

250

Jaargang 26 No. 134

Which was founded by
 a t

Founded by artist
 f r

Tenant in
 & l

Working Space

BRUSSELS, OCT. 15 — One of the ambitions and joys of making exhibitions in a gallery comes from the different ways artists and curators make use of the space. During *Archiving Ian Wilson* we are turning the exhibition space into a working space while remaining open to the public. Prior to his death in April 2020 Ian Wilson requested that all his works that had remained in his possession would be sent to our storage. A first inventory of remaining discussion certificates, books and other works was made soon after their arrival in Brussels in 2021. During the coming two months we will continue with the inventarisation and seek the expertise of museum archivists, curators, publishers and other specialists who have worked with Ian Wilson during his lifetime. The ambition is to do preparatory research for the second volume of the catalogue raisonné that was published in 2008 by the Van Abbemuseum (Eindhoven) in collaboration with MACBA (Barcelona). While small groups of works will be displayed, gallery visitors will be given an insight into Wilson's work as well as in the inventarisation process. (JM)

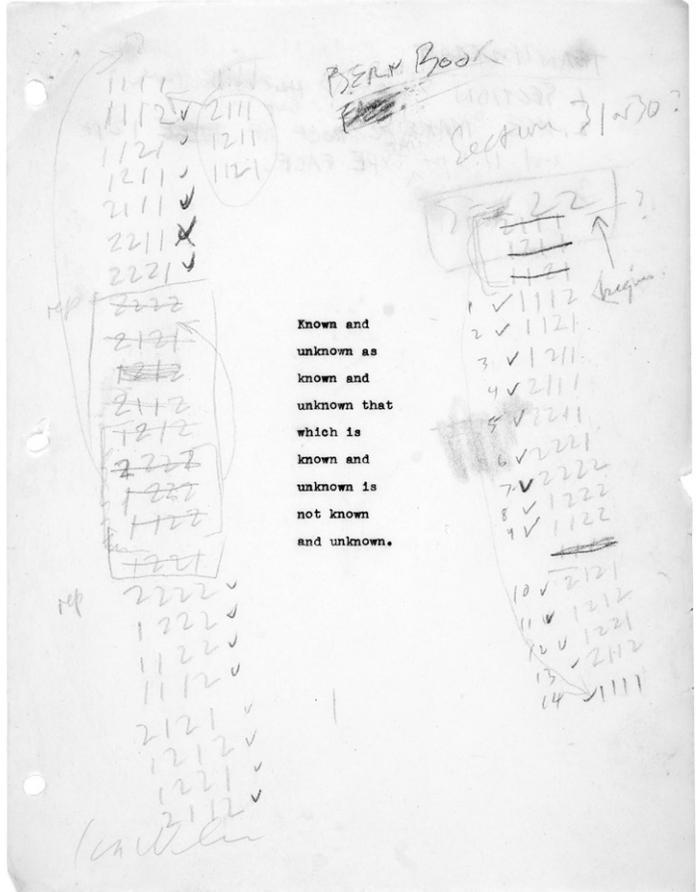
(advertisement)

250

Exhibition 16/11–23/12

ARCHIVING IAN WILSON

Jan Mot
 Petit Sablon / Kleine Zavel 10
 1000 Brussels, Belgium



Known and
 unknown as
 known and
 unknown that
 which is
 known and
 unknown is
 not known
 and unknown.

Ian Wilson, handwritten annotations for Section 31, Kunsthalle Bern, Bern, 1984.

Associate curators: Paula Nascimben, Lucrezia Cirigliani, Daria Leita, Pascale
 c -
 r -
 v -
 i -
 a -
 t -

Currently also shown in the Belgian Pavilion in Venice.



