

Jaargang 27 No. 135

Which was founded by



Founded by artist Robert



Exhibition in Brussels



Volume from this series.

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(advertisement)

Passage for Persona Manon de Boer

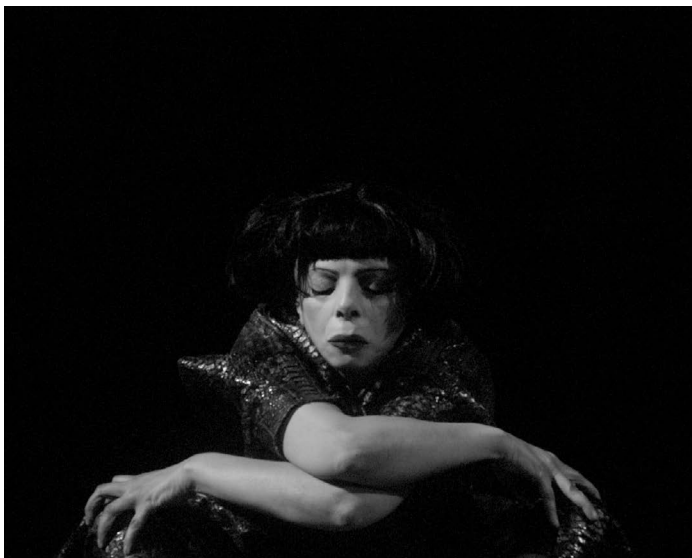
251

Exhibition 28/01–11/03
Opening 28/01
3–7 pm

MANON DE BOER PASSAGE FOR PERSONA

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

(advertisement)



Manon de Boer and Latifa Laâbissi, *Persona*, 2022, HD video, color, sound, 4:3, 31' (video still).

BRUSSELS, JAN. 16 — *Persona* by Manon de Boer and Latifa Laâbissi turns a cinematic gaze on *Écran Somnambule* (2012), a performance by Laâbissi, that is in turn based on the film *Mary Wigman tanzt* (1930), an excerpt of her *Hexentanz* (1926). In the artists' film, a physical experience of the disruptive power of the masked figure is conveyed in a circumscribing camera movement. For the exhibition at the gallery Manon de Boer created a second work, *Passage for Persona*, a site-specific installation in collaboration with wang consulting.

Manon de Boer and Latifa Laâbissi, *Persona*, 2022
Conception and design of the figure Nadia Lauro (2012); *Cinematography* Léo Lefèvre; *Camera assistant* Alexandre Cabanne; *Grip* Corentin Geisen; *Light* Thomas Bojan & Ludovic Rivière; *Sound recording, editing & mixing* Laszlo Umbreit; *Editing* Manon de Boer; *Grading* Paul Millot at Cobalt; *Produced by* Auguste Ors & Figure Project; *Supported by* Flanders Audiovisual Fund & arts centre BUDA

Manon de Boer. *Passage for Persona*, *Jan Mot*, Brussels, 28/01–11/03.

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Exhibition
18/03–29/04

ROBERT FILLIOU FUNNY BONES

Curated by François Culet

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

Associate curators: Paula Nascimento,
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EXPOSÉ·ES at Palais de Tokyo

Exposed: people who have not chosen to be exposed to a virus, a disease, an epidemic.
Exposed: people have chosen to expose themselves to make this virus, this disease, this epidemic visible.

Among these people, artists. Among these viruses and diseases, HIV/AIDS, which caused the deadliest epidemic of the last century, and of this one.

**By
François Piron**

PARIS, JAN. 10 – We live today in the company of epidemics that affect all of us, human and non-human. Elisabeth Lebovici's book, *Ce que le sida m'a fait. Art et activisme à la fin du XXe siècle*, which inspires this exhibition, endeavors to stitch together the subjective fragments of the history of the most deadly epidemic of the last century: facts, works, ideas and emotions that link the material to the immaterial. It questions how the pulsations of desire, lack, anger, pain, memory and the archive have made history. How they allowed to (re)compose interrupted genealogies, to federate communities which produced forms and structures, which still act today, sometimes beyond their initial object. How they anticipated certain questions of gender, class and race, as well as the

unconscious of what is now called validism, that is, the construction of a norm about "good health."

