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(advertisement)

Mario Garcia Torres  
*I Can't See Regret in Here*

257

BRUSSELS, OCT. 10 — The gallery presents a new series of two-dimensional works by **Mario Garcia Torres**, which seem to suggest, at first glance, the story of a studio accident. Someone has inadvertently moved a ready-to-be-painted canvas with dirty hands. Heirs of David Hammonds' *Body Prints*, or Piero Manzoni's *Egg Sculptures*, the pieces have been made by the artist himself performing the described "accident". With toner in his hands — the dust normally used in photocopy machines — he "ruins" the canvas, leaving his hands' imprint on the surface. It is as if the artist had decided to leave the canvas devoid of all meaning except for a signature, which turns the mishap into an intentional action.

Grounded in Garcia Torres' conceptual approach to painting, as well as his long-term interests in ideas surrounding failure, the works do not make a statement themselves but become decoys that reveal our relationship with mistakes, imperfections and the well-done.

**Mario Garcia Torres**, *I Can't See Regret in Here*, Jan Mot, Brussels, 09/11–23/12.

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Exhibition 09/11–23/12  
Opening 09/11  
5–8 pm

**MARIO GARCIA  
TORRES  
I CAN'T SEE  
REGRET  
IN HERE**

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

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*A Ride with Mr. Cage*  
An interview with  
Gary Wilson

By  
**Mario Garcia Torres**

*If you live in the small town of Escondido, California, you can be going out to your local quasi-fancy family restaurant and have no idea — which is the case most of the time — that you have the luxury of hearing a cult musician play covers while you eat. Even those who have been going to the eatery for years will not know that*

*the man behind the piano is a legend, an eccentric musician who made an LP in 1977 in an edition of 600 records, which became a cult years later.*

*In 1977, Gary Wilson recorded You Think You Really Know Me in his parents' basement in Endicott, New York. At the time, this and other singles were played by respected radio stations, he had shows with his band The Blind Dates*



Self-portrait of Gary Wilson, October 4, 2023 (photo: courtesy Gary Wilson)

here and there, including at CBGB's in New York, but in the ensuing years his music and persona disappeared from view. The music industry didn't seem interested in his production, and it was only decades later, with the resurgence of small record labels, that his bizarre and sexy punkish pop with a soul twist and lyrics about high-school love stories would become valued currency.

Yes, the guy who plays Bobby Darin's *Beyond the Sea* is also an experimental musician and performer who produced and keeps working on music that most critics find difficult to describe and classify. Wilson has cited being influenced by a wide range of musicians, from conceptually oriented avant-garde musicians such as John Cage to popular singers like Bobby Rydell and Dion DiMucci. In the last few years, not only has a label finally found him — it is said to have taken a private detective — and re-released his early material, but he has recovered contact with one of the women who inspired most of his lyrics in the 1970s. Now that he is signed to a

new record company, the years to come might see more Gary Wilson than ever, in one of those rediscovery acts where the fascination that the music exerted briefly in the past not only returns but endures.

**Mario Garcia Torres:** Did you do any interviews at the time of *You Think You Really Know Me*? I wonder what kind of questions would have been asked...

**Gary Wilson:** When I originally made *You Think You Really Know Me*, I sent the album to a few magazines, radio stations, etc. The album was also being distributed out of New York by JCOA New Music Distribution. They sent promo copies to their outlets. I did a few phone interviews with radio stations like KAOS out of Olympia, Washington. There were others, but I can't remember which ones. Trouser Press did a few reviews of my records and a live show at CBGB's in 1977. *Variety* magazine showed up for my first show at CBGB's. Some punk rock magazines at the time also reviewed me. The punk rock

magazines would get upset with me because I used a Fender Rhodes electric piano and didn't fit their description of punk rock. I would have to say the questions were a little different from the recent interviews and reviews.

**MGT:** In what way?

**GW:** I guess the questions from the past were less positive about me and about how wild the shows were. In those days (the 1970s and early 1980s), I would often have a refrigerator box on stage and emerge from the box after *The Blind Dates* played a musical prelude. I also broke a number of the original vinyl albums over my head during the show. There was always plenty of flour and paint splattered on the stage and the members of the band. The magazines would often criticize my actions and didn't understand how this fit in with the music I was doing. Now, it seems, the wilder the show, the more the critics like it.

