

I was on the roof of my
 ()
 too long. The sunny days

was running down my arms
 a ()
 When I was a child of four

I placed it when I was on my
 ()
 So I can remember the days

Silent
 Floaters

By
 Trevor Yeung

HONG KONG, APRIL 15 — *The following text by Trevor Yeung accompanies his exhibition Silent Floaters at Jan Mot (13/05 – 15/07).*

The show is about indicators.

We use them to indicate things — like smoke reveals the movement of air currents in a room.
 But indicators are not like meters; they don't give exact measurements.
 Like in relationships, it's hard to know exactly how close you are with friends.

(Personally, I'm struggling with the idea of friendship.)

Although I don't really know how close we are, I sometimes try to measure if we are closer than other friends.
 Or I observe the reaction of a test of our relationship.
 But in so doing I put what we are at risk.
 One isn't supposed to make such things visible or speak about them.

So instead of using a human being, a mulberry tree is the subject of this exhibition.
 The idea of using a mulberry doesn't come from silk or paper making.
 I have been feeding dry mulberry leaves to my pet tortoises.
 It is from harvesting, drying, and now growing mulberry that I've come to understand the plant.

Silkworms folded from Kozo paper (mulberry) hang from a wooden bird-stand by a silk thread.

A hand-painted origami gridded with mulberry juice in a wooden frame, like a hygrometer.
 A mulberry leaf in the center of the room, drying, contracted.
 Walls seem painted in slightly different colors from one another, confusing the beholder.
 A potted mulberry tree on a stand, giving a shelter/home for non-existent silkworms.
 Purple marks on the ground next to the tree will be gone after a few rain showers.

They are all indicators in the exhibition, raising the visitor's awareness of things barely felt, from silkworms swinging subtly to slightly wrinkling paper, from a dried leaf in a warm white room to an actual tree outdoors.

Floaters.
 The little worms that only we can see in our eyes.
 The silence is not about sound, since it is soundless.
 It is about what you don't really want to share.
 You judge in your own mind.

Trevor Yeung (b. 1988, Dongguan, China; lives and works in Hong Kong) explores the inner logics of closed systems and the ways in which these systems contain and create emotional and behavioral conditions. Yeung's work is in the collections of, among others, Centre Pompidou, Paris; M+ Museum, Hong Kong; Sculpture Park Cologne; and Musée d'Art Moderne de Paris.

"Since 1964, I have been interested in the
 r d
 i l
 e -
 e e
 z -
 s a
 s f
 t z
 z z
 r i
 c a
 Series of wall sculptures and lanterns



Trevor Yeung, *Swinging Floater (Single)*, 2023 (detail), mulberry paper, silk, wooden bird stand and metal. Photo: Trevor Yeung.

(advertisement)

253

Exhibition 13/05–15/07
 Opening 13/05
 4–7 pm

TREVOR YEUNG
 SILENT
 FLOATERS

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

Buur* #1: Sonia Dermience

BRUSSELS, MARCH 4 — Buur is a new series of conversations with protagonists who, in various ways, impact the cultural field in Brussels and beyond. For this exchange, curator, art organizer, and gardener Sonia Dermience speaks with Antony Hudek about her curatorial career, from working as an assistant on several large-scale exhibitions and at Jan Mot (2000-2003), to co-founding and directing the curator-run space Komplot in 2002, and to her more recent shift to gardening, an activity she sees as intimately bound to curating. Meanwhile Dermience continues to teach, among others on a yearly basis with Andrea Büttner's students at the Kunsthochschule Kassel.

This partial transcript begins at the point where Dermience and Hudek discuss the differences between working in a museum and a gallery.

* "buur": neighbour in Dutch.



Établissement d'en face n°4
Trimestriel tijdschrift, Établissement d'en face
Artesiestraat 52, 1000 Brussel
Afgifte kantoor Brussel X.
V. U. Kurt Vanbelleghem
Périodique trimestriel n°4
Établissement d'en face 52 rue d'Artois
1000 Bruxelles - Bureau de dépôt - Bruxelles X
E. R. Kurt Vanbelleghem.
1^{er} trimestre 1999

Photo: Barbara Visser, 1998

Cover of *établissement d'en face*, 1999, coinciding with an exhibition by Manon de Boer (on the cover, portrait of de Boer by Barbara Visser).