ONE PULL. Photo of a bed lamp I took in my hotel room in Kyiv when I was preparing the show in PinchukArtCentre. Every time when the guests pull the string to turn on the light, they slowly polish a bit of the wall texture away. The hotel was built in 1979 for the 1980 Summer Olympic. It was called Hotel Rus. — Trevor Yeung

Trevor Yeung's solo show at the gallery is planned for 2023. (<https://trevoryeung.net>)

Away from the gallery from 9 till 19 Sep
 t 1
 f)
 i 3
 S 5
 a 1
 8

 7 s
 i f
 r y
 r 1
 7 -
 l -
 l -
 j v
 F d
 t y
 i d
 a

 r y
 i d
 a

 V y
 i d
 a

 i y
 i d
 a

 t 5
 A -
 t r
 a l
 u 2
 r 1
 c r
 F 1
 c -
 t -
 7 -
 v f
 r -
 c -
 t -
 F -
 l d
 t y
 i d
 a

 V -
 F 1
 C -
 r d
 a 1
 t s
 C -
 l y
 the term "Middle East" as well as camef



Philippe Thomas declines his identity at MACRO, Rome

By
Luca Lo Pinto

ROME, OCT. 4 – *Philippe Thomas declines his identity* is the first retrospective on the French artist Philippe Thomas (1951-1995) in an Italian institution. Thomas is known best for his research connected with the concept of authorship. He operated by annihilating his own present, using a conceptual approach driven by the practice of making the buyer of a work simultaneously its owner and its author. In a tension between reality and fiction, the process of writing his biography – in artistic and personal terms – becomes all-encompassing.

The first years of Thomas's career involved a focus on the material aspect of marks in relation to the surface, and the redefinition of the act of reading. In 1984 he created the group IFP (Information Fiction Publicité) together with Jean-François Brun and Dominique Pasqualini, then continuing with his own personal career, in the form of the founding of a service agency named readymades belong to everyone® (1987-1993). Established in 1987 at the Cable Gallery in New York in its English version (readymades belong to everyone®) and then in Paris at Galerie Claire Burrus in the corresponding French translation (les ready-made appartiennent à tout le monde®), the agency carried out countless international projects during the course of its existence, with over sixty collectors and institutions as its signatories.

Since the agency's closure in 1995, its legacy has been conserved in the collection of MAMCO (Geneva) and is displayed here in its entirety. The agency formulated its own graphic identity and communication, including a logo and advertising campaigns, often in collaboration with other communication agencies like Dolci Dire & Associés or

BDDP/Paris. "As storage area and a presentation area, The Agency is a work and at the same time a retrospective. It is a reserve and an event, a singular and a plural. It is an archive and an image of the agency readymades belong to everyone®. It is what remains and what has happened, just as it is at once open and closed, available and unavailable, absent and present, active and passive." (Elisabeth Lebovici)

With the purpose of perpetuation of a position like that of readymades belong to everyone®, the exhibition project, on three different historical levels, incorporates the contributions of figures who

lived in the same period, or were influenced by the agency, as in the case of self-styled readymade artist Claire Fontaine. Reflecting the same need to respond to the structures taking an increasing hold on the art system, other examples appeared, such as The Offices of Fend, Fitzgibbon, Holzer, Nadin, Prince & Winters (1979). Christopher D'Arcangelo, on the other hand, foreshadows the spirit of the agency and Philippe Thomas, with an approach to the dematerialization of art through a forceful political stance: his body put into chains, or the complete absence of any trace of his being. *Philippe Thomas declines his identity* takes its title from that of a book signed by Daniel Bosser connected with a lecture-performance by Thomas.

readymades belong to everyone®, Philippe Thomas declines his identity, *MACRO – Museum of Contemporary Art of Rome, with works by Christopher D'Arcangelo, Claire Fontaine, The Office of Fend, Fitzgibbon, Holzer, Nadin, Prince & Winters, 28/10–12/03.*