**MGT:** How did you manage to disappear? Apparently, it was almost impossible to locate you when the people from Motel Records were looking for you in 2000. Is this true?

**GW:** I didn't intentionally disappear. I continued to make music, but it seems people didn't pay much attention. I moved to California from upstate New York. I decided to get rid of my telephone because it seemed that the phone brought me bad and depressing news. At the time, I began playing bass with blues singer Roy Brown and Percy Mayfield. I continued recording my own music on the side. As time went on, my dreams sort of faded and I settled into a routine of playing lounge music and working the midnight shift at an adult bookstore.

**MGT:** It must be interesting to be able to change one's perspective of the music business — if not of the mainstream media world — from inside to outside at such a quick pace.

**GW:** Believe me, I was in a surreal world when things started to go my way 25 years later. I still remember getting a call from Motel Records at the adult bookstore on my midnight shift. I had been used to people every now and then trying to help me, but things never materialized. I thought, oh well, here is another offer that was going to lead to

nothing. I am very happy that things turned out the way they did. Things really picked up when in 2002 *The New York Times* writer Neil Strauss came to my apartment in San Diego and did a feature story on me. Next thing I know, every paper from *The Los Angeles Times* to *The Boston Herald* were knocking on my door for an interview. It still seems like a dream.

**MGT:** How did you end up living in San Diego? Did you decide to do so, or did it just happen that way?

**GW:** I never really intended to stay in California. I had made some contacts in New York, who turned me on to some Artists & Repertoire people from Elektra and Warner Brothers Records. I came to Los Angeles in 1978 to shop my album *You Think You Really Know Me* around. Everyone liked it, but they couldn't figure on how to market it so they passed on it. My friend and fellow Blind Date member Joe Lunga was living in San Diego. He came to my hotel in Los Angeles and invited me to play some gigs in San Diego. I had nothing to lose so I moved down to San Diego and ended up staying there.

**MGT:** How was it possible that your music started to disappear, even though people and producers liked it?

**GW:** Again, the people who liked it couldn't figure out how to market my music. I remember hearing that the president of one of the major labels had my poster hanging in his office. I found it strange that they wouldn't sign me to their label even if they liked it. Anyway, years went by and things just didn't happen. I guess the time wasn't right for me. In the early 1990s, a label out of Philadelphia (Cry Baby Records, Philadelphia Record Exchange) released the album. Again, nothing happened. I remember getting ready to go to my midnight shift at the bookstore when I caught the end of the 1996 MTV Video Awards. Beck had won all kinds of awards at the show. As he was leaving, one of the MTV DJs interviewed him. Next thing I hear, he is quoting my songs *6.4 = Makeout* and *Lose Control*. I was shocked and excited at the same time. I remember being on cloud nine that night. Again, nothing came of it till 2001.

**MGT:** Why do you think this happened? Is now a better time, in terms of music?

**GW:** I think people are more open to different things now. They are bored with the current music scene and are looking for something different. They are tired of all the bands trying to sound and look "cool".

**MGT:** In the visual art field, reappraisals happen once in a while. In most cases it probably has to do with money, but sometimes I believe it has to do with the right time for the work to have a new impact. Some actions, some gestures, when they come back, can have a different meaning and create different waves. I can think of at least several artists, related to more conceptual practices, whose great work was not considered for decades and now attracts a lot of interest, like that of Jiri Kovanda, John Fare, Christopher D'Arcangelo, Oscar Neuestern and Robert Breer. Maybe the visual arts scene is now moving as fast as the film and music business. What do you think about this phenomenon? Could it be that history today has become more appealing than the new?

**GW:** Perhaps people are looking at the artists who stuck to their convictions and held on to their beliefs. They are intrigued by the artists who won't change their ways, even when they are not being embraced or making money with it. The artists who stay true to their art, no matter what the consequences are. I remember John Cage (while giving me a ride to his house in the 1960s) telling me that he could not support himself from his music till he was 50 years old. Mr. Cage stuck true to his musical convictions.

**MGT:** A ride with Mr. Cage... that sounds nice, maybe I should use it for the title of this interview. I read you were composing experimental classical music at one point, which led you to Cage. How did the two of you meet? Then you gave him your record after years of not seeing him...

