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Jaargang 26 No. 132

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(advertisement)

## 246

Exhibition

04/06–23/07

Opening 04/06, 3–7 pm

### ANDREA BÜTTNER PART 1: ASPARAGUS HARVEST

Jan Mot

Petit Sablon / Kleine Zavel 10  
1000 Brussels, Belgium

(advertisement)

## 247

Art Fair

16/06–19/06

### JAN MOT AT ART BASEL

Hall 2.1 Booth R11

Messeplatz Basel (CH)

## Triebe

By  
Patrizia Dander

MUNICH, JUL. 24, 2021 – In the spring of 2020, Andrea Büttner began to observe and draw the white asparagus harvest in the countryside around Berlin. In classic *plein-air* style, she observed and sketched the workers during the physically demanding labour of harvest, which is mostly done by hand to this day. Cultivated in row upon row of long mounds of soil, protected from cold and sunlight with heavy plastic sheets, white asparagus grows entirely under the earth. Working with speed and precision, experienced harvesters first use two fingers to uncover the sensitive asparagus tips that peek out of the compact soil. They dig to uncover the shoots and snap the shaft from the root with an asparagus knife, about 20 cm below the surface. They then use a trowel to backfill and smooth the soil to allow new shoots to grow from the root, recovering the mound with plastic sheeting. These steps of labour, which are all carried out in a stooped position—with a straight back and slightly bent knees—are repeated meter by meter, row by row, for a period of 10 weeks, which is how long the harvest usually takes. The sketch books, woodcuts, etchings, carvings, and ceramic table-top sculpture in the exhibition *Triebe* (German for “shoots” or “spears”, but also “drives”) all reference the asparagus harvest. Starting with numerous drawings that roughly outline the various scenes and steps of work involved, over the course of the past year Andrea Büttner has created a dense and complex group of works dedicated to various impressions of the asparagus harvest: from the functional, geometric shape of the mounds and the contours of the seasonal workers’ bent over bodies, to details such as their hands penetrating the earth.

This last detail is the focus of the seven-part series of etchings *Spargelernte* (Asparagus

Harvest, 2021). A filmic sequence of close-ups of hands at work—interrupted by a single sheet that shows the tender growth of asparagus fern after the harvest—builds an unsettling sense of intimacy. We follow the hands as they breach the surface of the earth, uncover the phallus-like asparagus spear, grasp it with one hand and finally cut it with a long knife. The voyeurism involved in watching other people at work makes the etchings into uncomfortable images. The details of the asparagus tips and fingers draw the gaze in an almost pornographic manner, placing us in the position of unbidden spectators. At the same time they allow to take the perspective of the workers themselves—it is almost as if we are watching our *own* hands at work. This displacement, which clearly has a political dimension, is important for understanding Büttner’s exhibition.

Germany is not only the largest area of asparagus cultivation in Europe<sup>1</sup>, asparagus also takes up the largest acreage of all vegetables cultivated in Germany. In the spring of 2020, following travel bans on seasonal workers due to the Coronavirus, the asparagus harvest became the linchpin of vehement discussions: news reports about asparagus farmers in danger of losing their harvests without seasonal workers from eastern Europe, contrasted with reports about the enhanced risk of infection for workers in cramped living conditions and the (already well-known) low wages and hard labour conditions<sup>2</sup>. The asparagus harvest came to stand as an emblem for a critique of labour migration within Europe, and became an ethical issue—for who would continue eating German asparagus following these insights?

