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Jaargang 27 No. 138

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Lili Dujourie on *Amerikaans Imperialisme*

BRUSSELS, AUGUST 12 — *Jan Mot* is honored to announce the representation of Lili Dujourie. From her key early installation *Amerikaans Imperialisme* and her video and photographic work from the 1970s, to her sculptures in the 1980s and 1990s and her more recent paper-based works, the dominant aesthetic codes of the time find themselves recast as rhythm, ellipsis and ambivalence. As Dujourie says in the interview reprinted below, her work is about "the tension between presence and absence, between conscious and unconscious." This search for what lies at the same time above and below the threshold of experience continues to drive her practice, as evidenced by Mimesis, the monumental bronze sculpture commissioned in 2022 by the City of Antwerp for the Royal Museum of Fine Arts. Dujourie's first solo exhibition at *Jan Mot* will open on September 7.

The following is an excerpt of an interview by Koen Brams and Dirk Pültau originally published in *De Witte Raaf* 124 (Nov.—Dec. 2006).

Koen Brams / Dirk Pültau: In 1979, the exhibition *Actuele Kunst in België. Inzicht/Overzicht – Overzicht/Inzicht* [Contemporary Art in Belgium. Insight/Overview – Overview/Insight] at the Museum of Contemporary Art, Ghent, included your work *Amerikaans Imperialisme* [American Imperialism], a steel plate leaning against a wall painted green. According to the book *Kunst in België na 45* (Mercatorfonds, 1983), the work is dated 1972.

Lili Dujourie: I conceived it in 1972. *Amerikaans Imperialisme* was the last

in a series of works with steel elements, among them steel plates leaning against the wall. I wanted to realize it in different colors, because I was doing both sculpture and painting. I could never choose between sculpting and painting, that has always been my problem.

KB/DP: When did you first show *Amerikaans Imperialisme*?

LD: In 1979! There were plans before that, even as early as 1972 at Marc Poirier dit Caulier's X-One gallery in Antwerp, where I had debuted in 1970 with my first works in steel. But I withdrew from the art world after that because my husband, Fernand Spillemaeckers, ran a gallery, MTL. I felt the pressure from collectors. It must be said that, at that time, it wasn't straightforward to be a woman in the art world.

KB/DP: So why did you end up showing *Amerikaans Imperialisme* in 1979, seven years after the fact?

LD: Because I had to pick up the thread where I had left off, after the gallery stopped and after my husband died in 1978. I had wanted to show *Amerikaans Imperialisme* for a long time. At last I could!

KB/DP: *Amerikaans Imperialisme* is an abstract work. Why the title?

LD: It had to do with the situation in Belgium — not only Belgium, in fact. If you weren't an American artist in 1972, you couldn't get anywhere. In 1977, we — Jacques Charlier, Guy Mees, Panamarenko, Jan Vercruyse and myself — launched an action on the occasion of

the exhibition *Amerikaanse kunst in Belgische verzamelingen* [American Art in Belgian Collections] at the Centre for Fine Arts [Bozar]. Vercruyse had drafted a letter that we all signed and sent to Belgian collectors. We kindly asked them not to make works available for the exhibition. We also made a poster directed against the exhibition and signed by numerous Belgian and foreign artists, which we fly-posted in the dark of the night. That got us a lot of angry letters. It was all the more difficult for me since I was confronted with American art in my husband's gallery.

KB/DP: How did you yourself feel about American art?

LD: I felt that it was necessary. The Americans made fantastic work — that's not the point. But for me, as an artist, it was not enough.

KB/DP: What was missing?

LD: On the one hand, *Amerikaans Imperialisme* is about the fascination prevalent at the time for everything American; it's about the pressure exerted by America. On the other, the

(advertisement)

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Exhibition 08/09–28/10
Opening 07/09
11am–9pm

LILI DUJOURIE

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

steel plate leans against the wall. There is a back side, something hidden — something, you might say, typically European. In American art, everything is more unambiguous and clearly defined. In my work, you were made to wonder what the intention was, what lay behind it, if indeed there was anything behind it. I wanted to bring in narrative.

KB/DP: You could interpret the work polemically: something is being withheld...

LD: Yes, something is hidden from view, even if you know it's there. You feel the presence.