**GW:** During my school years (6<sup>th</sup> through 12<sup>th</sup> grade), I played string bass and cello in various youth symphonies and chamber ensembles. I became interested in avant-garde classical music while in 7<sup>th</sup> grade. My music teacher, who played violin, and I, along with other players, would often give recitals of my music at various school events. Eventually my string teacher recommended that I try to get in touch with John Cage. At the time, he was listed in

the New York telephone book. I called him and he gave me an address to send him my scores. A few weeks later, I got back in touch with him and he mentioned he wanted to go over my music with me. I was in 10<sup>th</sup> grade at the time.

My mother drove me to the town where Mr. Cage lived (Haverstraw, outside of New York). We did this for three days. Once, my mother and I got lost trying to find his house. We stopped at a small general store. I called Mr. Cage and told him we were lost. He drove down to the general store and picked me up. I then went to his home and he corrected my scores. Mr. Cage's house was hardly furnished. I even had a chance to meet pianist David Tudor, who at the time was performing with Cage behind dancer Merce Cunningham. I look back at that time as one of the highlights of my life, and am still astonished that he would invite me, a 15-year-old, to his house for a one-on-one session. Truly a great man and a great inspiration to me.

Many years later, I was dating a grad student from UCSD in San Diego, where Mr. Cage was a visiting artist in residence. At one of his recitals at the university, I had a chance to speak to him one more time before his death. I asked, "Mr. Cage, do you remember me from many years ago?" He said he did, and I handed him my vinyl record *This Is Why I Wear My Wedding Gown*. It brings a tear to my eye when I think about it.

**MGT:** Do people ask for your new music more than the old tracks? I guess you haven't released any new material yet...

**GW:** People mostly want to hear the music from my past albums. I guess since my older records have been re-released recently, they think these records (*You Think You Really Know Me* and *Forgotten Lovers*) are new. I recently (2004) put out an album of new material on Stones Throw Records called *Mary Had Brown Hair*. I get requests for tracks from that record as well. I am currently working on a new album.

**MGT:** I was reading the paper this morning and found a funny quote from filmmaker Steven Soderbergh: "Success is like this mysterious person you meet at a party. You feel like you have this connection, you spend the night together and you wake up next morning and they are gone." I guess he's had it tough

sometimes... How many comebacks do you think someone is able to have in a career? Can one be forgotten more than once and have multiple comebacks?

**GW:** Hopefully the first comeback puts their name on the map, so that when they “disappear” again, it won’t be such a huge climb for the second comeback.

**MGT:** Do people ask you about what you did while you were off the radar? Could you comment on your lounge band and how your daily routine has changed?

**GW:** Yes. I never really did quit doing what I do now. It's just that no one was paying attention. I still had to make a living to survive, so I did what I had to do — a job at the 24-hour bookstore and the lounge band. My father worked at IBM in the daytime and played standards as a stand-up bass with a quartet at night. He played three nights a week for 30 years at the same hotel. Now that's a good lounge gig.

I've played in local lounge bands doing covers since I was 18. I remember once doing an art festival in Binghamton, New York, with my band in the afternoon. I was 19 years old. The stage and the band were totally covered with flour, paint and chocolate milk. We

smashed all our instruments and equipment. After the show, I rushed home, jumped in the shower, put my tuxedo on and joined the lounge band. I was playing with to perform at a very nice restaurant. I've always played in a lounge band and my original band at the same time. I never told the lounge band about my original band. I like to keep the two separate. On the weekends, when not doing my original material, I still play piano and left-hand bass at a restaurant with singer Donnie Finnell. I've been playing piano with him for 20 years. We play Johnny Mathis, Frank Sinatra, Mel Tormé, Tony Bennett, Nat King Cole, Wayne Newton, etc. Most people at the restaurant don't know about my original music. I've been at this restaurant for fifteen years, starting at Rancho Bernardo and now their new location.

**MGT:** I find this really interesting. It's like having two lives. I should start thinking of doing something like that, inventing another persona... I am always amazed by people who can have more than one professional career. Alighiero Boetti — do you know him? A

great Italian artist who, at one point in his life, added the letter “e” to his name (“and” in Italian), as a way for him to split himself in two. For the rest of his life he was Alighiero e Boetti. He ran a hotel called “One” for some years in Kabul before the Russians took over Afghanistan, and people believed that two twins managed the One Hotel. In an interview he said he would have liked to move to Buenos Aires to be a shoemaker.... So, one last question regarding these identity issues. There are pictures of you from the late 1970s and 1980s, but also more recent ones of you on stage, and even video interviews, where you appear with a veil over your face. Why is that?