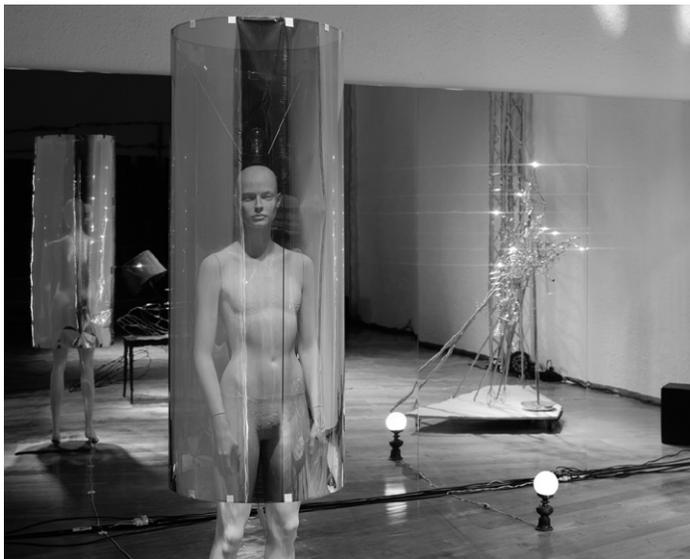


Jay Chiat, *Insight*, 1989, color photograph, plexi title card, 124 x 185 x 5 cm (frame), 4,5 x 11 cm (title card)

Under the artistic direction of Diabe, an association founded in 2008 and joined by five
a o
F al
v al
a n
c ti
a s,
s ie
Belgian Pavilion in Venice.

DESTINO

Mario García Torres in El Eco



Mario García Torres, *DESTINO*, 2022. Courtesy of Museo Experimental El Eco, Mexico City. Photo: Pavka Segura.

By
Marisol Noble

MEXICO CITY, OCT. 12 – Mario García Torres has the instinct and investigative methods of a reporter or an art historian. The appropriation, the narrative, the repetition, the recreation and the tropes of reporting are some of the strategies used to question the universal ideas about truth, certainty and time, central themes in the development of his work.

In *DESTINO*, Mario García Torres moves away from his role as an artist who creates objects to focus on the performing arts that have more to do with a collaborative work. That is, the artist ceases to be the sole author and presents himself as the creator of a museographic essay and a mise en scène built in collaboration with other artists he has chosen.

Thus, the contribution of García Torres in *DESTINO* goes beyond playing a role as an artist or curator, rather it unfolds as a

showrunner who oversees the design of the museography and the selection of the works of the collection, the stage design, the writing of the monologue script, the selecting of the dancers and choir of the cast, up to his own participation in the exhibition and the performance

DESTINO meditates around the ideas of waiting, disappointment and failure, concepts widely used in the artist's work in which he reflects on these concepts that are so familiar in the processes of developing countries. In this way, García Torres proposes a series of situations that encourage us to think about our daily life and offer us dialogues of these concepts alternative to the logic of progress promoted by neoliberalism.

DESTINO, Museo Experimental El Eco, Mexico City, co-produced by Colección CIAC, A.C. and the Museo Experimental El Eco, 10/09 – 06/11.

More echoes and reverberation. Superficial
c
I
f
l
r
i
t
t
v
c
v
a
i
c

I
l
g
v
v
c
l
g
s
c
i
t
r
s
c
c
p
t
e
s
a
l
r
?
F
s
s
p
F
c

/
c
s
e
c
t
F
s
t
c

ETAI TORRES.

Lubumbashi Diary

By
Jan Mot

OCTOBER 3 – Today I arrived in Lubumbashi. I was picked up by someone from the Biennial together with another man who was on the same plane. Later that day it turned out that this man, called Filip, and I were for many years at the same school in Brussels. It took a little while but clear memories of him and his younger brother came back. As a teenager I was totally fascinated with his brother, now I would say I was in love with him. When Filip told me his brother was married and had children, I felt a bit sad. At the dinner tonight I was sitting next to Camel, a young and friendly man who works with street children. When I mentioned to him that I was going to meet someone from my childhood village, who also works with street children in Lubumbashi, he said that man, Eric, was his boss. I had carried with me a kilogram of chocolates, a gift from Eric's sisters. Via her sister my mother was told by Eric's brother, also a priest but living in Belgium, that the Congolese don't like white people. What did you expect, I asked her. I was happy to learn that Camel already knew Francis, in fact he assisted him last year, he had found the school where Francis filmed four *Children's Games* that are now shown in Venice and other places.