(...)

Sonia Dermience: A gallery can support the artist over the long run. Whereas when you're a curator, even in a museum, an exhibition or project can often feel like a one-shot deal.

Antony Hudek: That's true, but then museums have the advantage of their collections...

SD: Those are assets, yes... For me, the important thing has always been to make sure you pay the artist for new productions, exhibitions. To acquire a work for a collection is even better, it's true, because preservation and legacy are real concerns for artists.

AH: Have you ever worked in a museum?

SD: Not as an employee, no. But I've done many projects in very different settings, including museums. When I worked at Jan Mot, we prepared a lot of proposals for acquisitions to museums and public collections. In Belgium, public collections are still accessible to galleries and artists, who can submit proposals, which I find very good. If you live in Brussels, you can apply both for Flemish and French subsidies, which is one of the advantages of working in a bilingual region. When I started Komplot, I wrote the statutes in both languages, to be faithful to this bi-cultural spirit.

AH: Have you lived in Brussels for a long time?

SD: Yes, although I am a French-speaking Walloon... I came to Brussels when I was 18, and stayed here after my studies. Rather classical studies, at the ULB in art history, which I finished in 1995.

AH: How did you find your way to Jan Mot?

SD: You need to take into account the context of Brussels at the time. It was only in 1989 that Brussels Capital Region was created, with the COCOF on the one hand and the VGC on the other, respectively the French- and Flemish-speaking regional organizations that support culture. This is the origin of Brussels' so-called "institutional lasagna", with all its complexity, but also its richness and possibilities, which allow artists and organizations to have multiple identities.

In 2000, Brussels was awarded the title of European Capital of Culture. "Brussels

2000" was a milestone for culture in the city. Suddenly, we had access to budgets and a real cultural ambition. We felt a dynamism, a renewal, as much on the Flemish as on the Walloon side. Within the framework of Brussels 2000, I worked on a large photography and video exhibition at the Dexia Art Center with the curator Anne Wauters, who has now passed away. At 30 years old, I became her assistant.

The theme of the exhibition was the city, and one of the invited artists was Pierre Bismuth. It was through him that I must have met Jan Mot, who came to see the exhibition. Jan was looking to hire someone, and thanks to my experience on this project, I started working as a part-time assistant in his gallery on Rue Antoine Dansaert.

AH: Were you already interested in contemporary art when you graduated from university?

SD: Yes, of course. The 1990s were the years of Nicolas Bourriaud, Hans-Ulrich Obrist, relational aesthetics. We went to Paris, Berlin, and London to see exhibitions. It was the emergence of a more open Europe. We started to travel more thanks to the euro, the Thalys, Ryanair, Erasmus. With the Internet becoming more widely available, we were living this promise of speed, of efficiency in art. International artists were finally coming to live in Brussels, many of them French, like Bismuth. There was a real enthusiasm, and Brussels 2000, but also galleries like Jan Mot, benefited from it.

I was happy to be able to work at Jan Mot because it had a strong curatorial orientation. I didn't see myself on a fair stand trying to sell paintings. Jan was far from that. We thought a lot about the status of the artwork, the concept, the durability of the piece — what is a performance, an object that needs to be activated, etc. Jan was at the heart of these concerns because he dared to show conceptual art and the new relational work. He was far from minimal art, which I didn't care for. For me it was a liberation from the 1960s' focus on the medium, in favor of more immaterial art, as we called it. It proved to be a good school for me. It was one of the few galleries in Brussels that had the ambition to install complex, fragile, ephemeral pieces. For me, and I think for Jan as well, working in this small space, with objects that were not simply paintings hanging on the wall, was a political

position. This deep relationship to the object, whether material or not, is in any case a form of accessibility, even, I would be tempted to say, of a certain humanity.