KB/DP: On the other hand, you leave unpainted the wall portion behind the plate. The uncovered part of the wall is green, the hidden part white. What the plate conceals is ... the fact that there is nothing to see.

LD: It's exactly about that interaction. It's about the tension between presence and absence, between conscious and unconscious.

KB/DP: Because of the material and the title of *Amerikaans Imperialisme* one inevitably thinks of certain forms of American minimalist sculpture, of Richard Serra's work, for example, a practice that is often associated with an arrogant, imperialistic occupation of space.

LD: It's the other way around in my work. The plate isn't at the center of the space; it doesn't occupy the space. It is at the edge of it, occupying a position between wall and partition. It is about the seam between the floor and the wall, a point of contact that is performed by the work.

KB/DP: Were the issues surrounding *Amerikaans Imperialisme* still as present in 1979?

LD: Actually, yes. If you look at history, it lasted until the 1980s.

KB/DP: The belated presentation of *Amerikaans Imperialisme* is actually a statement, as if to say: after seven years, this is still going on.

LD: Indeed. Besides, the same would apply if I showed it today.

With thanks to Koen Brams and Dirk Püttau for permission to reprint this excerpt, translated by Antony Hudek.

Mimesis – Mighty Real

By
Samuel Saelemakers

ANTWERP, JUNE 25 — On October 28 2022, I gave a speech at the inauguration of *Mimesis*, a monumental public artwork by the artist Lili Dujourie. I began by quoting philosopher Martin Heidegger, who in his 1927 magnum opus *Sein und Zeit* wrote: "Higher than reality stands possibility."

Art in public space — and its process of becoming — often oscillates between the real and the possible. Proposals are made, presented, evaluated, approved, or rejected. Concepts are "tweaked", adjusted, fine-tuned, made more site-responsive or more "realistic". Budgets are managed, increased, made more "realistic". Sketches — or so-called renders of what could be — are produced, discussed, interpreted, wilfully taken for a reliable representation of what will become the public artwork.

In the process of working with the artist in commissioning new public work, what lies between reality and possibility is the surprise. In narrative theory, the surprise is a powerful concept that both disrupts the flow and affirms the authenticity of the narration at play. If commissioning art is a story that is told following a certain professionalized structure, surprise is nothing less than the cornerstone of this structure.

In this short text, I would like to articulate some of the realities and possibilities, as well as a few surprises, which Dujourie and *Mimesis* have brought into the world.

The most obvious reality — but in more ways than one the most important — is the work itself. It takes root on and around a seven-meter-high stone plinth, part of the neo-classical building that houses the Royal Museum of Fine Arts in Antwerp. The bronze lines depict or suggest a system of roots growing up the flanks of the plinth, leading to a stylized tree trunk that stands atop.

Since its unveiling, *Mimesis* has become a lasting reality for the many people who live nearby, who visit the museum, who walk, bike or drive by every day. It is an

important paradox in the ontology of public art: its becoming demands full and total attention and investment, yet its existence (ideally?) asks almost nothing of nearly anyone. Hiding in plain sight is the existential condition of art in public space.

Fact: bronze is not a natural material; it is a composite of copper and tin.

Fact: Mimesis is not a naturalistic representation of a tree; it is a mental drawing of possible tree and its roots. The bronze is real; the tree and its roots are not; our perception of them is.

One temporary reality of note which *Mimesis* brought about was that of a wooden true-to-scale replica of the stone plinth. This was a logistic necessity for the bronze foundry: to create the artwork, its support structure needed to be reproduced 1:1 in their workshop. This replica no longer exists. It briefly became the subject of imagination when a new home or use for it was sought, but none was found. The wooden plinth allowed the artist, the foundry and myself to see the work before it became public, before it found its permanent place. It was a working object, a tool, a mental space, a projection surface and a step between the initial line drawing on paper and the Belgian blue stone of which the plinth is made.

The reality is that the stone plinth to the left of the steps of the Royal Museum will never be empty again, even if



Mimesis surprised art history by not being a statue, by not being a human figure.
Lili Dujourie, *Mimesis* (detail), 2022, Antwerp Public Art Collection. (Photo: Sigrid Spinnox)

someday, somehow, *Mimesis* no longer lingers along the stone surfaces: its memory will remain; the reality of its existence cannot be erased.