OCTOBER 4 – Today Francis started installing his work in the National museum of Lubumbashi, a modernist construction from the colonial period and the central venue of the Biennial. It looked like we were the only ones at the museum and we managed to make some progress with the positioning of the two video projections. Some workers started painting a white screen on a wall, instructions were given to a carpenter to make a freestanding screen for the second video. In the afternoon Francis, Camel and Mercedes went to film one more *Children's Game* at the school in Tabacongo, on the outskirts of Lubumbashi. I was supposed to overview the follow up of the installation but after lunch almost none of the workers or curators returned and the museum felt completely deserted. I got a bit frustrated being stuck

in the place, knowing I couldn't just walk on my own into the streets, too risky. Before being picked up by a driver, I realised the screen was painted with gloss paint, instead of matt. Tonight we ate again in the courtyard of our hotel.

OCTOBER 5 – The day started with Francis and me scraping off the glossy white paint from the wall. That action felt like more than simply scraping of the gloss and I wondered what the local workers were thinking while observing us. But the scraping went pretty fast, which took away any potential symbolical meaning of our action. Later in the morning I went with the driver and the carpenter to buy wood for the screen. I didn't leave the car but saw another and even poorer part of Lubumbashi which made me feel anxious and sad. In the afternoon I happily joined Francis, Camel and Mercedes to the school for the last takes. The children needed no stimulation to play. The game was surprising, whirling, very much like dervishes, for as long as possible. The last ones on their feet, all girls, were in trance, I believe. On our way back the driver was playing 'Saint-Esprit, Consolateur'. At a lovely dinner at an Italian restaurant, I met some of the other artists from the Biennial, amongst them Helena who had won the Baloise prize at Art Basel this year.

OCTOBER 6 – Today I started feeling less stressed and a bit more able to move

around in the city. When I first visited Mexico City I went through a similar process of dealing with all the apprehension. We continued at the museum with the installation of the two projections which took most of the day. In the evening a first part of the Biennial opened at Picha, followed by an open air screening of Francis' film *La Roue* starring some young acrobats from Lubumbashi who were invited to the African premiere. Then a big dinner with 100 or more guests, I was sitting next to Douglas who with his remarkable equanimity had been solving one problem after the other for the artists installing their works. I wish I could be more like him.

OCTOBER 7 – More people and more activity in the museum, the opening is tomorrow. Most of the works in the show are videos. Douglas brought two iron cages for the projectors to hang from the ceiling, but it only worked for one, the other projector is placed on a table that we had simply taken from a storage in the museum. We managed to finish the installation and to clean the space and left in time for an opening at the French institute. Later in the evening was the premiere of a film directed by Camel's brother, a somehow confused portrait of an artist who, I heard from Francis after the screening, had died shortly after the film was finished. I kept wondering what he had died of but didn't dare to ask. Dinner again at the hotel.



Musée nationale de Lubumbashi, 2022, DR Congo. Photo: Jan Mot.

OCTOBER 8 – This morning Mercedes and I took a taxi to the Cité des Jeunes to meet Eric. Camel was also there. Eric explained how at night they drive through the city to speak to homeless youngsters, offering but never forcing them to live in their place, get schooling, learn a trade and become independent. Only recently they opened their home and training programs to girls. There was a big green garden with a pond, it's the only source of water for the compound but the water is heavily polluted. Eric didn't seem to be particularly happy with the chocolates. The way to and from the Cité was boarded with food stalls, dried fish, vegetables, meat and a huge amount of people hanging around the food. Then we rushed to the museum to be in time to welcome the school kids of Tabacongo before the official opening of the Biennale. To his great regret Francis had to leave to the airport before they arrived; the kids watched themselves playing and seemed to enjoy it a lot. I loved how kind they were to each other although I wondered what the future looked like in particular for one of the boys who was a great dancer and who stood out with his elegant manners. I wished I could have given him some advice but didn't immediately know how or what kind of advice. Filip remarked there was nothing more Belgian than a fanfare but the one that played for the mayor who opened the Biennial brought a joyful mood I would not immediately associate with the fanfares from my childhood. In the evening we went to the Cercle Makutano, an elegant, modernist building where large groups of people were having dinner parties. Elsewhere in the villa the Biennial screened an impressive film of Jean-Pierre Bekolo, *Le complot d'Aristote*, from 1996, which I hope to see soon again under better conditions. We went back to the Italian restaurant with some of the African artists from the Biennial. We had a conversation about their precarious financial situation and the difficulties of entering the art market.