This exhibition takes this book, in a sense, literally: what the AIDS epidemic is doing to artists; what it is doing to an exhibition today. What it has changed in consciousness, in society, in creation. AIDS, not as a subject, but as a reading grid to reconsider a large number of artistic practices exposed to the epidemic. Beauty comes as a recourse in the face of the political and social consequences of pandemics that are superimposed.

As opposed to a commemoration, the exhibition blurs temporalities, and brings a discourse to the present, by asking artists to question from today their history and what has been transmitted to them from the past century.

Passing beyond the supposed border between activism and artistic practice, and privileging instead the effects of art (sensitive, cathartic, therapeutic, informative...), the artists of this exhibition meet in ways of doing and speaking, of including their affects and affinities, which are as many resources to imagine new articulations between aesthetics and emancipation.

Artists: Les Ami-es du Patchwork des Noms, the Bambanani Women's Group, Bastille, Yann Beauvais, Black Audio Film Collective, Gregg Bordowitz, Jesse Darling, Moyra Davey, Guillaume Dustan, Fierce Pussy (Nancy Brooks Brody, Joy Episalla, Zoe Leonard, Carrie Yamaoka) & Jo-Ey Tang, Nan Goldin, Felix Gonzalez-Torres, Hervé Guibert, Barbara Hammer, Derek Jarman, Michel Journiac, Zoe Leonard, Audrey Liebot, Pascal Lièvre, Santu Mofokeng, Jean-Luc Moulène, Henrik Olesen, Bruno Pelassy, Benoît Piron, Lili Reynaud-Dewar, Jimmy Robert, Régis Samba-Kounzi & Julien Devemy, Marion Scemama, Lionel Soukaz & Stéphane Gérard, Georges Tony Stoll, Philippe Thomas, David Wojnarowicz. Curator: François Piron, Scientific advisor: Elisabeth Lebovici, Curatorial assistant: Clément Raveu, Exhibition assistant: Rose Vidal.

EXPOSÉ·ES, *curated by François Piron, Palais de Tokyo, Paris, 11/7/02–14/05.*



readymades belong to everyone®, *Thinking of...*, 1993, color photograph and Plexiglas title card, 127,5 x 158 cm (photograph), 20 x 20 cm (title card).

Text on title card:

Laura Carpenter, Bruna Girodengo, Christophe Durand-Ruel, Dominique Pollet, Vincent Wapler, Paolo Vitolo, Denyse Durand-Ruel, Michel Grand-sard, Jacques Salomon, Alexandra Tacke, Georges Verney-Carron, Tullio Leggeri, Jean-Louis Froment, Luciano Inga-Pin, Bertrand Lavier, Simon Salama-Caro, Eva Felten, Branislava Dekanic-Srenger, Massimo Minini, Marc Blondeau, Claire Burrus, Alain Clairet, Daniella Betta

THINKING OF...

Benoit d'Aubert, BDDP, Armand Bartos Jr., Bruce A. Beal, Donatella Brun, Caisse des dépôts et consignations, Carine Campo, Céline Cazals, Jay Chiat, Chiat/Day/Mojo, Pierre Cornette de Saint-Cyr, Dolci dire & Associés, Gilles Dusein, Christine Fain, Yvonne Fischer, Dorith Galuz, Josée Gensollen, Ingvild Goetz, Stephan Goetz, Manuel E. Gonzales, Mirèse de Gunzburg, Ernst Ulrich Hertel, Bruno Hoang, Jederman N.A., Serge Klugman, Barbara Krakow, Leagas-Delaney, Werner Lippert, Edouard Merino, Albert Moulounguet, Serge Müller, Giancarlo Politi, Arend Oetker, Rottke Werbung, Sabine Schütte Jacques Toulorge, TBWA Milan, Jozef Zander.