**GW:** In the past, I often covered my face with various materials. Perhaps I do it more now. Often before a Gary Wilson show I will “transform” into the new Gary Wilson in a car without a mirror, so I don’t know what I look like. I remember one time while “transforming” in Peanut Butter Wolf’s car before a show, he commented that it was like Clark Kent. But instead of turning into Superman, I turned into another form of Gary Wilson.

By  
**Raimundas Malašauskas**

BRUSSELS, OCT. 7 — It is utterly fascinating how Mario Garcia Torres finds himself equally fluent and nerdy in seemingly unrelated fields, like conceptual art and music. In 2008, as I was preparing the *Clifford Irving Show* in Los Angeles — “a variety show of conceptual origin”, dedicated to life-writing and identity twists — I gladly invited Mario to be a part of it. Among the dozen of other colorful and mercurial characters I approached was Gary Wilson, a cult musician and performer, whose credits range from being mentored by John Cage at the age of 15 to being sampled by Earl Sweatshirt in 2015. I was fascinated by Gary’s elusive figure — it took him 27 years to release a second solo record after

the initial success of *You Think You Really Know Me* (1977, reissued 2002). He was a mystery man, shrouded by the air of reclusiveness and a hint of a highly orchestrated vanishing act. Given Mario's interest in things present and absent, I asked him to record a conversation with Gary. The conversation yielded many loosely connected dots between music and art. Perhaps it was not so much a vanishing act that Gary performed back then, we realised, but a consequence of multiple forces and circumstances out of one's control.

I am delighted this interview is being published here for the first time. As for the *Clifford Irving Show*, Gary had to cancel his appearance at the last moment. We sipped blue Helga Hughes cocktails created by Mario without him. True to the music.

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# Sophie Berrebi

## *The Sharing Economy*

MANON DE BOER, Stedelijk Museum  
Amsterdam, 14 September 2014

The screen remains dark as the sparkling first notes of a musical score played on a violin begin to fill the small dark room of the museum. Within seconds, the music becomes more dramatic and solemn. A clicking sound and the screen lights up to reveal a woman in an empty room, facing the camera. Behind her, floor-to-ceiling windows look out onto a canopy of leafy trees.

The woman stands still as the music begins to alternate between high-pitched staccato and more austere passages. She seems to follow its rhythm attentively, nodding slightly, pursing her lips, murmuring the tune. She breathes deeply as she takes in its brusque passages and occasional dissonances.

The music stops. The woman takes a step back from the camera, tilts her head up and moves into a backward swing. She follows it with a tilt to the side that now sets her entire body into motion. She turns away from the camera, shuffles backwards and begins to execute a choreography full of abrupt and disconnected gestures. She jigs backwards, collapses to the floor, springs up again immediately. Her breathing becomes heavier. It is, along with the shuffle of her bare feet across the floorboards, the only sound that accompanies her dancing.

The camera pans the room, following her and keeping her in the middle of the frame as it captures every one of her moves. And then suddenly the screen turns to black with a faint repeated clicking sound. Although there is no image, the sounds of her breathing and dancing continue as before. A minute or so earlier, when we saw her dancing across the room, a mask of concentration on her face, we could match her movements with the memory of the music that we heard at the beginning of the film. Now, as we sit, staring at a blank screen, we must imagine the

music and her movements through the breathing, the thudding, the shuffling: those fragile but pregnant signs of a human body in motion.

The sound of the switch again, and then the dancing woman reappears. Jerky motions alternate with harmonious passages that amplify the variations of the music, at least the echo of it that remains in our heads. A tiny movement of the wrist, a rotation, reaching her elbow, the rest of her arm, her shoulder and then her entire body which suddenly begins to twirl like a falling leaf.

And then she rises again, tilts her head back as if she were falling backwards and pulls herself out of the frame of the image, a gesture that is now somewhat familiar so that when the roll of film ends abruptly again, I can just about imagine what she does next. A few more minutes and then sound disappears and the credits roll.