OCTOBER 9 – Lazy Sunday morning. Late breakfast with Paula and Bruno, two of the curators of the Biennial I became friends with this week. We had lunch at Mykonos (no idea why it was called that way) in a neighbourhood for expats, more green, less dust, less people in the streets. I guess it's here that the business men who were on the plane with me and who most certainly are employed by the mining companies, were playing golf today. After lunch we crossed the city to visit together

with other guests of the Biennial the Musée familial Yabili, housed in a small workers' house in a neighbourhood called Kamalondo. This was the first town developed by the colonisers for the families of the mine-workers who came from different regions of the country and beyond. Today it's still known as a place with a great mix of people, bars, entertainment. Filip explained me the meaning of 'cordon sanitaire', a 'safety' area with no buildings in between the workers and the colonisers, to keep diseases from spreading, that means from spreading over to the white people. I skipped dinner with the whole group

and planned to take a taxi back to the hotel. But the taxi didn't show up and I was on my own in the street. I was quickly picked up by Sammy who luckily had realised my absence and got worried. I felt rescued. Am pretty happy to fly back home tomorrow.

OCTOBER 10 – At the airport, Helena, who's leaving with the same flight, notices the water bottle I am carrying, local, purified water from a brand called 'Canadian Pure', produced and sold in DR Congo, but with a white family printed on the label. I hadn't realised and still feel shame.

New edition by Manon de Boer



Manon de Boer, Cast, 2022, 29 unique Polaroids, signed certificate and archive box, 10,8 x 8,8 cm (Polaroid), 23,5 x 17 cm (box). Courtesy the artist and Museum Dhondt-Dhaenens / Kunstmuseum St. Gallen.

Kunstmuseum St. Gallen (CH) and Museum Dhondt-Dhaenens (BE) present the edition *Cast* by Manon de Boer. The edition consists of 29 unique Polaroids, each of which represents an important inspiration for Manon de Boer. In the performance *Ghost Party (1)* and the film *Ghost Party (2)*, Manon de Boer and choreographer Latifa Laäbissi use vases to give shape to the many voices that inhabit their bodies and their thoughts. This resulted in an ongoing dialogue between, among others, Beyoncé, Marguerite Duras, Pier Paolo Pasolini and Sophie Taeuber-Arp.

“It’s about the ghosts in your life, the voices that come back and haunt you.”

– Manon de Boer

The edition is available for purchase at MDD and Kunstmuseum St. Gallen. Each edition has a certificate of authenticity, in a box specially designed by Clara Gevaert. Only three Polaroids of each vase exist: one exhibition copy, the edition of Kunstmuseum St. Gallen and the edition of MDD. Price: €450 (inc. VAT) per Polaroid.

Foxyne by Dominique Gonzalez-Foerster



Dominique Gonzalez-Foerster, *Foxyne*, Chêne-Bourg station, Geneva (CH), 2022. Exhibition view: Serge Frühauf.

Foxyne, a new "apparition" by Dominique Gonzalez-Foerster is presented at the Chêne-Bourg train station in Geneva. Taking as a starting point *Lady into Fox*, a novel by David Garnett written in 1922, Dominique Gonzalez-Foerster offers to follow a singular transformation in several sequences. The text relates the story of a woman who transforms herself into a fox. Despite the efforts of those around her, she gradually joins the wild world and takes on all the dangers inherent in it.

The artist presents herself to us in a 1920's atmosphere. In a tale in several animated tableaux, a kind of fiction put in abyme, gradually metamorphoses itself. The music, the cyclical and mysterious words that underlie the image, the colors and the fabrics that envelop the artist's body, everything participates in the desire to deepen the themes of the being in transition. Of the edge between human and animal, of the incarnation and the enigma as the foundation of existence.

Dominique Gonzalez-Foerster, *Foxyne*, Chêne-Bourg station, Geneva, until July 7, 2023. Production: Fonds cantonal d'art contemporain, Mire program. With the artistic participation of Camille Vivier (images), Melanie Gerbeaux (wig and make-up), Julien Perez (music) and Sarah Desbenoit (editing).