(Venice, June 10th, 1993)

The artist presents herself to us in a 1990's	several animated tableaux a kind of effete,	tableaux a kind of effete in a
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Enacted tableaux, a kind of new in a late 19th century. In a late 19th century several animated





Ian Wilson, Box 4/5, picked up in Woodrige (NY) on March 12, 2021, photographed on December 3, 2022 by Martine Laquiere during the exhibition *Archiving Ian Wilson*, at Jan Mot, Brussels (16/11–23/12/22).

It took a little while but clear memories of *Games that are now shown in Venice and* in the sleep. Knowing I couldn't just walk
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Mood / Muse / Music

By
Lisa Panting

ST LEONARDS ON SEA, JAN. 12 – It is the post delivery and at after 6 p.m it is an unusual hour. ‘Its me again, I forgot this one earlier’.

I don't know you, I had wanted to protest

He was framed by a halo of fluorescent orange against the drizzling failed light and gave an impression he was catching up with his tail. He conjured up ‘its me again’, inserting familiarity onto the repetition of his visit. *I still do not know you.* And this brief exchange now part of an already reflexive script for a set of legible social relations. A man as a neighbourhood cat and a metaphorical synonym. Both positions animated together, confusing, casual. A stance of unfortunate commercial exchange made intimate but equally distance. I do not know you even as I see you again. A causal theatre of the everyday.

“This extensive unity of the arts forms a universal theatre that includes air and earth, and even fire and water. In it sculptures play the role of real characters, and the city a decor in which spectators are themselves painting images or figurines. The sum of the arts becomes the Socius, the public social space inhabited by Baroque dancers. Perhaps we rediscover in modern abstract art a similar taste for a setting “between” two arts, between painting and sculpture, between sculpture and architecture, that seems to attain a unity of arts as “performance”, and to draw the spectator into this very performance (minimal art is appropriately named following a slow of extremum). Folding and unfolding, wrapping and unwrapping are the constants of this operation, as much now as in the period of the Baroque. This theatre of the arts is the living

machine of which every part is a machine, “folded differently and more or less developed.”⁷¹

They move between floor, wall, door. Striped folds of bedding melt into striped pyjama-covered bodies. An image of the endlessness of horizon, a mutable vantage point. The space between figure and land is never fully closed, but always part of the ceaseless, thrusting language of things.

“...What living and buried speech is always vibrating here, what howls restrain'd by decorum”⁷²...

As surely as water dines at the shore's edge, images and thoughts not yet formed or hollowed out coalesce and create a manifold interdependence. Their shapes, like waves, are perfectly impossible to capture, dizzying.

The word ‘arpeggio’ for example forms in the mouth and sets off a new set of relations. Arpeggiare (play on a harp) is the root of ‘arpeggio’⁷³. Chords are thrummed in succession, ascending or descending like diligent nodes running up and down a stem. The harp trickles its sound, it is plucked, patted, flexed. From the harp to the harpsichord, and a reorientation of hands and there is delivered sound from a lateral plane. From early music to the Baroque where the sound of the lament became perfectly encapsulated by the work of Francesca Caccini to Barbara Strozzi.

In some Italian harpsichords their material originates from the Cypress tree. The wood is stable, water and rot-resistant. It is used as widely for boats as it is for caskets. Perhaps its spirit resin is one of mutual effulgence and capture, of deliverance and death.

The tall, voluptuous tips of the Cypress became a poignant emblem of psychological charge in the paintings of Van Gogh. He could see the Cypress trees from his asylum window, and in it identified a haunting, elusive nature. Towards those ambiguous and enchanting greens, he pushed his brush in unashamedly fraught curlicues of oiled heat. He attempted a shaping of space from a vantage point outside of it, from within negativity. And like most painted objects, his tree became a signifier, a wailing symbol of entwined pain and