Tino Sehgal is a case in point. I can still see him arriving at the gallery for the first time, with his Rail Pass in hand, because he refused to take the plane, while everyone else was taking Ryanair. He had only had a few exhibitions, including one in Cologne, but he already wanted to do a retrospective of his work. He had a background as a dancer, so his work was structured, but at the same time he was teaching us gallery workers what to do. Since we weren't dancers ourselves, it wasn't choreography. It produced a very strong and completely new effect on the gallery visitors but also at Art Basel, where Jan presented Sehgal's work several times.

AH: How long did you stay with Jan Mot?

SD: Three years, more or less, since I was pursuing other projects on the side, like a big exhibition at Tour & Taxis entitled *Ici et Maintenant*, for which I was Laurent Jacob's assistant. He had already done important exhibitions at Place Royale in Brussels that had marked the 1990s in Belgium. He had also organized a very good Belgian pavilion in Venice with Michel François and Ann Veronica Janssens. So he was a curator who had a signature.

AH: Did you encounter Établissement d'en face around this time?

SD: No, in fact, Établissement was already active when I was a student. It's one of the oldest artist-run spaces in Brussels, even if the founding group included a curator, Delphine Bedel, alongside artists Alec De Busschère (who remains a friend), Christophe Draeger, and Patrick Everaert. It was a very important space for us, a model of self-organization, with the magazine *A Prior*, started by Kurt Van Belleghem and Els Roelandt. When they moved from Rue d'Artois to Rue Dansaert, they found themselves facing Jan Mot. It was really the Dansaert area, with Jan Mot on one side, Établissement on the other. Whether a gallery or a non-profit collective, we were all working towards the same goal, namely to broaden the support and distribution of art beyond museums and cultural centers. Between us it was completely porous, we spent a lot of time talking together...

AH: It was from this context that Komplot emerged in 2002?

SD: After working with Anne Wauters, Laurent Jacob, and Jan Mot, I asked myself why not create an association of curators. Because Établissement d'en face was indeed an artists' association, despite the presence of curators. 2002 was also when the figure of the independent curator became prominent and we said to ourselves that we had to regroup, to create an organization that would allow us to self-initiate projects.

AH: Did you have your own space?

SD: Actually, the goal was to remain without a space, because we thought that there were enough places available in Brussels. In a slightly Marxist spirit, we wanted to infiltrate, to disrupt the institution, the public space, and the gallery circuit. Indeed, Jan had offered us the use of his gallery during the summer, when it was closed. Komplot was thus able to hold its first two exhibitions in Jan Mot's space.

In the beginning, there were three of us at Komplot: Jean-Philippe Convert, Wendy Van Wynsberghe, and me — a French expat, a Flemish and a Walloon. Jean-Philippe was originally an economist and philosopher, but became an artist, poet, and performer. Van Wynsberghe had worked with me on Brussels 2000, and was interested in everything electronic. From the start, Komplot's identity was therefore multiple, like Brussels. After the two exhibitions at Jan Mot, we found other places. Véronique Depiesse then joined us. With her, Komplot became a little more formalized, and began to submit proposals for projects with municipalities, communities, in the public space, in short, to address each time more interstitial issues. In this sense, Jan Mot's work was an inspiration. Many of the artists who worked with the gallery showed at Komplot — Sven Augustijnen, Martin Creed, Manon de Boer, Dora García... Jan was very open to these exchanges.

AH: After 18 years at Komplot, you are now moving towards farming and gardening? Does this represent a political statement for you?

SD: I was starting to spend too much time on grant applications, reports, and not enough on projects with artists in the field. It was through curating that I started gardening, especially when Komplot

moved from Saint-Gilles to Cureghem, another neighborhood in Brussels, near a vacant lot where the inhabitants were actively gardening. Engaging with a public space brought Komplot back to its origins, to the time when we would occupy empty buildings. And I liked being outside, outside the white cube. I always had this feeling that doing things outside was more inclusive, and vulnerable.