One surprise came in the shape of a scanned, two-page line drawing that Dujourie submitted as her proposal following our invitation and a site visit. No digital mock-up, no photoshopped renders, only the direct outcome of the artist's hands at work. Along with the drawing were a few written sentences, a bibliography, and a photograph of old tree roots laid bare. I knew these

extraordinary tree roots. They can be found in the forests of Kasterlee, Belgium, where I had played while my father and grandmother made silk-screens and lithographs at the Frans Masereel Centrum during Easter break. Imagine my surprise.

Another surprise was that, after completion, the bronze sculpture revealed itself to be an almost identical replica of the deceptively simple line drawing submitted by the artist in lieu of a digital render. As I was writing this text, I learned that the verb to render also means to

melt down, or to extract by melting. When thinking of the materialization of many public artworks today, this makes sense: the render, understood as the sketch or digital visualization, is melted into a bronze object. With the rise and perfection of 3D printing technology, the render even more so becomes the container of endless possibilities: it can be melted down into diverse materials in a matter of minutes.

Mimesis affirmed the reality of Dujourie as the author of an ongoing vision, the creator of an oeuvre-in-the-making, in motion, growing, taking root. An artist discreetly but firmly – tangibly – present in the cityscape of Antwerp and in the (art) world.

Art in public space is always art in social and political space. *Mimesis* came into the public realm accompanied by many voices. During the inauguration, Dujourie chose not to give a speech, but I said a few words as did officials from the Royal Museum and the Antwerp City Council. Also present and heard were representatives of the youngest generations of artists: art students. They spoke up not against *Mimesis*, but against a cultural climate subject to budget cuts, and as such, a cultural climate of dwindling possibilities. Dujourie, wearing a black leather jacket, listened and applauded the students' speeches, paying more attention to the young protesting artists than to her own work, of which she had already let go. While the tumultuous context of the inauguration came as a surprise, it reminded us of its inescapable reality.

Mimesis takes up less space than it opens up. This, I would say, is a surprise but also an important reality and precedent for monumental public artworks everywhere.

Samuel Saelemakers is curator of the Antwerp Public Art Collection (Collectie Kunst in de Stad/Middelheim), which commissioned Mimesis.



Mimesis allows for the possibility to think of figuration differently, for the possibility to think of a tree when there is no tree, and for the freedom to do so. Lili Dujourie at work at Art Casting, Oudenaarde, July 2022. (Photo: Samuel Saelemakers)

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Buur #2: María Inés Rodríguez

BRUSSELS, MAY 26 — *For this series of conversations, under the heading Buur — “neighbor” in Dutch — we talk with people whose paths, in different ways, intersect with those of the gallery. Another thread is Brussels, and how the city is experienced and impacted by cultural protagonists such as the curator María Inés Rodríguez.*

Antony Hudek: To begin close to home, how did you become a neighbor of Jan Mot?

María Inés Rodríguez: It happened completely by chance, thanks to a friend who used to live in this neighborhood. At the time, I was living between Bordeaux and Paris, but I wanted to leave Bordeaux for good. I came to spend a weekend in Brussels and thought the city was extraordinary. The friend in question, Diana Campbell Betancourt, encouraged me to stay. It is quite remarkable how readily people in Brussels are willing to promote the city. During a dinner on that first visit, the guests convinced me to move here. And so I did. I quickly secured an apartment in this area, and suddenly found myself living a few doors from the gallery.

AH: Your career has been marked by numerous moves. If I'm not mistaken, you've lived in at least 5 or 6 cities. What is your relationship to these places, and to your hometown?

MIR: I was just talking about this with someone the other day, who asked me if I felt nostalgic about my place of origin — the Chapinero district of Bogotá, Colombia. Maybe there was a time when I felt like a foreigner, but that was a long time ago, when I had just arrived in Europe, in Geneva, in the early 1990s. Back then it was very different, since I was confronted with different languages, customs... But I've been in Europe for over 30 years now.

As you say, I've lived in many cities — Mexico City, León, Madrid, Paris, Bordeaux, Berlin. Each time I've felt at home, and have managed to create new networks fairly easily, in large part

because I went there for work. I'm very fond of the neighbors and friends I've made along the way. When I arrived in Brussels in 2019, I knew Diana, the team at the Mendes Wood gallery, Pierre Leguillon, Jan Mot and soon afterwards Gabriel Kuri, Oriol and Ingrid Villanova... It very quickly became my neighborhood, my city.