Instead of reducing the asparagus harvest to these political issues and assessing it from the role of a mere observer, in her seven-part series of etchings *Spargelernte* (Asparagus Harvest), 2021 Büttner adopts

the position of the harvest workers themselves. The humiliation involved in the exposure and exploitation of these workers is transferred to the subject position of the artist<sup>3</sup>—physical wage labour and artistic work are set in relation to one another. Even though very different in kind, seasonal labour as a typical example of externally imposed exploitation, and artistic work as a form of internalized self-exploitation,<sup>4</sup> are both pervaded by mechanisms of capitalization. But how much connects them, beyond this parallel? For the hierarchies and potential exploitation mechanisms implied in the relationship between artist and worker<sup>5</sup> persist—and they cannot simply be dissolved by a shift in perspectives, just as renouncing a vegetable harvested under deplorable conditions cannot solve the fundamental problem of globalised systems of labour. Instead, Andrea Büttner remains in this ambivalent position and expands her artistic engagement with the asparagus harvest to an examination of her own means of production.

It is certainly no coincidence that the artist returns to the woodcut in this context. The woodcuts exhibited in *Triebe—Erntende, Erntender, Spargelernte* and *Spargelfeld* (2020–21)—consist of two motif groups: on the one hand they show the asparagus, more precisely the asparagus tips breaking through the soil, on the other hand men and women at harvest. The process of making woodcuts is itself comparable to the cutting of white asparagus. The asparagus knife looks like an extended gouge, the tool used in woodcuts to carve the motif from the block of wood. In Büttner's woodcuts, as in the harvest, the white asparagus spear is the locus of "work". In the asparagus harvest, the soil is dug up in order to grasp and cut the asparagus; in the process of making a woodcut, the shape of the asparagus is dug out of the wood to appear as motif in the print. Both can be described as techniques of uncovering (of labour processes). At the same time, the use of artisanal techniques such as the woodcut also tends to address their position as supposedly "lower" art

forms. The devaluation of artisanal work (craft) in contrast to the so-called "high art" creation in modernism, is imbued in these woodcuts as a deliberate tension and as a challenge to their status as images. This tension also reflects a renewed fetishization of the (artistic) craft tradition, which becomes even more explicit in the wood carvings.

For the work *Spargel* (2020–21), Büttner asked students at five different wood carving schools in Germany to carve asparagus spears, based first on illustrations and later from life. These evidently hand-made pieces, with their distinctive irregularities and slight variations of form, make apparent the relations that Luc Boltanski and Arnaud Esquerre explicated in their 2017 book *Enrichment. A Critique of Commodities*.<sup>6</sup> According to the authors, the central strategy of the so called "enrichment economy" consists in increasing the value of handmade things, distinguished by their variety (as opposed to the uniformity of



Andrea Büttner, *Skizzenbuch Spargelernte in Beelitz*, 2020

industrial products), by charging them with narratives of authenticity, local tradition, and cultural identity. This narrative enrichment of objects—not unlike the value creation in the visual arts—serves to ultimately transform them in effect into collector's items. The carved asparagus spears in Büttner's exhibition are also not only products of traditional artisanship, but are additionally enriched with meaning by the motif of the asparagus, the German vegetable *per se*. But instead of assimilating to the form of valuation described by Esquerre and Boltanski, the wood carvings in *Triebe* are situated in the context of "low" labour, which is not easily ennobled: the kind of work that bends backs and hurts hands, which has irrevocably inscribed itself in the (real as well as carved) asparagus spears.

The stooping positions of the asparagus harvesters that appear in the woodcuts and sketchbooks are reminiscent of Büttner's earlier images of humility. With no discernible facial features, often with a hood pulled over the head or a hat to protect from the sun, the drawings of asparagus harvesters centre on their extended hands, just like Büttner's depictions of beggars asking for alms. In her *Beggars*, this can be read as a gesture of submission to the generosity of others, while in the case of the asparagus harvesters it has more of a demonstrative quality: one does what one is paid for. And thus the works *Erntende*, *Erntender*, *Spargelernte* cross the line from humility to humiliation. For in this case, bending over is a position enforced by physical labour, and no longer the pose of a more or less voluntary self-abasement. These transitions are also the focus of Büttner's slide-series *Kunstgeschichte des Bückens* (An Art History of Bending, 2020–21).