We started gardening with artists and developing nature-related projects in the city. I really liked that, and I thought I could work the land further afield, on the periphery. That's how I stopped curating for two years, to focus on gardening. Because agriculture is also a form of culture, and of struggle, where producers are often paid less than intermediaries. At this point, however, I want to share my time between curating and gardening, to do projects like *Winter Solstice* in 2019, when you came to Komplot with the KASK Curatorial Studies students on the ground floor of the social housing building. How do you look back on that project?

AH: It left an indelible memory, and a joyful one. Thanks to all the networks you have built over the years with associations, inhabitants, artists, researchers, politicians too, the students and us took part in a truly open and plural event, from reading children's books to making multicolored pancakes and screening artists' videos. We were far from a social or educational program, since we had no idea what was going to happen. We were all in the position of learners. It is this ability to combine art, education, and research, without regard to museum and academic orthodoxies, that makes organizations like Komplot so essential and, as you rightly point out, so vulnerable.

In the next issue of Newspaper Jan Mot (August 2023, n. 138), Buur #2 will feature a conversation with Maria Inês Rodríguez, the newly appointed director of the Walter Leblanc Foundation, Brussels. Rodríguez is also curator-at-large for Modern and Contemporary Art at MASP, Museu de Arte de São Paulo Assis Chateaubriand, São Paulo.

I still make a fictional plot. Every day
r
l
l
a
v
Facing, screening.

Robert Filliou: Origins and Becomings of the Poïpoi

BRUSSELS, APRIL 27 — In the context of the exhibition *Robert Filliou: Funny Bones* at Jan Mot, the artist Vincent Meessen led a presentation on the “Poïpoi”, a notion developed by Robert Filliou and Joachim Pfeufer in the early 1960s. Inspired by the work of Dutch architect and amateur ethnographer Herman Haan, “Poïpoi” derives from a common salutation among the Dogons in Mali, where one interlocutor would ask “How is your family? Your field? Your livestock? ...”, to which the other would each time reply “Poïpoi”.

From “Poïpoi”, Filliou and Pfeufer conceived the Poïpoïdrome, a structural proposition that appeared at various intervals and in different configurations throughout their lives (but never in the optimal 24 x 24-meter version they dreamt of). As Meessen explained, the Poïpoïdrome first appeared in the form of texts, assemblages, and a model in 1964, in the group exhibition *Arts d'Extrême Occident* in Verviers, near Liège, curated by Noël Arnaud et André Blavier. The Poïpoïdrome's second iteration, this time in built form, took place in the *Europalia 75* exhibition at the Palais des Beaux-Arts in Brussels, curated by Yves Gevaert in 1975.

In 1978, Filliou's and Pfeufer's long-term fascination with Poïpoi came to its greatest fruition, in a solo exhibition by Filliou at the Centre Pompidou, Paris. With the budget destined to acquiring a work of his for the museum's collection, he and Pfeufer travelled to Mali to meet Amadingue et Diangouno Dolo, who had introduced Haan, and before them a host of ethnographers such as Marcel Griaule, Germaine Dieterlen and Jean Rouch, to Dogon culture. To this day, the Poïpoïdrome remains an open display, ready to be activated by third parties.

To facilitate the event at Jan Mot, Meessen and Antony Hudek compiled this *abécédaire* of terms related to Poïpoi. It refers to an earlier attempt by Filliou and the Belgian publisher

Irmeline Lebeer-Hossmann to write a dictionary like *Le Petit Robert*, which would have started with “A” for “*Amis, Amour*” and ended with “Z” for “*Zen*”. The presentation didn't manage to cover all the terms in the *abécédaire* but — in accordance with Filliou's Principle of Equivalence — the list seemed no worse than nothing and as good as something, and thus worth reprinting.