AH: Would you say that establishing lasting connections with artists represents a kind of curatorial method for you?

MIR: Looking back, I can see that a lot of the projects I developed were based on biographical elements, or on issues that were on my mind at the time. While the starting point of my projects is often something personal, in the process of becoming a discourse capable of reaching others, the more intimate aspects disappear. It starts with an idea; then I see which artists might be interesting for the project. If we work well together, as often happens, we become friends. So I would say that the idea leads me to certain people, not the other way around.

AH: If one had to define a common feature among the artists you've collaborated with, it could be that their work generally has a performative side...

MIR: I would put it differently. I feel there are certain figures who have left their mark on my way of thinking, and whose work has enriched me enormously. Throughout my curatorial career, I've wanted to pay tribute to these figures who defined a period, and who gave us the keys to see elements that weren't visible before. This is the case of Babette Mangolte, who allows us to see what happened in the 1970s and 1980s in dance, performance, theater. I'd say the same for Alejandro Jodorowsky, Beatriz González, Yona Friedman, even Franz Erhard Walther (though I wasn't the curator of his exhibition at WIELS and CAPC in 2014–15). These artists are very important to me because they have taught us something, and continue to do so. In fact, I really enjoy bringing together different generations, artists

who may be over 80 with artists of my generation. Now, more and more, I work with much younger artists, probably because I see things from a different perspective. I'm interested to see what newer generations are thinking, and how they are apprehending the reality we live in, which is so different from the one I experienced when I was their age.

AH: Does your relationship with the artist depend on whether you work for an institution or independently?

MIR: These are indeed two very different situations. When you work in an institution, you have to think about its context, its history, and where you want to project it. At MUAC [Museo Universitario Arte Contemporáneo, Mexico], MUSAC [Museo de Arte Contemporáneo de Castilla y León], or CAPC in Bordeaux, I was guided by the urgency of the institution. But I always rely on the insights of the artist, whom I consider to be an essential witness of her or his time. The ways of communicating these insights are diverse, which is why I could develop a wide-ranging program, from Jodorowsky and Judy Chicago to Leonor Antunes and Teresa Margolles. These are artists who all ask themselves questions, who reflect, and who develop a very precise point of view in relation to their time, to a history and how they fit into it.

On the other hand, there are subjects that interest me in a more personal way. When you're outside an institution, this more biographical part can play a larger role. A long time ago, for example, I designed a large project on housing, under the title *Sueño de Casa Propia*, i.e., the dream of having one's own house [Casa del Lago, Mexico City; La Casa Encendida, Madrid, 2007–08]. It was a project I realized with many collaborators, including Pablo León de la Barra. I wanted to examine the personal question of habitat, how one dwells and what it means to have a home of one's own.

AH: You were recently appointed director of the Walter Leblanc Foundation in Brussels. But you also work as adjunct

curator for MASP [Museu de Arte de São Paulo Assis Chateaubriand], a role reminiscent of the one you held at the Jeu de Paume in Paris in 2008–2009.

MIR: Yes, in Paris I developed four exhibitions with young artists — Vasco Araújo, Mario Garcia Torres, Agathe Snow, Irina Botea — but also an online project, which was perhaps a trigger for what I'm doing now with Tropical Papers. At the time, it was still quite novel to curate online, and I was fortunate to work with artists who were already very active on the net — Angelo Plessas and Andreas Angelidakis, and Christophe Bruno.

Today, it's true, I'm a bit in-between, on the one hand as adjunct curator for MASP, with a visionary director, Adriano Pedrosa, and on the other as director of the Walter Leblanc Foundation. It's a new challenge, directing a foundation created almost 20 years ago and dedicated to an artist of international significance but who deserves wider recognition at home and abroad. I love this kind of challenge, arriving in places where there's a lot to do. It's like when you move into a new apartment and have to reinvent your environment. Thinking back, in every institution where I arrived, there was the opportunity to reinvent the space and build, together with the teams, artists and audiences, platforms for knowledge and ideas.

AH: How do you see yourself transforming a foundation devoted to an artist whose work is rather removed from the practices you've supported thus far?

