in a different gallery space. Throughout the first half of the year, the scale of the works will gradually increase, culminating in the summer in ‘situations’ involving a large number of participants. As summer turns to fall, the works will decrease in scale, ending in December with a statement that is both precise and penetrating. The exhibition is curated by Martijn van Nieuwenhuizen and Beatrix Ruf for whom this marks the start of her directorship at the Stedelijk in Amsterdam.

One year after the exhibition of David Horvitz that took place simultaneously at the gallery and at Dawid Radziszewski Gallery in Warsaw, the artist invited Julia Wielgus to propose a project for Porcino. Porcino is a gallery space created by Horvitz that exists in a symbiosis with Chert in Berlin: it occupies a small underground space within the gallery and only hosts exhibitions when Horvitz is present. Wielgus proposed a site specific intervention by Renata Kaminska, opening on January 11. (<http://chert-berlin.org/porcino/>)

Agenda

Sven Augustijnen

L’histoire est simple et édifiante. Une sélection d’articles parus dans Paris Match, première partie 1960-1972, Jan Mot, Brussels, 04/12 - 17/01 (solo); *Up Close and Personal*, De Hallen, Haarlem (NL), 13/12 - 01/03; *Ce qui ne sert pas s’oublie*, CAPC musée d’art contemporain, Bordeaux (FR), 22/01 - 12/04; *The Unfinished Conversation: Encoding and Decoding*, The Power Plant, Toronto (CA), 23/01 - 17/05; *Johan*, ISELP, Brussels, 11/02 (screening); *Spectres*, CAPC musée d’art contemporain, Bordeaux (FR), 04/03 (screening); *Summer Thoughts*, Kunsthall Trondheim, Trondheim (NO), 12/03 - 26/04

Pierre Bismuth

Ce qui n'a jamais été/ Ce qui pourrait être, Musée Régional d'Art contemporain, Sérignan (FR), 16/11 - 11/02 (solo); *The Other Side. Mirrors and reflections in contemporary art*, MMKK Museum Moderner Kunst Kärnten, Klagenfurt (DE), 27/11 - 01/03; *Der Kurator, der Anwalt und der Psychoanalytiker (The Curator, the Lawyer and the Psychoanalyst)*, Kunsthalle Wien, Vienna, 04/02 - 22/03 (solo); *Maison Particulière*, Brussels, 22/04 - 05/07

Manon de Boer

sequenza, Internationaal Film Festival, Rotterdam (NL), 21/01 - 01/02 (screening); *Si tu veux voir le monde, ferme tes yeux. Part 1*, Argos Centre for Art and Media, Brussels, 08/02 - 05/04; *30 Years - 30 Voices. Part 2*, Videonale 15, Bonn (DE), 27/02 - 19/04

Rineke Dijkstra

Boom She Boom, MMK2, Frankfurt am Main (DE), 19/10 - 14/06; *The sea. Salut d'honneur Jan Hoet*, Mu.ZEE, Oostende (BE), 23/10 - 19/04; *Rineke Dijkstra: The Krazyhouse*, (Megan, Simon, Nicky, Philip, Dee), Liverpool, UK, 2009, Guggenheim, Bilbao (ES), 13/11 - 01/03 (solo); *Queensize – Female Artists of the Olbricht Collection*, Mc Collectors Room Berlin / Stiftung Olbricht, Berlin, 06/12 - 08/08; *The Gymnasium, St Petersburg, 2014 – Marianna (The Fairy Doll)*, 2014, Marian Goodman Gallery, Paris, 13/01 - 21/02 (solo); *Prix Pictet – Consumption*, East Wing, Dubai (UAE), 15/01 - 28/02; *HE: The Hergott Shepard Photography Collection*, University of Michigan Museum of Art, Ann Arbor (US), 14/02 - 14/06; Jan Mot, Brussels, 05/03 - 18/04 (solo)

Mario García Torres

Pérez Art Museum, Miami (US), 02/12 - 19/04 (solo); *Sounds Like Isolation to Me*, Proyecto Siqueiros - La Tallera, Cuernavaca (MX), 30/01 - 23/04 (solo); *Proyectos Monclova*, Mexico City, 03/02 - 21/03 (solo); *"Poor Art" – Rich Legacy*, The Museum of Contemporary Art, Oslo, 13/03 - 28/02; *Modern Art Museum of Fort Worth*, Texas (US), 11/04 - 14/06 (solo)