The motif of "low" work is a classic theme of realist art, which in the 19th century turned to the observation of unadorned social realities. Paintings such as Gustave Courbet's *Les Casseurs de pierres* (The Stonebreakers, 1849), with their depiction of hard physical labour, evidently demonstrate a close affinity to Büttner's asparagus harvesters—in the iconography of stooping as well as in the thematic focus on socio-economic realities. But there is another motif that immediately comes to mind in connection with this exhibition: Edouard Manet's *Une botte d'asperges* (Bunch of Asparagus, 1880) and *L'asperge* (The Asparagus, 1880). Painted in the tradition of Dutch kitchen still lifes with

corresponding bourgeois undertones, Manet's asparagus pictures are interesting to Büttner precisely because they eschew the conventional tropes of realism.<sup>7</sup> His pictures are devoid of the social and economic realities that underpin what they show, and therefore deeply ambivalent within an oeuvre that is principally received in the context of discourses on realism. This ambivalence is perhaps best understood as an expression of a tension that is fundamental to artistic production: between its material and social realities on the one hand, and its deeply bourgeois means on the other.

Let us end with a look at the work with which Büttner chooses to begin her exhibition: the two-channel video installation *What is so terrible about craft?/Die Produkte der menschlichen Hand* from 2019. The point of departure for this video installation is an interview with a sister of the religious order Communauté de Jérusalem, who works for the Manufactum department store in Cologne. Parallel to interview sequences in which we hear the sister talk about the history of the order, but also her relationship to the store, we are shown views of both her domains—the Romanesque church Groß St. Martin in Cologne and the product displays at Manufactum. As so often it is the subtle juxtapositions—for example the church organ bench with a high quality couch at Manufactum, or the close-up of cleaning products that are shown in parallel to a liturgy that promises (spiritual) cleansing—that make Büttner's video installation as compelling as it is uncomfortable. For Manufactum's entire business model depends on the capitalization of artisanal labour, including that undertaken in monasteries and convents to finance their operation. With slogans such as "the good stuff" which "possesses a soul and is largely immune to the ravages of time", Manufactum suggests an alternative to the "ubiquitous, fast-paced mass market"<sup>8</sup> and thereby backs precisely the dynamics of the luxury goods market as described by Boltanski and Esquerre. With (right-wing) conservative and moralising undertones, Manufactum claims a better life is in reach by purchasing traditionally manufactured products. But better for whom?

Patrizia Dander is Chief Curator at Museum Brandhorst in Munich. This text was written in the context of *Triebe*, Andrea Büttner's solo show presented at Galerie Tschudi (CH) in 2021.

<sup>1</sup> The volume of Asparagus cultivation in Germany is more than double that of Spain or Italy, see: <http://www.fao.org/faostat/en/#data/QC>; accessed online 03.07.2021.

<sup>2</sup> See [https://www.theguardian.com/world/commentisfree/2020/apr/16/western-europe-food-east-european-workers-coronavirus?CMP=Share\\_iOSApp\\_Other&fbclid=IwAR38fPd-Q9BFOLl0zzAliPnAzbBuM\\_wS2xmRW-XkNxfXNLweV093BAQLrWdI](https://www.theguardian.com/world/commentisfree/2020/apr/16/western-europe-food-east-european-workers-coronavirus?CMP=Share_iOSApp_Other&fbclid=IwAR38fPd-Q9BFOLl0zzAliPnAzbBuM_wS2xmRW-XkNxfXNLweV093BAQLrWdI); accessed 03.07.2021.

<sup>3</sup> Büttner's recently published dissertation on art and shame fittingly begins with the words "Art is an arena of shame". Andrea Büttner, *Shame*, Koenig Books, London, 2020, p. 5.

<sup>4</sup> See Ulrich Bröckling, *Das unternehmerische Selbst*, Suhrkamp, Frankfurt am Main, 2007.