In Brief

The works *Ghost Party 2* (2022) and *Persona* (2022) by **Manon de Boer** and Lati-fa Laâbissi will be screened on December 10 (17h) at Centre Pompidou in Paris. This event will be followed by a talk with the artists.

Beggar (2016) by **Andrea Büttner** entered the collection of Centre de la Gravure et de l'Image imprimée in La Louvière (BE).

The work *Brussels* (1969) by **David Lamelas** consisting of three color photographs was acquired by Centro Galego de Arte Contemporanea (CGAC) in Santiago de Compostela (ES).

Copenhagen Contemporary is presenting **Francis Alÿs**'s first major solo exhibition in Scandinavia on display until April 10, 2023. Entitled *Children's Games 1999 – 2022*, it explores the universality of play, focusing on its importance and relevance in a day and age when, in Western culture, it has lost both. Displayed on more than 30 suspended screens, the videos from the *Children's Games* series show images from every corner of the world: Mexico, Afghanistan, DR Congo, France, Hong Kong, Belgium, China and, for the first time, Denmark, with two new works created for the exhibition.

Agenda

Francis Alÿs

Tomorrow is a Different Day, Collectie 1980-nu, Stedelijk Museum, Amsterdam, 06/07–ongoing; *The Nature of the Game*, Belgian Pavillon, Venice Biennale, Venice (IT), 23/04–27/11 (solo); *Faut-il voyager pour être heureux ?*, Fondation Groupe EDF, Paris, 20/05–29/01; *Curare: venenos, remedios y estrategias críticas, 1991–2010*, MUAC, Mexico City, 18/06–30/10; *On the Line: Documents of Risk and Faith*, Contemporary Arts Center, Cincinnati (US), 09/09–15/01; *Trilogie de cendres*, Frac des Pays de la Loire, Carquefou (FR), 18/09–30/12; *To Begin Again: Artists and Childhood*, ICA - Institute of Contemporary Art Boston, Boston (US), 05/10–26/02; *Toxicity*, 7th Lubumbashi Biennale, Lubumbashi (CD), 06/10–06/11;

Francis Aljés. *Children's Games 1999-2022*, Copenhagen Contemporary, Copenhagen, 14/10-10/04 (solo); *Un lugar en un momento. Prácticas de Sitio Específico*, Museo de Arte Carrillo Gil (MACG), Mexico City, 14/10-05/03; *Fragilités*, Rudolfinum, Prague, 19/10-08/01; *La Rencontre*, La Comédie de Caen, Hérouville-Saint-Clair (FR), 07/11-10/02; *Drum Listens to Heart* (Part II), CCA Wattis Institute for Contemporary Arts, California (US), 09/11-17/12; *Caminos Creativos*, Gaias Centre Museum, Santiago de Compostela (ES), 11/11-09/04; *Dreamhome: Stories of Art and Shelter*, Art Gallery of New South Wales, Sydney (AU), 03/12-late 2023; *Francis Aljés*, Kuandu Museum of Fine Arts, Taipei (TW), 16/12-13/03 (solo)

Pierre Bismuth

Nouvelle exposition des collections, Mrac Occitanie / Pyrénées-Méditerranée, Sérignan (FR), 15/01-08/01; *Flags*, Boghossian Foundation, Brussels, 29/09-22/01; *deSign of the times : Thinking about objects through Time & Culture*, Frac Grand Large - Hauts-de-France, Dunkerque (FR), 15/10-08/01; *Les Fabriques du cœur et leur usage*, MACS, Hornu (BE), 23/10-19/03

Andrea Büttner

Communicating vessels. Collection 1881-2021-Exodus and Communal Life, Museo Nacional Centro de Arte Reina Sofia, Madrid, 27/11-ongoing; *Nouvelle exposition des collections*, Mrac Occitanie / Pyrénées-Méditerranée, Sérignan (FR), 15/01-08/01; *The Remains of 100 days...*, Lenbachhaus, Munich (DE), 19/07-12/05; *YOY!! Care, Repair, Heal*, Gropius Bau, Berlin, 16/09-15/01; *Line Up*, Galerie Tschudi, Zurich (CH), 01/10-19/11; *Reading a Wave*, Palomar, Pognana Lario (IT), 07/10-20/11; *The Hanging Gardens of Oberlandstrasse*, Kulturstiftung des Bundes, Halle an der Saale (DE), 04/11-23/11