Abécédaire

- A**
Action
Ambulant (Poïpoi)
Amis
Architecture
- B**
Bandiagara
Bar La Méthode, Paris
Beaux-Arts (Palais des...), Bruxelles (1975)
Budapest (1976)
- C**
Centres de Création Permanente (dont la Cédille qui sourit)
Centre Pompidou, Paris (*Poïpoïdrome à Espace-Temps Réel n°4*, 1978)
Continent Contrescarpe
- D**
Dieterlen, Germaine
Dogon (exposition au Centre Pompidou, *Hommage aux Dogons et aux Rimbauds*, 1978)
Dolo, Amadingue et Diangouno
- E**
Économie poétique
Équivalence (Principe d')
- F**
Filliousophie
Fluxus
Fondation Poïpoi (1975)
Forêt de Voyelles
- G**
Galerie Légitime
Griaule, Marcel

H
Haan, Herman

I
Imagination
Innocence

J
Joachim Pfeufer
Journal de brousse

K
Kilo, comme dans *Le Père Lachaise n°1*,
poème de 53 kg
Köpcke, Addi

L
Larue, Adrienne
Lebeer-Hossmann, Irmeline
Lyon, Musée d'art contemporain,
Le (ou la) Poïpoïdrome à espace-temps Réel, prototypes (1963-2023)

M
Marianne & Marcelle Filliou
Maciunas, George

N
Nantes — Fichier Poïpoï (2003)

O
Œuf du Poïpoï (« Poïpœuf »)
Œuf dogon et répartition d'intensités
(Deleuze & Guattari)
Optimum (Poïpoï)

P
Poiën
Poïétique
Poïpoïcrèche
Poïpoïdrome (1963)
Poïpoïpoï
Poïpoïscope
Poïpoïtarium
Poïpoïthèque
Postpoïpoï
Prépoïpoï

Q
Queneau, Raymond (André Blavier,
Collège de Pataphysique, Fous
littéraires)

R
République Géniale
Rouch, Jean

S
Serpent
Sigui
Sirius
Structuralisme
Symphonie Poïpoï n°1 et n°2

T
Team 10, Otterlo (1959)
Tour Historique Poïpoï
Triennale de Milan (1968)

U
Utopie au présent

V
Van Eyck, Aldo et Hannie

W
Woods, Shadrach (Candilis-Josic-Woods)

X
Extrême comme dans *Arts d'Extrême*
Occident, Musée de Verviers (1964)

Y
Yellow Now

Z
Zen

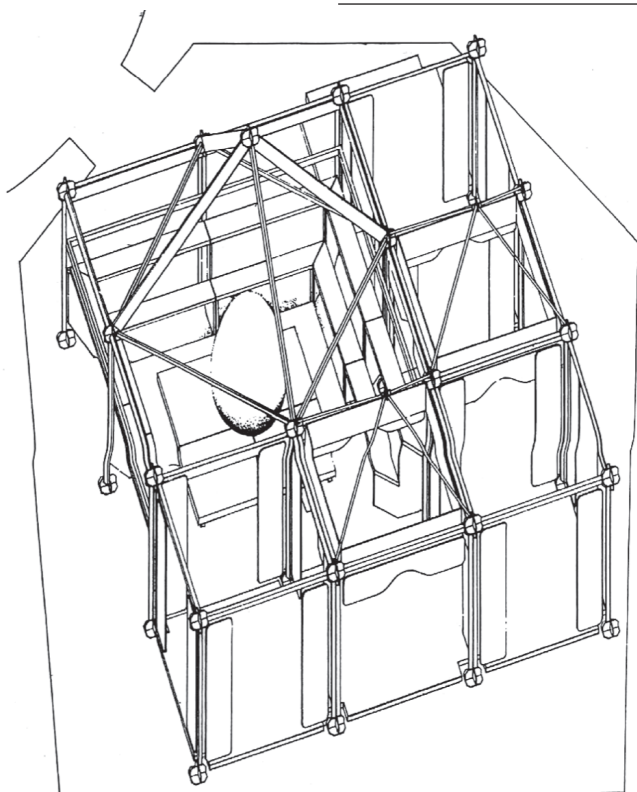
(advertisement)

254

Art Fair
12/06–18/06

**JAN MOT
AT
ART BASEL**

Hall 2.1 Booth R10
Messeplatz Basel (CH)



Robert Filliou and Joachim Pfeufer, *Poïpoïdrome à espace-temps réel*, Prototype 00, 1975.