<sup>5</sup> Although the drawings of seasonal workers were made with the consent of the persons depicted, the hierarchy between observer and observed remains as a structural principle; Büttner defuses it somewhat through abstracted representations and by avoiding recognisable identification, however the artist cannot escape the fact that this power dynamic inevitably comes into play.

<sup>6</sup> Luc Boltanski, Arnaud Esquerre, *Enrichissement. Une critique de la marchandise*, Gallimard, Paris, 2017; published in English as: *Enrichment. A Critique of Commodities*, trans. Catherine Porter, Polity Books, Cambridge, 2020.

<sup>7</sup> Conversation with the artist, 03.07.2021.

<sup>8</sup> See <https://www.manufactum.de/ueber-manufactum-c199340/>, accessed 03.07.2021. German: "die guten Dinge", die "eine Seele besitzen und weitgehend immun sind gegen den Zahn der Zeit".

<sup>9</sup> The founder of Manufactum, Thomas Hoof, still runs the publishing house Manuscriptum (originally founded as a pendant to the Manufactum store) which publishes blunt right-wing conservative to new right content, see especially their own publicity blurbs for the series *Tumult* and *Politische Bühne*. Originalton, at <https://www.manuscriptum.de>, accessed online 03.07.2021.

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Of one of Dander's pieces he said:



# We are all relational

By  
Lisa Panting

Placed adjacent to a garden wall is a section of wooden beam on top of stacked bricks. It is a make-shift bench, a common and communal solution, an easy reusing of materials that might otherwise be discarded. From the ceiling joists of an old gallery building to the bearer of the body, the beam shifts from high to low, no longer a carrier of architectural structure but that of the human frame.

It is one of the first warm days of late spring, and wild flowers share their abundance with the bees as they flock around gathering overflowing pollen. Once an ambient activity of summer, the arrival of these creatures and their hunger has become a testament to a broader ecological anxiety. Scrutinising the numbers, it is hard to not wonder if there are enough of them here? Are we all by default bee keepers of the future? Communities of honey bees have often been viewed throughout history to map models of human society. From Shakespeare to Tolstoy there is a marked tradition in some art forms to use the form and function of the bee to generate comment and metaphorical content. The mapping of human behaviour and structure onto the Insecta class is an attempt to posit behaviour and proposals for societal poetics and functionality. This sweet foray has always been political; the politics of bee behaviour variously in defence of hierarchical social structures, organised worker colonies, feminisms, and now pressingly the concern for ecological survival. Keeping bee populations afloat is a political question: currently bee-killing agents are banned by the EU, whereas this ban is under possible revision post Brexit in the UK.

*Can the moment of being seated on this bench be taken as a poise of thresholds, a mark of kinetic transit, of the provisional? A productive encounter might occur from making a bench—a homage to an art-work—made beyond art, but knowing of art. Can there be an ingrained meaning to DIY 'works', that exist beyond the institution become relational and active? Is the discourse of object trouvé only alive when declared and made visible?*

*I like to think of this bench to be about conversation, a generative corner that touches upon linguistics as much as on the observance of nature. I like to think of this seating area to be about sustenance, a first coffee, a hearty meal, or a light salad. I like to think about this bench as a continual homage to a family of gestures that include Andrea Büttner's 'Benches (stack)' from 2011: wood and stacking crates form a sculpture, four benches against a wall. This replication of small gestures also produces a quiet version of seating to be put to work: the bench is a legible social form to be activated, in an exhibition or against a wall—this is Büttner's relational art.*

She made a bottom-less box. It is another act of appropriated assembling, an approximated square. There were quick calculations, an insistence on the reusing and re-crafting of a disposed-of fence that had lain silent, softly bedded down in long grass. The box has also been made as a frame that can be moved and lifted. It is built to surround and hold matter. The matter asserts itself towards the making of a micro ecosystem, a place of breaking-down organic materials to become new earth, to become useful, to be reabsorbed. There is no great research to this desire for a box-as-frame, as an object-site for domestic compost and fermentation of waste. It is merely a happy thought to action organisation and place, to be part of a quiet sensibility of actions that construct an affirmation between what is used and consumed and what is to come with a set of small mechanical movements. This humble box sits in a corner. Corners are manifestly a referent for shame, just as Kippenberger banished his wooden Martin to face head-down into the corner, and just as another series of works by Büttner, titled simply *Corner* (2011–2012), depicted space with an eloquent yet defiant economy.