MIR: Walter Leblanc is an artist who passed away early and at a crucial moment in his career, while curating key exhibitions and developing new, cutting-edge works. All that was shattered, tragically, by a car accident. But it's not just Leblanc the artist and the biographical subject who interests me. It's also the curator, who was curious, dynamic, and managed to build a very broad network at a time, in the 1950s and 1960s, when there wasn't even a fax machine to connect people long-distance. For example, he co-organized the extraordinary *Anti-Peinture* exhibition in 1962, where he succeeded in inviting some forty artists from all over the world to exhibit at the G58-Hessenhuis in Antwerp, with members of the Zero group, Piero Manzoni... This energy will inspire the foundation in its next

phase. We have already started transforming the house. As I was saying in relation to moving — we first need to adapt the space to develop a fitting program.

With the board, we're also thinking about how to position the foundation as a hub to support a new generation of artists and researchers. Something in the dynamic, visionary spirit of Leblanc. The aim is obviously to study and show his work, but also to transform the foundation into a space for research, encounters and exchanges, both locally and internationally.

AH: Are the foundation's headquarters in the house where Leblanc lived?

MIR: No, he didn't live in the house. It belonged to his wife, Nicole Leblanc, who co-established the foundation. It could be an advantage that the foundation is in a house where the artist didn't live. It allows us to detach ourselves from the anecdotal. Nicole was an extraordinary woman, who put the foundation on very solid ground, and surrounded herself with highly qualified people. For example, there is already a catalogue raisonné, which took many years to complete. I'm therefore inheriting a very structured foundation, and all the work that's been done will enable us to move forward at a different speed.

AH: How does this new role fit, or not, with your Tropical Papers project?

MIR: We all have multiple lives, don't we? (laughs) Tropical Papers was created in 2005 as a small publishing house. I've always wanted to have my own space. Already at school, when I was very young, I used to produce postcards and little publications with artists. I continued this for a long time, always with my own means. At a certain point I thought it was no longer necessary to print on paper. So, when I was in Berlin in 2013, I created the tropicalpapers.org website with the help of Andrés Sandoval, a brilliant webmaster / graphic designer.

Gradually, from a publishing house it became a digital art center, with spaces for public programs, artist commissions, etc. More recently, Tropical Papers has taken a new step forward, thanks to the support of Catherine Petigas and the enthusiasm of Sofia Lanusse, with whom we developed a digital residency program. This year, thanks to the

extraordinary collaboration with Mariana Vieira Marcondes, we developed a new website. Rather than a place for distributing information, it's an archive — a *living* archive — of the many collaborations with Tropical Papers. It remains my personal project as an independent curator, but thanks to a great deal of collective work, supporters and loyal friends, Tropical Papers has become more professional, with a legal status and more solid funding.

AH: Through your exhibitions, and Tropical Papers, you have contributed to the growing recognition of modern and contemporary Latin American art. How do you see your role in this geographical and historical expansion?

MIR: There are some real pioneers in this field, like Mari Carmen Ramírez at the Museum of Fine Arts in Houston, who for me is an extraordinary model. I see myself more as part of a larger group that has been working with artists from the Global South for a long time. Like so many others, I left my country partly because of the political situation. Colombia is a country that has gone through very troubled and difficult times. At some point, I wanted to have more space for myself, as an individual. That's why I'm not nostalgic for my country, even though I feel resolutely Colombian, and I've worked with artists like Beatriz González and Antonio Caro, probably two of the most important artists in Colombia, arguably in Latin America.

I prefer to think of the world in a broader way, and not limit myself to one geographical area, without forgetting where I come from. When I was guest curator at the Jeu de Paume, Marta Gili — another person who has had a lasting impact on me, and from whom I learned a lot — asked me to organize a seminar on contemporary art in Latin America. At first, I didn't want to, because even then I didn't like being classified or labeled. I'd like people to talk about me based on what I do, on my job as director and curator, which means being a catalyst, bringing energies, projects and ideas to the fore, and acting as an interpreter so that they bear fruit and go public.

AH: Do you think Brussels will remain a base for you, even if you don't seem rooted to any one place?