Manon de Boer

VOD - *Sylvia Kristel - Paris*, Tënk, Lussas (FR), 13/05-12/07 (online); *Aller contre le vent*, L'arc - scène nationale Le Creusot (organised by Frac Franche-Comté), Le Creusot (FR), 17/09-28/01; Château Pertuisier (organised by Frac Franche-Comté), Morteau (FR), 29/10-11/12; *An Uncertain Pleasure. Selected works from Pierre Huber's collection*, Bogotá Museum of Modern Art - MAMBO, Bogotá, 29/10-05/02; *Ghost Party (2) and Persona* (Manon de Boer & Latifa Laâbissi), Centre Pompidou, Paris, 10/12 (screening & talk)

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; *Rouge Odyssée*, De Renava Biennale (Edition 01), Bonifacio, Corsica (FR), 27/05-06/11; *On Repeat: Serial Photography*, Milwaukee Art Museum, Wisconsin (US), 02/09-01/01; *The New Woman*, Singer Laren, Laren (NL), 13/09-08/01; *Trilogie de cendres*, Frac des Pays de la Loire, Carquefou (FR), 18/09-30/12; *Life Eternal - The Nobel Prize Museum at Liljevalchs*, Liljevalchs, Stockholm, 01/10-29/01; *Rhythm of the Night*, Frans Hals Museum, Haarlem (NL), 11/11-12/02

Mario Garcia Torres

Assembly I: Unstored. Contemporary Sculpture from Mexico, ASSEMBLY, New York City (US), 21/05-01/05; *DESTINO*, Museo Experimental el Eco, Mexico City, 10/09-06/11

Dominique Gonzalez-Foerster

Blow up-James Spader par Dominique Gonzalez-Foerster, ARTE TV, 03/11-03/11; *OPERA (QM.15)*, Bourse de Commerce - Pinault Collection, Paris, 22/06-26/12; *Foixne*, Gare de Chêne-Bourg (as part of the MIRE project by FCAC), Geneva (CH), 07/07-07/07 (solo); *The Tourist*, Bergen Assembly, Permanenten (KODE 1), Bergen (NO), 08/09-06/11; *Panoramism and the Abstract Sector*, Esther Schipper, Berlin, 28/10 - tbc (solo)

Joachim Koester

Breathing, Hamburger Kunsthalle, Hamburg (DE), 30/09-15/01; *La Beauté du Diable*, Frac Franche-Comté, Besançon (FR), 16/10-12/03

David Lamelas

Collection 1940s-1970s, MoMA New York, New York City (US), 24/10-tbc

Sharon Lockhart

James Benning and Sharon Lockhart: *Over Time, Chapter II*, Milwaukee Art Museum, Milwaukee (US), 01/09-01/01

Tino Sehgal

Yet Untitled, Auckland Art Gallery Toi o Tāmaki, Auckland (NZ), 01/10-13/11; *An Uncertain Pleasure. Selected works from Pierre Huber's collection*, Bogotá Museum of Modern Art - MAMBO, Bogotá, 29/10-05/02; *Kiss*, Tel Aviv Museum of Art, Tel Aviv (IL), 17/01-25/02

Philippe Thomas

Philippe Thomas declines his identity, MACRO (Museum of Contemporary Art of Rome), Rome, 28/10-12/03 (solo)

Ian Wilson

Archiving Ian Wilson, Jan Mot, Brussels, 16/11-23/12 (solo)

The artist presents herself to us in a 1020's
a
t
1
s
-
l
r
-
l
s
l
a
l
t
-
r
r
t
e
e
i

TOI OF EXISTENCE.

Represented by the gallery

Francis Aljés, 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 Siegelaub / Egress Foundation, Philippe Thomas, Tris Vonna-Michell, Ian Wilson

Colophon

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

(advertisement)

JAN MOT

Petit Sablon / Kleine Zavel 10
1000 Brussels, Belgium
tel: +32 2 514 1010
office@janmot.com
www.janmot.com

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