The spectators around us stir and walk out while David sits in silence beside me until the film, playing on a loop, resumes. The blank screen, the dazzling introductory notes, the solemn passages, the staccato rhythm, the dissonances, the long-drawn-out notes. And then the dancer listening to the music, the music that stops as the woman begins to dance, the jerky movements, the rotation of the wrist, the twirl like a falling leaf. I now see how she runs, walks, shuffles and skips until her energy is depleted, until she collapses and rises again. The image disappears. Her breathing fills the room, the sounds of her body on the studio floor.

David, his roundish face tense as he looks at the screen, is riveted, hands on his knees, on the rudimentary museum bench. The film tells a story broken into many pieces, forcing us to find the harmony in its disjointed parts, but telling us also that life continues even when it is unreported.

I thought of Emil's continuous messaging, his recounting of everything he did, so that sometimes I imagined that nothing happened to him if he did not tell me about it. And I thought of those men on the dating app. Of conversations that might be resumed weeks after they had begun as if time had not gone by, as if lives had been frozen while they were out of sight. But the film shows that life, like dance, goes on even if it is not filmed, photographed, or otherwise recorded.

"The film is only ten minutes long, I think," David whispered. "But each time I come back and sit here in the gallery, I watch it at least three times in a row."

*Sophie Berrebi is a writer, curator and associate professor of modern and contemporary art history at the University of Amsterdam. She is the author of The Shape of Evidence, Contemporary art and the Document (Valiz, 2015) and of Dubuffet and the City: People, Place and Urban Space (Hauser & Wirth Publishers, 2018). The Sharing Economy (Scribner UK, 2023) is Berrebi's debut novel.*

*With thanks to the author and to Scribner UK, an imprint of Simon & Schuster, for kind permission to reprint this excerpt of The Sharing Economy, devoted to Manon de Boer's Dissonant (2010).*

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# BY ASSOCIATION

## Andrea Büttner: *Asparagus Harvest*

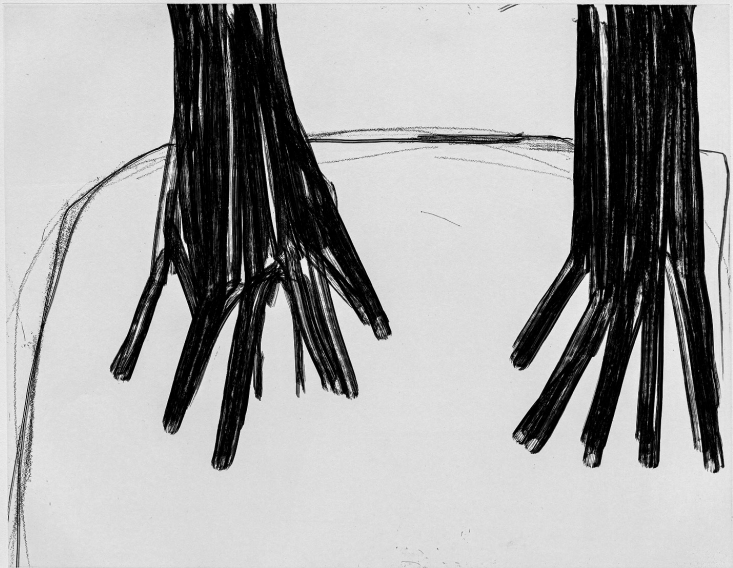
BRUSSELS, OCT. 10 — Until December 31, Jan Mot and Hollybush Gardens present on BY ASSOCIATION the online project *Asparagus Harvest*, a selection of woodcuts by **Andrea Büttner**. The series is part of a wider group of works produced by the artist in 2020 and 2021, representing various impressions of the white asparagus harvest, from the bending movement of the workers to details that echo their refined handiwork.

The project coincides with the launch of Büttner's new monograph (Hatje Cantz,

2023), which accompanies her recent solo exhibition *The Heart of Relations* at Kunstmuseum Basel (CH) (22/04 – 01/10) and *No Fear, No Shame, No Confusion*, the upcoming second iteration presented at K21, Düsseldorf (DE) (28/10/23–18/02/24).

Büttner's publication is available on the gallery's webshop. The project *Andrea Büttner: Asparagus Harvest* is accessible on [www.by-association.online](http://www.by-association.online) until 31/12.