MIR: Now that I think of it, when I was growing up we moved around a lot in Colombia because of my mother's work. So maybe I'm just following a way of life I learned as a young child. (laughs)

I really like living in Brussels and Belgium. It's a place with important cultural events, like KunstfestivaldeSarts, now led by two fantastic directors. There's a huge number of artists and a very cosmopolitan art scene here that fascinates me. It's not just in the big institutions like WIELS, KANAL, Bozar, CIVA that things are happening; many smaller organizations have exciting and very important programs for their respective communities. I'm thinking for example of Winona or The Green Corridor, or the Maison de rendez-vous, a beautiful project that's in the process of moving to Paris. In this highly dynamic context, the challenge for the Walter Leblanc Foundation will be to become a recognized player, a meeting point that can generate programs that, in turn, inspire artists, audiences and structures to do exciting and surprising things.

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Get your in the world.

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Art Fair
18/10–22/10

**JAN MOT
AT PARIS+
BY ART BASEL**

Booth E10, Grand Palais
Éphémère, Paris

Francis Alÿs at WIELS, Brussels

Twelve years after the artist's retrospective at WIELS, which introduced Belgian audiences to the full scope of his work, **Francis Alys** presents this new, more comprehensive version of the exhibition *The Nature of the Game*, first presented at the Belgian Pavilion at the 59th Venice Biennale in 2022. The exhibition at WIELS is curated by Dirk Snauwaert and Hilde Teerlinck.

Since 1999, during his many travels, Alyš has documented children playing in public places. At the Venice Biennale, Alyš presented a series of filmed children games made in Belgium, the Democratic Republic of the Congo, Hong Kong, Mexico and Switzerland, in dialogue with a group of his discreet, small-format paintings. At WIELS, the artist adds several new films, including of children's games he recently saw in Ukraine. He

confronts them with the film installation *The Silence of Ani* (2015), in which children play hide-and-seek in the ruins of an ancient Armenian city on the edge of present-day Turkey.

Observing and documenting human behaviour in urban environments is a constant theme in Alys's work. His films record both cultural traditions and children's spontaneous and unconstrained actions, in the street, as well as in conflict zones and the turbulence of modern life. Children's games play an important role in investigating the persistence of patterns of popular social behavior. They have earned a central place in Alys's practice so that he can use his camera to capture the culture and patterns by which people live, sometimes even in places where they seem least likely to occur.



Francis Alÿs, *Children's Game #23: Step on a Crack*. Hong Kong, 2020. 5'. In collaboration with Felix Blume, Julien Devaux, and Rafael Ortega.

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asking you Let's make a national plot
Convinced enough.

Ocular Witness: Schweinebewusstsein, Sprengel Museum, Hannover

Pierre Bismuth is among 16 artists invited by curator Inka Shube to take part in *Ocular Witness: Schweinebewusstsein* (August 23 to November 5), an exhibition and accompanying catalogue exploring the multifaceted relationship between humans and pigs. The focus is on the history of the meat industry, its visibility and importance to those working in meat-producing sectors, its impact on the environment and on human relations. To what extent can art contribute to the debate on these complex social and political issues?

Among the works by Bismuth in *Ocular Witness* is a new installation created for the exhibition entitled *Deutsch-Französischer Buch- und Wurstwarenladen* [*German-French Book and Sausage Shop*], consisting in a refrigerated display of processed meats and a selection of books that address the meat industry from philosophical, political and ecological perspectives.



Pierre Bismuth, sign project for *Librairie Charcuterie*, 2014.

New Publication, Manon de Boer and Latifa Laâbissi

Set for release in early October, the new publication *Another Ghost Party* traces the collaboration between **Manon de Boer** and dancer and choreographer Latifa Laâbissi, begun in 2016. Revolving around a cast of “ghosts” who have affected both their practices — from Lygia Clark and Frantz Fanon to Beyoncé and Pier Paolo Pasolini — the collaboration generated a performance (*Ghost Party (1)*, 2021), two films (*Ghost Party (2)* and *Persona*, both 2022) and now this book.

To the many dialogues involved in de Boer's and Laâbissi's project, the publication brings a host of new ones, through transcriptions of conversations between

Laurens Otto, de Boer and Laâbissi; Fabian Flückiger and Otto; Laila Melchior, Ailton Krenak, and Suely Rolnik; and a fictive conversation by Olivier Marboeuf. These conversations highlight some of the key artistic and political questions that mobilized de Boer's and Laâbissi's collaboration, notably regarding language, accents and the voice, divergent strands of modernisms, and ecological urgencies.