David Lamelas, *Corner Piece*

“Since 1964, I have been interested in the relationship between an object exhibited in a certain place and its architectural environment: the relationship of dependence, the influence exercised by the architecture over the work and vice versa,” Lamelas has said. *Corner Piece* is a site-specific work in which one corner of the gallery is “pushed back” in, creating a sense of disorientation by transforming negative space into positive. This hybrid of architecture and sculpture is part of a series of wall structures that Lamelas began in his native Buenos Aires, and it foreshadows the conceptual nature of the work he has developed since.

Corner Piece (1966) is on view at MoMA, New York (Collection 1940s–1970s, 24/10/20–ongoing) and will also be part of Jan Mot’s booth at Art Basel (12/06–18/06). A new version in white frosted glass was created for Lamelas’ solo exhibition at Fondazione Dalle Nogare, Bolzano (David Lamelas. I Have to Think About it, 06/05/23–24/02/24).



David Lamelas, *Corner Piece*, Jan Mot, 2006. Photo: Philippe De Gobert.



Andrea Büttner. *The Heart of Relations*, exhibition view, Kunstmuseum Basel, Basel (CH), 22/04–01/10. Photo: Antony Hudek.

CON10UR curated by Auguste Orts

MECHELEN, APRIL 26 – For its 10th edition, opening on September 9, the Contour Biennial for the Moving Image will be curated by Auguste Orts. The Brussels-based production and distribution platform was founded in 2006 and is currently led by Herman Asselberghs, Sven Augustijnen, Manon de Boer, Anouk De Clercq and Fairuz Ghammam.

The five Auguste Orts artists have opted not to include their own work in CON10UR (as the biennial has been renamed for this anniversary edition). Instead, they will plug into the dense networks of artists’ film practices in Belgium, and contribute to its development by supporting new screen works whose circulation will continue long after the biennial’s 8-week run.

CON10UR is resolutely embedded, with the core artists of diverse origins all residing in Belgium. Multiplicity is also essential to this biennial, bringing together artists and works in which different generations and various forms of the moving image intersect. Indeed, Auguste Orts’ curatorial approach is based on sustained dialogue between the artists, organisations and institutions involved — a process made possible by the platform’s longstanding experience of creative production methods.

“Since 1964, I have been interested in the
r
i
e
e
a
s
s
t
a
r
c
s
a
e
v
C
When the corner of the gallery is

CON10UR will take place in four exhibition and screening spaces in the centre of Mechelen: De Garage, kunstencentrum nona, Museum Hof van Busleyden and Cinema Lumière. The short walking route between the different venues will allow visitors to experience the biennial in one day, or longer. In addition, a rich program of screenings, performances, music events and artists’ talks will complement CON10UR. Beyond Mechelen, cultural partners ARGOS centre for audiovisual arts, Brussels, and Kunsthal Extra City, Antwerp, will be accessible during their regular opening hours.

At the invitation of CINEMATEK, Brussels, and as a prelude to CON10UR, Auguste Orts presented in April a program of film works by artists participating in the biennial: elephy, Mierien Coppens & Elie Maisin, Annik Leroy, Rosine Mbakam and Subversive Film. For the list of artists whose participation in CON10UR has been confirmed, see www.nona.be.

CON10UR, various locations, Mechelen (BE), curated by Auguste Orts, 09/09–05/11.

“Smashed book” is creating a sense of
c
s
t
v
s
s
c
l
a
t
f
g
t
l
a
c
c
c
C
e
i
C
Lara Camera solo camera at

I have been interested in this interest in
t
-
i
f
c
v
e
s
r
e
g
l
a
s
s
s
t
as crossing boundaries.