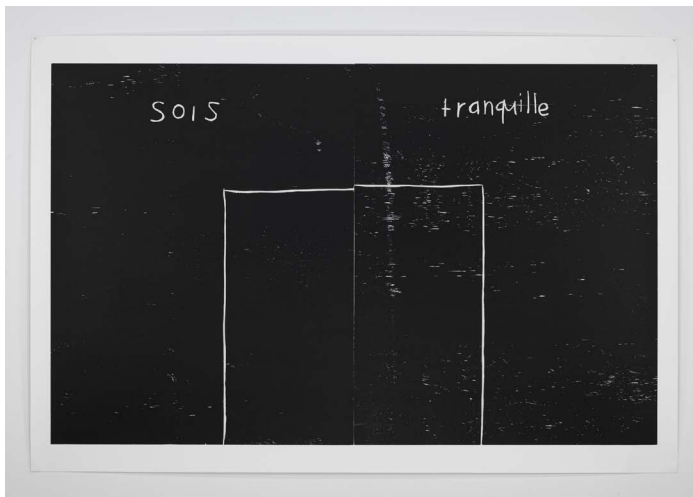
beauty. The world knew these trees, and they did not. They greeted these twisted greens with familiarity, but with an eye crooked towards dissembling. Perhaps in the same way that Heidegger excavates Van Gogh's shoes (scrutinised later by Derrida who desires to fold them back into themselves), the familiar salts of the earth were taken up as implements of explanation, of translation of the hybrid networks of Nature against the human functions of emotion.

“In the shoes vibrates the silent call of the earth, its quiet gift of the ripening grain and its unexplained self-refusal in the fallow desolation of the wintry field.”⁷³

“By an invisible lace which pierces the canvas (as the peinture ‘pierces the paper’), passes into it then out of it in order to sew it back onto its milieu, onto its internal and external worlds. From then on, if these shoes are no longer useful, it is of course because they are detached from naked feet and from their subject of reattachment (their owner, usual holder, the one who wears them and whom they bear). It is also because they are painted: within the limits of a picture, but limits that have to be thought in laces.”⁷⁴

Within the context of culture, the quickening of a heartbeat can be produced by listening to music; art and writing affect the same stimulation. A different rhythm is felt, a syncopation effect. In the soaring deliverance of beautiful, difficult words, there is at first apprehension that sits just behind understanding. The process of excavation is a form of athleticism and can make you breathless. The descent can be too quick, words and the worlds they create moving scattered about on a page too dense for the meaning of language to communicate at the same pace as the pure function of their typography. I see these signs, these grammatical notes and quavers, at some point, there comes the plateau of either acceptance or defeat. The effect is drugging and mysterious. Like any fleeting experience, to re-read and relocate sense on pages where meaning seemed if not yet fixed then at least stable for a moment, provokes a sense of self in continual rediscovery.

Andrea Büttner at Kunstmuseum Basel



Andrea Büttner, *Sois Tranquille*, 2015, woodcut on paper, 143 x 212 cm, unique.

BASEL, JAN. 13 – With around 90 works from the last 15 years, Kunstmuseum Basel is organising a comprehensive exhibition dedicated to Andrea Büttner. Büttner first began creating images on such complex subjects as employment, poverty, shame and forms of coexistence, as well as on deeper lying societal influences issuing from systems of belief—whether of religious or secular origin—in the early 2000s. To render tangible these subjects, the artist draws on a broad spectrum of artistic forms. Already well known for her large-scale wood engravings, she has since gone on to further develop a wide range of media. In addition to wood engravings and etchings, these comprise, among other things, books, glass objects, video installations and textiles.

Andrea Büttner's exhibitions are voluminous, space-filling "narratives", which visitors experience unfolding only gradually. The show at the Kunstmuseum brings together different narrative threads, such as care in monastic forms of cohabitation with those of forced labour in biodynamic agriculture during the National Socialist era. One further thread, the representational traditions of public shame, is linked to traces of the daily use of smartphones, as seen for example, in the fingerprints left on devices. Büttner's spatial narratives make tangible the ambivalences embedded in established half-truths.

In recent years, Andrea Büttner's work has been exhibited by international institutions as solo exhibitions, among other venues, by the Hammer Museum in Los Angeles; the Kunst Halle Sankt Gallen; the Walker Art Center in Minneapolis; the Tate Britain in London and the MMK Museum für Moderne Kunst in Frankfurt a.M.

On the occasion of the exhibition a catalogue will be published in collaboration with Kunstsammlung Nordrhein-Westfalen with texts by Andrea Büttner, Aden Kumler, Mason Leaver-Yap, Fred Moten, André Rottmann a.o..