*A geometry is emerging; from right angle, to square, from a straight line. A geometry is also resurrecting itself, ghost-like, from existing forms, shapes that peel away like merry rind and are purposed carefully into something else. The demarcation of space is active and alive. The box, the bench, the corner—their materials have previously traced outlines in other architectures: as fence, ceiling, and wall. Desire and necessity become congruent with labour and care, a realignment of time and material values that allows a repurposing of*

*common supposition. The honey bee, master form-maker, creates a hexagonal hive, an efficient weave of wax that maximises volume and strength. The Golden Ratio is said to be prevalent throughout nature, a famous mathematical sequence that is related to the Fibonacci sequence, governing all bodies of all kinds.*

\*

In 1974 Hans Haacke proposed a work for an exhibition that reads:

*Manet's "Bunch of Asparagus" of 1880, collection Wallraf-Richartz-Museum is on a studio easel in an approx. 6 × 8 meter room of PROJEKT '74. Panels on the walls present the social and economic position of the persons who have owned the painting over the years and the prices paid for it.<sup>1</sup>*

More echoes and reverberation. Superficial commonalities between the works of Büttner and Haacke may appear far fetched, but on closer scrutiny I find similar impulses arrived at through divergent means: Haacke is invested in revealing the ideological underpinnings of a given culture or in creating conditions in which these reveal themselves. *Asparagus Harvest*, 2021 by Büttner is another act of observation, a document of time-spent with migrant farm workers that resulted in a set of carefully drafted etchings examining the view as if from the subject position of the asparagus worker themselves.

In Manet's painting, the bunch is radically left as if still trussed and un-purchased on a grocer's storefront. The purple tips point with purpose in a uniform direction, their white spears tightly laid on a luscious bed of luminous foliage. The asparagus looks like product, a document of the farm's diligent toil and the grocer's fiscal mood to sell. It is understood that there is something of a transactional quality to them. The tone is pride tinged with hubris. In addition to this larger bunch, Manet painted an even more exquisitely singular spear, a wilting silent finger or pseudo phallic sprig, produced as a follow-up gift his friend and collector—coincidentally, the owner of the painted bunch. Alluding to the inter-relationships that Haacke was trying to expound upon and expose, these two asparagus paintings illustrate a cyclical dialogue with commerce and capital, with



the agricultural time of production and the radical aesthetic time of looking. The painterly endgame thus shifts between objective certainty and attentive pathos. Büttner’s analysis is similarly embedded and oblique, and shares with Manet’s depiction the well-known hallmarks of the artists’ hand. Value and labour curl through these stories: from Manet’s transaction for his paintings, to Haacke’s rejection in 1974, to Büttner’s careful scrutinising of labour and context.

And of course the asparagus itself: the succulent white variety of which that has, since the 1600s, been eaten as a delicacy in early summer months. The farming crisis during the Covid-19 pandemic has meant that productive conditions for its harvest have both literally and symbolically fallen short. Bodies, soil, and shoots have, in tragic synchronicity, languished deep and untended.

\*

Prior to the widespread use of imported sugar made by enslaved people (which at the beginning of its Western introduction was also largely too expensive and beyond financial reach for most Europeans), honey was the widely available and locally produced sweetener. Charles Butler’s *The Feminine Monarchie*, published in 1609 (six years after Elizabeth I’s death) was the first major English beekeeping book to firmly acknowledge the monarch’s female sex (the Queen Bee). Bees and their fluid roles as both describer and actor of process have long extended their eloquence to the image of and shifting of societal roles.