In Brief

Publications by **Ian Wilson** and **Pierre Bismuth** are included in the exhibition *Blank. Raw. Illegible... Artists’ Books as Statements (1960–2022)* presented from May 14 to September 9 at the Leopold-Hoesch-Museum in Düren (DE). Spanning over six decades and three generations of more than 200 artists, this exhibition curated by Moritz Küng shows a representative selection of international positions dedicated to the blank book as an artistic medium. The presentation will be accompanied by a comprehensive catalog published by Buchhandlung Walther und Franz König, Köln.

The gallery participates in **Art Basel** which takes place from June 12 till 18 (Hall 2.1 Booth R10).

On the occasion of her solo exhibition in Basel, a new iteration of **Andrea Büttner’s** performance *Piano Destructions* will be hosted by the Kunstmuseum on June 8, during Art Basel. More information on www.kunstmuseumbasel.ch.

The MEP (Maison Européenne de la Photographie, Paris) will present a solo exhibition by **Rineke Dijkstra**, from June 7 to October 10. Taking over a complete floor of the museum, the artist will install four of her most important video installations. The selected videos deal exclusively with the ways in which younger people look and present themselves to be seen as portrait subjects in the process of establishing their identities, whether as students, performers and/or consumers of visual culture.

Agenda

Francis Alÿs

Tomorrow is a Different Day, Collectie 1980–nu, Stedelijk Museum, Amsterdam, 06/07/21–ongoing; *Time In Things II: Contemporary Art Galleries*, Museo Amparo, Puebla (MX), 14/09/22–31/12/23; *Juegos de niños*, 1999–2022, Museo Universitario Arte Contemporáneo (MUAC), Mexico City, 11/02–17/09 (solo); *Mers, Terres, Corps Traversés*, La Traverse, Marseille (FR), 28/04–21/05; *Francis Alÿs*, WIELS, Brussels, 07/09–tbc (solo)

Pierre Bismuth

Une histoire intime de l'art, Collection Lambert, Avignon (FR), 25/03–04/06; *Outsider's Look on Vilnius*, Contemporary Art Centre (CAC), Vilnius, 07/04–11/06; *Blank. Raw. Illegible... Artists' Books as Statement (1960–2022)*, Leopold-Hoesch-Museum, Düren (DE), 14/05–03/09; *Vestiges du futur*, Narbo Via, Narbonne (FR) 25/05–31/12; *Ocular Witness: the Whole Hog*, Sprengel Museum Hannover, Hannover (DE), 23/08–05/11

Andrea Büttner

The Remains of 100 days..., Lenbachhaus, Munich (DE), 19/06/22–21/05/23; *Le Retour*, Mrac Occitanie / Pyrénées-Méditerranée, Sérignan (FR), 29/01/23–07/01/24; *Andrea Büttner. The Heart of Relations*, Kunstmuseum Basel, Basel (CH), 22/04–01/10 (solo); *Saint Francis of Assisi*, The National Gallery, London, 06/05–30/07

Manon de Boer

World Classroom: Contemporary Art through School Subjects, Mori Art Museum, Tokyo, 19/04–04/07; *Festival de l'histoire de l'art de Fontainebleau*, Fontainebleau (FR), 02/06–04/06 (screening); *An Experiment in Leisure*, The Cinematheque / DIM Cinema, Vancouver (CA), 28/06 (screening)

Rineke Dijkstra

Tomorrow is a Different Day, Collectie 1980–nu, Stedelijk Museum, Amsterdam, 06/07/21–ongoing; *In the Eye of the Beholder*, Magasin III, Stockholm, 18/11/22–18/06/23; *Reconsidering Rembrandt: Night Watching by Rineke Dijkstra*, The Timken Museum of Art, San Diego (US), 26/02–03/06 (solo); *Children of Impressionism*, Musée des

Impressionnistes, Giverny (FR), 31/03–02/07; *Rineke Dijkstra: I see you*, Maison Européenne de la Photographie, Paris, 07/06–01/10 (solo)