Andrea Büttner, curated by Maja Wismer, Kunstmuseum Basel, Basel (CH), 22/04–01/10 (solo).

In Brief

Dia Art Foundation acquired a large-scale work by **stanley brouwn**, [walk x m in the direction of...]. It was originally conceived for brouwn's exhibition at Le Casino in Luxembourg in 2003 and last presented by the gallery as part of Art Basel Parcours in the Kunstmuseum Basel in 2018. It will be on view at Dia Beacon from April 15 onwards. This presentation will coincide with an exhibition dedicated to brouwn's work at the Art Institute Chicago, curated by Ann Goldstein (AIC) and Jordan Carter (Dia). It is the artist's first comprehensive solo show in the United States, on view from April 8 till July 31.

The following works by **Pierre Bismuth** entered the collection of the Musée national d'art moderne (Centre Pompidou) in Paris: *En suivant la main droite de Sophia Loren dans « La Ciociara »* (2009), *En suivant la main droite de Catherine Deneuve dans « Belle de Jour »* (2011) as well as the video work *En suivant la main gauche de Jacques Lacan, l'âme et l'inconscient* (2012).

Works by **Philippe Thomas** are included in a major exhibition at the Palais de Tokyo in Paris dedicated to the effects of the aids epidemic on the art world. The show is curated by François Piron and will open on February 17. See also p. 2 and 3 in this newspaper.

The edition *Cast* by **Manon de Boer**, produced for Museum Dhondt-Dhaenens (Deurle, BE) and Kunstmuseum St. Gallen (CH) will be presented at the gallery during the opening day of De Boer's exhibition *Passage for Persona*, January 28, 3 - 7 pm. The works will be available for purchase.

Works by **David Lamelas** and **Mario Garcia Torres** will be on view at MoMA, New York City, from April 30 till September 9 on the occasion of the exhibition *Chosen Memories*. This presentation curated by Inés Katzenstein will feature approximately 40 artists and 65 works donated to the museum by the Colección Patricia Phelps de Cisneros, as well as new acquisitions, loans, and commissions from the late 1980s to the present.

Agenda

Francis Alÿs

Tomorrow is a Different Day, Collectie 1980-nu, Stedelijk Museum, Amsterdam, 06/07-ongoing; *Faut-il voyager pour être heureux ?*, Fondation Groupe EDF, Paris, 20/05/22-02/04/23; *To Begin Again: Artists and Childhood*, ICA - Institute of Contemporary Art Boston, Boston (US), 05/10/22-26/02/23; *Francis Alÿs. Children's Games 1999-2022*, Copenhagen Contemporary, Copenhagen, 14/10/22-10/04/23 (solo); *Un lugar en un momento. Prácticas de Sitio Específico*, Museo de Arte Carrillo Gil (MACG), Mexico City, 14/10/22-05/03/23; *La Rencontre, La Comédie de Caen*, Hérouville-Saint-Clair (FR), 07/11/22-10/02/23; *Caminos Creativos*, Gaias Centre Museum, Santiago de Compostela (ES), 11/11/22-09/04/23; *Francis Alÿs*, Kuandu Museum of Fine Arts, Taipei (TW), 16/12/22-13/03/23 (solo); *Juegos de niños, 1999-2022*, Museo Universitario Arte Contemporáneo (MUAC), Mexico City, 11/02-17/09 (solo)

Pierre Bismuth

Les Fabriques du cœur et leur usage, MACS, Hornu (BE), 23/10/22-19/03/23; *Une histoire intime de l'art*, Collection Lambert, Avignon (FR), 25/03-tbc; *Blank. Raw. Illegible... Artists' Books as Statement (1960-2022)*, Leopold-Hoesch-Museum, Düren (DE), 15/05-03/09

Andrea Büttner

The Remains of 100 days..., Lenbachhaus, Munich (DE), 19/06/22-12/05/23; *Anidar en el gesto: unas estanterías de Alberto*, Fundación Cerezas Antonino y Cinia, Cerezas del Condado (ES), 18/12/22-02/04/23; *Le Retour*, Mrac Occitanie / Pyrénées-Méditerranée, Sérignan (FR), 29/01-07/01; *Andrea Büttner*, Kunstmuseum Basel, Basel (CH), 22/04-01/10 (solo); *Saint Francis of Assisi*, The National Gallery, London, 06/05-30/07