Initiated by Museum Dhondt-Dhaenens and Kunstmuseum St.Gallen, Another Ghost Party is edited by Laurens Otto, designed by Goda Budvytytė, and published by Verlag der Buchhandlung Walther and Franz König.

In Brief

A large group of works by **stanley brouwn**, selected by Manuel Borja-Villel, will feature in the 35th Bienal de São Paulo from September 6 till December 10. The title of the biennial is *choreographies of the impossible* and is curated by Borja-Villel, Diane Lima, Grada Kilomba and Hélio Menezes.

The work *Abstractions on the Theme of Nations* (2020) by **Pierre Bismuth** has entered the collection of KANAL – Centre Pompidou, Brussels. The installation composed of 20 flags is part of Bismuth's research around national emblems, in which the artist merges the flags of two countries, one of a refugee's country of origin, the other of a host country. The result is a series of pictorial and abstract motifs that also provide a vivid portrait of today's political landscape.

On September 24, Calouste Gulbenkian Museum in Lisbon will host a screening of *Ghost Party (2)* as well as the performance *Ghost Party (1)* by **Manon de Boer** and Latifa Laâbissi.

Andrea Büttner's current solo exhibition at Kunstmuseum Basel will travel to K21 in Düsseldorf, where it will be on view from October 28, 2023, to February 18, 2024. The exhibition will be accompanied by a publication conceived by Kunstsammlung Nordrhein-Westfalen and Kunstmuseum Basel.

Jan Mot is honored to have been selected for the 2023 edition of Paris+ by Art Basel, one of only seven international galleries to join the existing roster of participants in the main “Galleries” section. This second edition of Paris+ by Art Basel will again take place in the Grand Palais Éphémère from October 18 to 22. Jan Mot's booth (E10) will include key works by, among others, **stanley brouwn, Andrea Büttner, Lili Dujourie, Joachim Koester, Philippe Thomas and Lawrence Weiner.**

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Agenda

Francis Alÿs

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, Mexico City, 11/02–17/09 (solo); *The Paradoxes of Internationalism (As Narrated by the Museo Tamayo Collection). Part I*, Museo Tamayo, Mexico City, 27/05–01/10; *The Nature of the Game*, WIELS, Brussels, 07/09/23–07/01/24 (solo); *Felix Nussbaum and artistic resistance today*, Museumsquartier Osnabrück (DE), 10/09/23–07/01/24; *In the garden*, Museo de Arte Contemporáneo de Monterrey, Monterrey (MX), 17/10–February 2024

Pierre Bismuth

Vestiges du futur, Narbo Via, Narbonne (FR), 25/05–31/12; *Ocular Witness: Schweinebewusstsein*, Sprengel Museum, Hannover (DE), 23/08–05/11

stanley brouwn

stanley brouwn, Dia Beacon, New York (US), 15/04/23–2025 (solo); *the collection*, haubrok foundation, Berlin (DE), 23/04–29/10; *Choreographies of the Impossible*, 35^e Biennial de São Paulo (BR), 06/09–10/12; *stanley brouwn*, Hammer Museum, Los Angeles (US), 28/01/24–12/05/24 (solo)

Andrea Büttner

Le Retour, Mrac Occitanie / Pyrénées-Méditerranée, Sérignan (FR), 29/01/23–07/01/24; *Aimless. Confronting Imago Mundi*, Es Baluard Museu d'Art Contemporani de Palma, Palma (ES), 03/02/23–21/01/24; *Andrea Büttner: The Heart of Relations*, Kunstmuseum Basel, Basel (CH), 22/04–01/10 (solo); *Constellations*, Mrac Occitanie / Pyrénées-Méditerranée, Sérignan (FR), 13/05–26/11; *Why I Collect*, Blank Canvas, Penang (MY), 09/09–12/11; *Humans and Demons*, steirischer herbst, Graz (AT), 21/09–15/10; *In the garden*, Museo de Arte Contemporáneo de Monterrey, Monterrey (MX), 17/10–February 2024; *No Fear, No Shame, No Confusion*, K21, Düsseldorf (DE), 28/10/23–18/02/24 (solo)