Mario García Torres

Chosen Memories, The Museum of Modern Art, New York (US), 30/04–09/09; *Full Burn: Video from the Hammer Contemporary Collection*, Hammer Museum, Los Angeles (US), 27/06–09/07 (screening)

Dominique Gonzalez-Foerster

Blow up—James Spader par Dominique Gonzalez-Foerster, ARTE TV, 03/11/20–03/11/23; *Foxyne*, Gare de Chêne-Bourg, Geneva (CH), 07/07/22–07/07/23 (solo); *Avant l'orage*, Bourse de Commerce-Pinault Collection, Paris, 08/02–11/09; *Concretos*, Museo de Arte Contemporáneo de Castilla y León (MUSAC), León (ES), 18/02–28/05; *Pistarama*, Pista 500, Pinacoteca Agnelli, Turin (IT), 03/05–ongoing (solo)

Joachim Koester

Billedbarrikader, Sorø Kunstmuseum, Sorø (DK), 24/02–21/05; *The Night Watch*, Lyl radio, Société d'Electricité, Brussels, 26/04–21/06 (streaming); *Oxymoron*, Kindred Spirit Projects, Lisbon, 24/05–06/07; *Arch of Hysteria. Between Madness and Ecstasy*, Museum der Moderne Salzburg, Salzburg (AT), 22/07/23–14/01/24

David Lamelas

Collection 1940s–1970s, The Museum of Modern Art, New York (US), 24/10/20–ongoing; *Chosen Memories*, The Museum of Modern Art, New York (US), 30/04–09/09; *David Lamelas. I Have to Think About It*, Fondazione Antonio Dalle Nogare, Bolzano (IT), 06/05/23–24/02/24 (solo)

Sharon Lockhart

Dialogues Across Disciplines, Wellin Museum of Art, Hamilton College, Clinton (US), 17/09/22–20/05/23; *the only constant*, NYU Abu Dhabi, Abu Dhabi (AE), 22/02–04/06; *Remedios: Where new land might grow*, C3A Centro de Creación Contemporánea de Andalucía, Córdoba (ES), 14/04/23–31/03/24; *Sharon Lockhart*, neugierischneider, Berlin (DE), 10/06–19/08 (solo); *The Gleaners Society*, 40th EVA International, Limerick (IE), 31/08–29/10

Tino Sehgal

Reaching for the Stars, Palazzo Strozzi, Florence (IT), 04/03–18/06; *the collection*, haubrok foundation, Berlin (DE), 23/04–29/10; *This joy*, Kunstfestspiele

Herrenhausen, Hannover (DE), 17/05–19/05 (solo); *(ohne Titel) 2016/2023*, Duale Hochschule Baden-Württemberg Stuttgart, Stuttgart (DE), 17/05/2023–17/05/2043 (solo); *This entry*, National Football Museum, Manchester (UK), 29/06–05/07 (solo); *This entry*, The Whitworth gallery, Manchester (UK), 07/07–09/07 and 11/07–16/07 (solo)

Philippe Thomas

Amour Systémique, Musée d'art contemporain de Bordeaux (CAPC), Bordeaux (FR), 07/04/23–05/01/25

Tris Vonna-Michell

nEYEEEight or the Openings, Galeria Francisco Fino, Lisbon, 17/05–24/06; *Tris Vonna-Michell*, 21 Lambert, London, 09/06–16/07 (solo); *Kalbjärja Filmfestival*, Fårö (SE), 19/07–23/07

Ian Wilson

the collection, haubrok foundation, Berlin (DE), 23/04–29/10; *Blank. Raw. Illegible... Artists' Books as Statement (1960–2022)*, Leopold-Hoesch-Museum, Düren (DE), 14/05–03/09

Represented by the gallery

Francis Alÿs, Sven Augustijnen, Pierre Bismuth, stanley brouwn, Andrea Büttner, Manon de Boer, Rineke Dijkstra, Mario García Torres, Dominique Gonzalez-Foerster, Joachim Koester, David Lamelas, Sharon Lockhart, Tino Sehgal, Seth Siegelau / 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