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**Andrea Büttner**, *Asparagus Harvest*, 2021, etching on paper, 70 x 100 cm, edition of 5 + 2 APs

# In Brief

The exhibition *Seth Siegelaub: Textile Art Theory* marks the Antonio Ratti Foundation's recent acquisition of **Seth Siegelaub's** prestigious book collection, and the subsequent donation of his textile collection by Marja Bloem, director of **Egress Foundation**. Across two sites — Triennale Milano and Antonio Ratti Foundation (Como, IT) — the exhibition reconstructs the journey of Siegelaub, who distinguished himself as gallery owner, curator, publisher, archivist and collector. Curated by Lorenzo Benedetti, Marja Bloem and Maddalena Terragni. On view until January 7, 2024.

The Fondazione Antonio Dalle Nogare (Bolzano, IT) presents Part II of the exhibition *David Lamelas. I Have to Think About It*, the first Italian retrospective of the Argentinean artist **David Lamelas**. Curated by Andrea Viliani with Eva Brioschi, the exhibition includes some of the artist's most important historical works, presented alongside new productions and an unprecedented programme of live events. *David Lamelas. I Have To Think About It, Part II* runs until February 24, 2024.

Until February 2024, the Centro Botín (Santander, ES) presents *El Greco / Tino Sehgal*, a dialogue between El Greco's painting *Adoración de los Pastores* [*Adoration of the Shepherds*, 1577–79] and a new

work by **Tino Sehgal**, *This youiyou*. Like all of his "constructed situations", Sehgal's engagement with El Greco's *Adoración* allows for a live encounter between visitors and those enacting the work. *This youiyou* also underscores the artist's keen sensitivity to classical considerations of form, composition and space, grounded in the history of dance and Western traditions of sculpture and painting. Curated by Udo Kittelmann.

The film *Persona* (2022) by **Manon de Boer** and Latifa Laâbissi has recently entered two public collections, that of the Flemish Community (Collectie Vlaamse Gemeenschap) and of FRAC Franche-Comté in Besançon (FR).

*stanley brouwn*, the large-scale exhibition co-curated by Ann Goldstein and Jordan Carter, will travel from the Art Institute of Chicago to the Hammer Museum, Los Angeles (US) in January, and remain on view until May 2024. The exhibition's third and last stop will be at the Stedelijk Museum, Amsterdam, from May to September 2024.

The book *Another Ghost Party*, centered on the collaboration between **Manon de Boer** and Latifa Laâbissi and published by Verlag der Buchhandlung Walther und Franz König, will be launched at WIELS, Brussels, at 6 pm on Thursday, November 2, with a presentation by Goda Budvytytė, the book's designer, followed by a conversation between her, de Boer, Laâbissi and the book's editor, Laurens Otto. A second launch of the book will take place at Jeu de Paume, Paris, at 6.30 pm on Tuesday, January 9, 2024.

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# Agenda

**Francis Alÿs**  
*Time In Things II: Contemporary Art Galleries*, Museo Amparo, Puebla (MX), 14/09/22–31/12/23; *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; *The lens within your heart* (from the TAKEUCHI COLLECTION), WHAT Museum, Tokyo, 30/09/23–25/02/24; *In the Garden: Pieces from the Isabel and Agustin Coppel Collection*, Museo de Arte Contemporáneo de Monterrey (MARCO), Monterrey (MX), 17/10/23–February 2024; *Fairy Tales*, Queensland Art Gallery of Modern Art, Brisbane (AU), 02/12/23–28/04/24; *Lacan, l'exposition. Quand l'art rencontre la psychanalyse*, Centre Pompidou-Metz (FR), 31/12/23–27/05/24

**Pierre Bismuth**  
*Vestiges du futur*, Narbo Via, Narbonne (FR), 24/05–31/12; *Ocular Witness: Schweinebewusstsein*, Sprengel Museum Hannover, Hannover (DE), 23/08–05/11; *Lacan, l'exposition. Quand l'art rencontre la psychanalyse*, Centre Pompidou-Metz (FR), 31/12/23–27/05/24