Dominique Gonzalez-Foerster

La Décennie, Centre Pompidou-Metz, Metz (FR), 24/05 - 02/03; *scintillation or disappearance*, National Museum of Modern and Contemporary Art, Seoul Theater, Seoul, 29/10 - 31/01 (screening); *Parasophia: Kyoto International Festival of Contemporary Culture 2015*, Kyoto

Municipal Museum of Art, The Museum of Kyoto, Kyoto (JP), 07/03 - 10/05; *Temporoma 1887 - 2058*, MAM, Rio de Janeiro (BR), 13/06 - 16/08 (solo)

Douglas Gordon

Generation: 25 Years of Contemporary Art in Scotland, Scottish National Gallery of Modern Art, Edinburgh (UK), 28/06 - 25/01; *Three Narratives*, Fundación La Caixa, Barcelona (ES), 30/09 - 15/02; *The Sensory War 1914 - 2014*, Manchester Art Gallery, Manchester (UK), 11/10 - 25/01; *Damage Control: Art and Destruction since 1950*, Kunsthaus Graz (AU), 15/11 - 15/03; *Phantom*, Gagosian Gallery, New York (US), 11/12 - 11/02 (solo); *Schlaflos/ Sleepless*, 21er Haus, Vienna, 28/01 - 25/05

Joachim Koester

Music palace. The power of music seen by visual artists, Boghossian Foundation - Villa Empain, Brussels (BE), 26/09 - 08/02; *Greene Naftali*, New York City (US), 15/01 - 21/02 (solo); *La La La Human Steps*, Museum Boijmans Van Beuningen, Rotterdam (NL), 07/02 - 17/05; *Galleri Nicolai Wallner*, Copenhagen, 05/03 - 18/04 (solo); *Walking Sculpture 1967-2015*, deCordova Sculpture Park and Museum, Lincoln (US), 09/05 - 13/09

David Lamelas

Systems & Subjects. Works from the Generali Foundation, MAP and Museum der Moderne Salzburg Collections, Museum der Moderne Salzburg, Salzburg (AT), 25/10 - 03/05; *From the Object to the World – Inhotim Collection*, Palácio das Artes, Belo Horizonte (BR), 12/12 - 08/03

Sharon Lockhart

Artes Mundi 6 Biennial Exhibition 2014, Cardiff (GB), 23/10 - 22/02; *10th Shanghai Biennial*, Shanghai (CN), 22/11 - 31/03; *The Heart is the Frame*, Los Angeles Contemporary Exhibitions, Los Angeles (US), 07/01 - 14/02

Tino Sehgal

One great idea – 50 years of the Lehmbruck Museum, Lehmbruck Museum, Duisburg (DE), 14/06 - 18/01; *A year at the Stedelijk: Tino Sehgal*, Stedelijk Museum, Amsterdam, 01/01 - 31/12 (solo); *Tino Sehgal*, Jan Mot, Brussels, 24/01 - 28/02 (solo); *The Event Sculpture*, Henry Moore Institute, Leeds (GB), 02/02 - 02/03; *Infinite Experience*, Museo de Arte Latinoamericano de Buenos Aires, Buenos Aires (AR), 18/03 - 30/04

Philippe Thomas

La Décennie, Centre Pompidou-Metz, Metz (FR), 24/05 - 02/03; *Marginalia*, Raven Row, London, 13/12 - 08/02; *Daniel Bosser: Philippe Thomas declines his identity*, Jan Mot, Brussels, 23/01 (book launch)

Tris Vonna-Michell

Society Acts - The Moderna Exhibition 2014, Moderna Museet, Malmö (SE), 20/09 - 25/01; *The Heart is the Frame*, Los Angeles Contemporary Exhibitions, Los Angeles (US), 07/01 - 14/02; *Artist Talk: Tris Vonna-Michell*, WIELS, Contemporary Art Centre, Brussels, 22/01; *Oxford Library and the Language Center*, Oxford (UK), 16/02 - 16/03; *Presentation House Gallery*, Vancouver (CA), 17/04 - 31/05 (solo); *Appleton Square*, Lisbon, 25/06 - 23/07 (solo)

Ian Wilson

The Pure Awareness of the Absolute / Discussion, Dia: Beacon, Beacon (US), 04/04

From the series "The Pure Awareness of the Absolute" by Ian Wilson, 2014, Dia: Beacon, Beacon, NY.

Colophon

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JAN MOT

Rue de la Régence /
 Regentschapsstraat 67
 1000 Brussels, Belgium
 tel: +32 2 514 1010
 office@janmot.com

Wed – Fri 2 – 6.30 pm
 Sat 12 – 6.30 pm
 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