*so comely for order and beauty; so excellent for art and wisdom, and so full of pleasure and profit; that the contemplation thereof may well beseeem an ingenious nature. And therefore not without cause are the Bees called the Muses birds.*<sup>2</sup>

<sup>1</sup> Hans Haacke: *Framing and Being Framed, 7 Works, 1970–75*, Burnham, Jack et al., Published by The Press of the Nova Scotia College of Art and Design, Halifax, Nova Scotia, 1975

<sup>2</sup> *The Feminine Monarchie* by Charles Butler. Northern Bee Books; Facsimile of 1623 ed edition (18 Nov. 2010)

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In the context of the series *Sculpture 21<sup>st</sup>*, Lehmbruck Museum in Duisburg (DE) is showing the film *Ruth Drawing Picasso* (2009) by Rineke Dijkstra till August 28. This emblematic work shows Ruth, a schoolgirl confronted with Picasso’s painting *Weeping Woman* during her visit to Tate Liverpool. Photo: Frank Vinken

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produced by ISLAA. Screening dates and locations to be announced soon.

On the occasion of the upcoming Brussels Gallery Weekend, the gallery will show *Maps of the Middle East (1942–1969)*, a recent large scale installation by **Sven Augustijnen**, at Lempertz in Brussels. From September 8 till 18.

A fully updated edition of **Francis Alys'** first comprehensive monograph, more than a decade since its original publication by Phaidon, is now available, also at the gallery. With texts by Michael Taussig, Russell Fergusson, Cuauhtémoc Medina and Jean Fisher. (300 pages, hardcover)

## Agenda

### Francis Alys

*The Nature of the Game*, Belgian Pavilion, Venice Biennale, Venice (IT), 23/04–27/11 (solo); *El verano que nunca fue (videos de la colección CIAC)*, Laboratorio Arte Alameda, Mexico City, 27/03–03/07; *Francis Alys*, Copenhagen Contemporary, Copenhagen, 13/10–10/04 (solo)

### Sven Augustijnen

*Maps of the Middle East*, Jan Mot at Lempertz, Brussels, 08/09–18/09 (solo)

### Pierre Bismuth

*Nouvelle exposition des collections*, Mrac Occitanie/Pyrénées-Méditerranée, Sérignan (FR), 15/01–08/01; *Bienvenue dans le désert du réel*, Collection Lambert, Avignon (FR), 20/02–04/09; *Everybody is an artist but only the artist knows it*, West Den Haag, The Hague (NL), 25/03–10/07 (solo)

### Andrea Büttner

*Communicating vessels. Collection 1881–2021–Exodus and Communal Life*, Museo Nacional Centro de Arte Reina Sofía, Madrid, 27/11–ongoing; *Nouvelle exposition des collections*, Mrac Occitanie / Pyrénées-Méditerranée, Sérignan (FR), 15/01–08/01; *Radical landscapes*, Tate Liverpool (UK), 05/05–04/09; *Andrea Büttner, Part I: Asparagus harvest*, Jan Mot, Brussels, 04/06–23/07 (solo); *FLUXUS SEX TIES / Hier spielt die Musik*, Nassauischer Kunstverein Wiesbaden, Wiesbaden (DE), 14/07–30/10; *Andrea Büttner, Part 2*, Jan Mot, Brussels, 08/09–22/10 (solo); *On Caring, Repairing and Healing*, Gropius Bau, Berlin, 16/09–15/01

### Manon de Boer

*Che bella voce*, Kunstmuseum St. Gallen, St. Gallen (CH), 26/03–09/10 (solo); *VOD – Sylvia Kristel – Paris*, Ténk, Lussas (FR), 13/05–12/07 (online); *Down Time*, Kunsthal Aarhus, Aarhus (DK), 03/06–14/08 (solo); *Ghost Party (2)* and *Persona* (Manon de Boer & Latifa Laâbissi), Cinematek, Brussels, 07/06 (screening); *Dissoluant*, Screendance Festival, São Paulo (BR), 07/06–12/06 (screening); *Persona* (Manon de Boer & Latifa Laâbissi), Art Basel Parcours, Vorstadttheater, Basel (CH), 16/06–19/06 (solo)