Manon de Boer

VOD - *Sylvia Kristel - Paris*, Tënk, Lussas (FR), 13/05/22-12/07/23 (online); *An Uncertain Pleasure. Selected works from Pierre Huber's collection*, Bogotá Museum of Modern Art - MAMBO, Bogotá, 29/10/22-05/02/23; *Passage for Persona*, Jan Mot, Brussels, 28/01-11/03

Rineke Dijkstra

Tomorrow is a Different Day, Collectie

1980-nu, Stedelijk Museum, Amsterdam, 06/07/22-ongoing; *In Dialogue*, Getty Center, Los Angeles (US), 25/10/22-03/03/23; *Rhythm of the Night*, Frans Hals Museum, Haarlem (NL), 11/11/22-10/04/23; *In the Eye of the Beholder*, Magasin III, Stockholm, 18/11/22-17/06/23; *A Field Guide to Photography and Media*, The Art Institute of Chicago, Chicago (US), 19/11/22-10/04/23; *202 People in a Room*, Hasselblad Center, Gothenburg (SE), 11/02-07/05; *Night Watching by Rineke Dijkstra*, The Timken Museum of Art, San Diego (US), 26/02-03/06 (solo)

Mario Garcia Torres

Assembly 1: Unstored. Contemporary Sculpture from Mexico, ASSEMBLY, New York City (US), 21/05/22-01/05/23; *An Uncertain Pleasure. Selected works from Pierre Huber's collection*, Bogotá Museum of Modern Art - MAMBO, Bogotá, 29/09/22-19/02/23; *Desert X 2023*, Coachella Valley, California (US), 04/03-07/05; *Chosen Memories*, The Museum of Modern Art, MoMA, New York (US), 30/04-09/09

Dominique Gonzalez-Foerster

Blow up-James Spader par Dominique Gonzalez-Foerster, ARTE TV, 03/11/20-03/11/23; *Foynne*, Gare de Chêne-Bourg, Geneva (CH), 07/07/22-07/07/23 (solo); *Broken Music Vol. 2: 70 Years of Records and Sound Works by Artists*, Hamburger Bahnhof - Nationalgalerie der Gegenwart, Berlin, 17/12/22-14/05/23

Joachim Koester

Breathing, Hamburger Kunsthalle, Hamburg (DE), 30/09/22-12/02/23; *La Beauté du Diable*, Frac Franche-Comté, Besançon (FR), 16/10/22-12/03/23; *Sex, Drugs, Rock 'n Roll + a new video work by Peter Land*, Galleri Nicolai Wallner, Copenhagen, 20/01-25/02; *Billedbarrikader*, Sorø Kunstmuseum, Sorø (DK), 24/02-21/05

David Lamelas

Collection 1940s-1970s, MoMA New York, New York City (US), 24/10/20-tbc; *Chosen Memories*, The Museum of Modern Art, MoMA, New York (US), 30/04-09/09; *David Lamelas*, Fondazione Antonio Dalle Nogare, Bolzano (IT), 06/05-04/11 (solo)

Sharon Lockhart

Dialogues Across Disciplines, Wellin Museum of Art, Hamilton College, Clinton (US), 17/09/22-20/05/23

Tino Sehgal

An Uncertain Pleasure. Selected works from Pierre Huber's collection, Bogotá Museum of Modern Art - MAMBO, Bogotá, 29/10/22-19/02/23; *AND MÝ SAID*, Blank Canvas, George Town (MY), 17/12/22-26/02/23; *Imagine a Museum (or: The Remembering Body)*, 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, 28/10/22-12/03/23; *Exposé-es*, Palais de Tokyo, Paris, 17/02-14/05

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Represented by the gallery

Francis Alÿs, 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 Siegelauß / Egress Foundation, Philippe Thomas, Tris Vonna-Michell, Ian Wilson

Colophon

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and by appointment