Manon de Boer

Dans les pas suspendus, Atelier d'Estienne — Centre d'Art Contemporain, Pont-Scorff (FR), 25/06–17/09; *Plastique danse flore*, Versailles (FR), 09/09–10/09; *Why I Collect*, Blank Canvas, Penang (MY), 09/09–12/11; *Echos d'une collection – Œuvres du FRAC*

Franche-Comté, Biennale Son, Martigny (CH), 16/09–29/10; *Time. From Dürer to Bonvicini*, Kunsthaus Zürich (CH), 22/09/23–14/01/24; *Ghost Party (2) and Ghost Party (1)* with Latifa Laâbissi, Calouste Gulbenkian Museum, Lisbon, 24/09 (screening and performance); *Nouvelles Renaissance(s)*, Festival Archipel – La Maison Dutilleux-Joy, 27/10 – tbc; *Her Voice*, FOMU, Antwerp (BE), 27/10/23–10/03/24

Rineke Dijkstra

Mix & Match. Rediscovering the collection, Pinakothek der Moderne, Munich (DE), 15/09/22–14/01/24; *Modern Women/ Modern Vision: Photography from the Bank of America Collection*, Taft Museum of Art, Cincinnati (US), 03/06–10/09; *Rineke Dijkstra: I see you*, Maison Européenne de la Photographie, Paris, 07/06–01/10 (solo); *Exothermia. Semiotics of Placement in the MUSAC Collection*, MUSAC, León (ES), 17/06/23–07/01/24; *Organon. Photographic portrait in MUSAC Collection*, MUSAC, León (ES), 23/06–29/09

Lili Dujourie

Lili Dujourie, Jan Mot, Brussels, 07/09–28/10 (solo); *Ravel, Ravel*, Ontsteking, Ghent (BE), 22/09–15/10

Mario Garcia Torres

Fragments of an Infinite Discourse, Lenbachhaus, Munich, 28/06 – ongoing; *Linhach Tortas*, Mendes Wood DM, São Paulo (BR), 02/09–11/11; *Mario Garcia Torres*, Jan Mot, Brussels, 08/11 – 23/12 (solo)

Dominique Gonzalez-Forster

Blow up – James Spader par Dominique Gonzalez-Forster, ARTE TV, 03/11/20–03/11/23; *Avant l'orage*, Bourse de Commerce – Pinault Collection, Paris, 08/02–11/09; *Pistarama*, Pista 500, Pinacoteca Agnelli, Torino (IT), 03/05–ongoing; *Constellations*, Mrac Occitanie / Pyrénées-Méditerranée, Sérignan (FR), 13/05–26/11

Joachim Koester

Arch of Hysteria. Between Madness and Ecstasy, Museum der Moderne Salzburg, Salzburg (AT), 22/07/23–14/01/24

David Lamelas

Collection 1940s–1970s, MoMA, New York (US), 24/10/20–ongoing; *Endless*, Museum of Contemporary Art Chicago (US), 14/04/23 – 14/04/24; *David Lamelas. I Have to Think About It*, Fondazione Antonio Dalle Nogare, Bolzano (IT), 06/05/23–24/02/24 (solo); *Time. From Dürer to Bonvicini*, Kunsthaus Zürich (CH), 22/09/23–14/01/24

Sharon Lockhart

Remedios: Where new land might grow,

C3A Centro de Creación Contemporánea de Andalucía, Córdoba (ES), 14/04/23–31/03/24; *The Gleaners Society*, 40th EVA International, Limerick (IE), 31/08–29/10

Tino Sehgal

the collection, haubrok foundation, Berlin, 23/04–29/10; (*ohne Titel*) 2016/2023, Duale Hochschule Baden-Württemberg Stuttgart, Stuttgart (DE), 17/05/23–17/05/23 (solo); *Fragments of an Infinite Discourse*, Lenbachhaus, Munich, 28/06–ongoing; *El Greco/Tino Sehgal*, Centro Botín, Santander (ES), 07/10/23–February 2024

Philippe Thomas

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

Ian Wilson

the collection, haubrok foundation, Berlin, 23/04–29/10; *Time. From Dürer to Bonvicini*, Kunsthaus Zürich (CH), 22/09/23–14/01/24

Seth Siegelau / Egress Foundation

Seth Siegelau: What, Who, When, Fondazione Antonio Ratti, Como (IT), 05/10/23–07/01/24

Represented by the gallery

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

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