### Rineke Dijkstra

*The gallery of honour of Dutch photography*, Nederlands Fotomuseum, Rotterdam (NL), 09/06–ongoing; *Tomorrow is a Different Day*, Collectie 1980–nu, Stedelijk Museum, Amsterdam, 06/07–ongoing; *De Renava Biennale*, edition #1, Bonifacio, Corsica (FR), 27/05–31/10; *Sculpture 21st: Rineke Dijkstra*, Lehmbruck Museum, Duisburg (DE), 13/05–24/07 (solo); *Le Langage Silencieux*, Espace Culturel Départemental 21, Bis Mirabeau, Aix-en-Provence (FR), 06/07–23/10

### Mario Garcia Torres

*El verano que nunca fue (videos de la colección CIAC)*, Laboratorio Arte Alameda, Mexico City, 27/03–03/07; *Abundant Futures. Works from the TBA21 Collection*, C3A Centro de Creación Contemporánea de Andalucía, Córdoba (ES), 01/04–05/03; *Intervención/Intersección: MASA at Rockefeller Center*, Rockefeller Center, New York City (US), 05/05–24/06; *Assembly 1: Unstored. Contemporary Sculpture from Mexico*, ASSEMBLY, New York City (US), 21/05–01/05

### Dominique Gonzalez-Foerster

*Blow up – James Spader par Dominique Gonzalez-Foerster*, ARTE TV, 03/11–03/11; *Alienarium 5*, Serpentine Galleries, London, 14/04–04/09 (solo); *Color as program*, Bundeskunsthalle, Bonn (DE), 08/04–07/08; *Une seconde d'éternité*, Bourse de Commerce–Pinault Collection, Paris, 22/06–02/01

### Joachim Koester

*Universo Emma Kunz. Una visionaria en diálogo con el arte*, Tabakalera–Centro Internacional de Cultural Contemporánea, San Sebastián (ES), 28/01–19/06; *Breathing*, Hamburger Kunsthalle, Hamburg (DE), 30/09–15/01

### David Lamelas

*Collection 1940s–1970s*, MoMA New York,

New York City (US), 24/10–tbc; *El verano que nunca fue (videos de la colección CIAC)*, Laboratorio Arte Alameda, Mexico City, 27/03–03/07; *10 milliards d'années*, Musée d'art et d'histoire, Geneva (CH), 22/07–30/10

### Sharon Lockhart

*Noa Eshkol: Rules, Theory & Passion*, Norrköpings Konstmuseums, Norrköping (SE), 26/03–10/10; *Our Selves: Photographs by Women Artists from Helen Kornblum*, MoMA, New York City (US), 16/04–02/10; *that other world, the world of a teapot. tenderness, a model*, Kestner Gesellschaft, Hannover (DE), 25/06–25/09

### Tino Sehgal

*Tino Sehgal*, MbdK Leipzig, Leipzig (DE), 07/04–24/07 (solo); *Une seconde d'éternité*, Bourse de Commerce – Pinault Collection, Paris, 22/06–02/01; *Tino Sehgal*, Remai Modern, Saskatoon (CA), 16/07–05/09 (solo)

### Represented by the gallery

Francis Alys, Sven Augustijnen, Pierre Bismuth, stanley brouwn, Andrea Büttner, Manon de Boer, Rineke Dijkstra, Mario Garcia Torres, Dominique Gonzalez-Foerster, Joachim Koester, David Lamelas, Sharon Lockhart, Tino Sehgal, Seth Siegelau / Egress Foundation, Philippe Thomas, Tris Vonna-Michell, Ian Wilson

### Colophon

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(advertisement)

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Wed–Fri, 2–6.30 pm  
Sat, 12–6 pm  
and by appointment