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**stanley brouwn**

*stanley brouwn*, Dia Beacon, New York (US), 15/04/2023–2025 (solo); *the distance between you and stanley brouwn, each time you remember this sentence*, coleção Moraes-Barbosa, São Paulo (BR), 02/09–02/12; *Choreographies of the Impossible*, 35ª Bienal de São Paulo (BR), 06/09–10/12; *stanley brouwn*, Hammer Museum, Los Angeles (US), 28/01–12/05/2024 (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; *Constellations*, Mrac Occitanie / Pyrénées-Méditerranée, Sérignan (FR), 13/05–26/11; *Why I Collect*, Blank Canvas, George Town (MY), 09/09–12/11; *In the Garden: Pieces from the Isabel and Agustín Coppel Collection*, Museo de Arte Contemporáneo de Monterrey (MARCO), 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**

*the distance between you and stanley brouwn, each time you remember this sentence*, coleção Moraes-Barbosa, São Paulo (BR), 02/09–02/12; *Why I Collect*, Blank Canvas, George Town (MY), 09/09–12/11; *Time. From Dürer to Bonvicini*, Kunsthau Zürich (CH), 22/09/23–14/01/24; *Her Voice*, FOMU, Antwerp (BE), 27/10/23–10/03/24; *Ghost Party (I)*, with Latifa Laâbissi, Kunsthochschule, Kassel (DE), 08/12/23 (performance)

**Rineke Dijkstra**

*Mix & Match. Rediscovering the collection*, Pinakothek der Moderne, Munich (DE), 15/09/22–14/01/24; *Exothermia. Semiotics of Placement in the MUSAC Collection*, MUSAC, León (ES), 17/06/23–07/01/24; *Rineke Dijkstra: Night Watching and Pictures from the Archive*, Marian Goodman Gallery, New York (US), 31/10–20/12 (solo)

**Lili Dujourie**

*DOKA*, Museum Leuven (BE), 15/01/23–05/01/25

**Mario Garcia Torres**

*Fragments of an Infinite Discourse*, Lenbachhaus, Munich (DE), 28/06–ongoing; *Linhas Tortas*, Mendes Wood DM, São Paulo (BR), 02/09–11/11; *Guest Relations*, Jameel Arts Centre, Dubai (AE), 04/11/23–28/04/24; *I Can't See Regret in Here*, Jan Mot, Brussels,

09/11–23/12 (solo); *A Scene That Cannot Be Easily Explained*, Galeria Luisa Strina, São Paulo (BR), 26/11–tbc (solo); *Arte Abierto*, Mexico City, 18/01/24–24/06/24 (solo)

**Dominique Gonzalez-Foerster**

*Pistarama*, Pista 500, Pinacoteca Agnelli, Torino (IT), 03/05–ongoing; *Constellations*, Mrac Occitanie / Pyrénées-Méditerranée, Sérignan (FR), 13/05–26/11; *WORLD-BUILDING*, Julia Stoschek Foundation, Düsseldorf (DE), 02/09–10/12

**Joachim Koester**

*Arch of Hysteria. Between Madness and Ecstasy*, Museum der Moderne Salzburg, Salzburg (AT), 22/07/23–14/01/24; *Gothic Returns: Fuseli to Fomison*, Auckland Art Gallery, Auckland (NZ), 02/09/23–31/08/25; *The Strength of Sleep – The Cohabitations of All the Living*, Manif d'Art - The Quebec City Biennial, Quebec (CA), 23/02/24–24/04/24

**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 (Part II)*, Fondazione Antonio Dalle Nogare, Bolzano (IT), 30/09/23–24/02/24 (solo); *Time. From Dürer to Bonvicini*, Kunsthau Zürich (CH), 22/09/23–14/01/24; *Implosion. Conceptual Art in the CGAC Collection (1965–1975)*, CGAC, Santiago de Compostela (ES), 29/09/23–14/01/24

**Sharon Lockhart**

*Remedios: Where new land might grow*, C3A Centro de Creación Contemporánea de Andalucía, Córdoba (ES), 14/04/23–31/03/24

**Tino Sehgal**

*(ohne Titel) 2016/2023*, Duale Hochschule Baden-Württemberg 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

**Tris Vonna-Michell**

*Tris Vonna-Michell*, Galeria Francisco Fino, Lisbon, 22/11/23–13/01/24 (solo)

**Ian Wilson**

*Time. From Dürer to Bonvicini*, Kunsthau 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

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**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-Foerster, Joachim Koester, David Lamelas, Sharon Lockhart, Tino Sehgal, Seth Siegelau / Egress Foundation, Philippe Thomas, Tris Vonna-Michell, Ian Wilson

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**JAN MOT**

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

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