

Jaargang 28 No. 140

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The reddening is involuntary,

Passion      embarrassment

*Pierre Bismuth*  
*interviewed by X (Part I)*

BRUSSELS, 10 DEC. 2023 — *Over the next several issues of Newspaper Jan Mot, Pierre Bismuth discusses key aspects of his artistic practice, notably duplication, a recurrent process in his work. The interviewer is here referred to as "X", their identity to be revealed later.*

**X:** Could you tell us about your process for selecting subjects or objects for your works? What inspires or drives you to choose a particular element and transform it into a work of art?

**Pierre Bismuth:** It's very variable, depending on the period, but it's almost always intuitive, and certainly unconscious to a large extent. It depends on what I'm doing at the time, whether in my artistic practice or in my other activities. It depends both on current events and on what's being debated and circulated in the worlds of art and culture. And, of course, it also depends on my financial means. The "Newspapers" series, for example, began because I wanted to stop making videos and because I was living in London in a small room that also served as my studio. Are you familiar with this series, or should I describe it?

**X:** In this series, you apply a unique method by covering specific parts of newspaper articles with paint or other materials, thus altering their reading and interpretation.

**PB:** No, you're mistaken. My intervention simply consists in doubling the front-page image of newspapers by cutting out the same image from another newspaper and pasting it either underneath or next to the first image.

**X:** Thank you for that clarification. How do you see the impact of this process of duplication and displacement on the way viewers engage with and interpret the information? Do you think this visual alteration causes audiences to question their usual understanding of the media and the reality they present?

**PB:** It seems to me that it mostly creates a short-circuit in the reading of the image. Above all, repetition presents an image before its subject. We look at it as a doubled image before considering what it represents.

**X:** By making viewers aware of their own perception and interpretation process, your work raises questions about how we consume and understand images in our media-saturated environment. Could this be seen as a critique or exploration of visual consumption in contemporary society?

*To be continued ...*

Even the cakes were green and the back-

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**Pierre Bismuth, Newspaper — The toppling of Saddam, 2003, newspaper collage (The Guardian, Thursday 10 April, 2003), 55,5 x 37 cm (framed)**

(advertisement)

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Exhibition 08/02–23/03  
Opening 08/02  
5–8 pm

**MIKE KELLEY  
SHARON  
LOCKHART  
SILKE  
OTTO-KNAPP**

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

## Buur #3: Nicolaus Schafhausen

BRUSSELS, 7 DEC. 2023 — *In this third installment in the “Buur” (“neighbor” in Dutch) conversation series, two founders of galleries — one new, the other not so new — discuss some of the stakes involved in running a commercial art space in Brussels.*

**Jan Mot:** Thank you for accepting to be interviewed, and for agreeing to do so by e-mail. Ideally, we would have this conversation in person — we are, after all, “buren” — but as we are both travelling a lot, it’s just more practical. We’ll have a dinner soon, I hope.

**Nicolaus Schafhausen:** Very gladly. We have often had dinners and other social events together, also because we have known each other for a very long time. Every now and then I organize smaller dinners at my home. You’ll have to come along the next time.

**JM:** You have made an impressive, international career as a curator and director but after something like 25 years, you decided to open KIN, a commercial contemporary art gallery in Brussels. I don’t want to say it was a total surprise to learn about it but still, it’s quite unusual. So I would like to know what brought you to this point?

**NS:** Thank you, Jan, for those kind words. Indeed, many people have been to some degree shocked or surprised by what I feel is my most ambitious career move yet. It is interesting because, in some ways, it has felt like somewhat of a natural pivot. My main motivation was my desire to be completely independent and not to have to report to politicians or political agendas. Throughout the course of my institutional career, I also had the pleasure of developing profound relationships with a range of artists and collectors, and of course with a great diversity of institutions globally as well as outstanding curators. KIN is a great opportunity to home in and cultivate those relationships in a more significant capacity. And although it is a challenge, I feel there is a space of opportunity, particularly in Brussels, for the kind of program we want

to present at KIN. Brussels is the city in which I have lived very happily as a private person for more than two decades but have never held a public position.

**JM:** You opened your gallery with Jos de Gruyter and Harald Thys, two artists who have a long history of gallery collaborations in Brussels. It was also a show in two spaces, the second being Gladstone Gallery. How did that develop? And how does it fit in your future plans for KIN?

**NS:** Launching KIN was definitely an opportunity for me to challenge myself. As a point of departure, I wanted to surround myself with and work for artists with whom I have a long-term relationship, and with whom I have already worked in an institutional context. In this respect it was a completely logical choice to start with Harald and Jos. Personally, I have always found it problematic to want to represent artists exclusively. Artists belong to themselves. I think the question of ownership is somewhat presumptuous. Everyone involved benefited from the duo exhibition together with Gladstone.

The artists with whom KIN works naturally reflect the content with which I can and would like to identify. The majority of the artists we work with are little or completely unknown in the Brussels context.

There is a certain degree of naive utopia in my approach. I am interested in breaking the traditional gallery rhythm and enabling further conversations, debates and ideas about how to show art in a commercial environment. Let’s see where KIN ends up, and what we can contribute to Brussels and beyond.

**JM:** What you say really resonates with me. Like you, I believe some kind of naive utopia should be part of starting a gallery, at least for the kind of gallery that works closely with living artists. But since our generation entered the professional art world, in the 1990s, many things have changed. Gallerists have become much

more aware of the economic aspects of running a gallery, maybe not least because the costs have increased a lot. When I began, I had a part-time job as a translator because I wanted to be free and not completely dependent on the sales of the gallery. That was basically my “business plan”. It took me 6-7 years before the gallery generated enough income to stop working on the side.

**NS:** Absolutely, it is a complex business model and something I thought about a lot before deciding to open the space in the first place. I am continuing to advise several institutions, I have a history of doing so as well — this helps a bit of course but the gallery needs to run on its own. The costs are indeed enormous, but I am committed to several living artists that I have worked closely with and am excited to continue doing so. It’s about relationship-building on every level, which has been a major asset that I’ve been able to build throughout my career in public institutions. At the same time, however, I’ve maintained many relationships with private institutions and collectors. I’m also happy to have appointed two emerging curators, Micaela Dixon and Inès-Gabrielle Tourlet Ordoñez, who are key pillars of the gallery. They are supporting the business but also claim authorship on their work in the gallery. Inspiration and mentorship have meant a great deal to me, and I hope to champion the next generation of artists and curators. It’s at the forefront of my ambitions, and I hope we can translate it to our audience, clients, collectors and institutions.

**JM:** Are the two curators working at the gallery shareholders of the company? Or is it your business?

**NS:** The business is mine and I have no business partners, so it means I assume the full risk. As a company, KIN is based in Brussels, which is fantastic for us. Yes, the team was carefully picked. I was working with Micaela before I started KIN, as the Strategic Director of a Canadian contemporary art and ideas organization and artist residency program, Fogo Island Arts. I hired Micaela for a role on Fogo Island and when I started the gallery, I thought she would be a great fit for KIN. I met Inès-Gabrielle through a close former colleague of mine, Zoë Gray, whom I appointed as a curator when I was the director of Witte de With in Rotterdam (now Kunstinstituut Melly). Zoë and I worked together for 6 years in Rotterdam.

Everything comes from relationships. Boy Vereecken, who designed the gallery's graphic identity and website, is also a long-term collaborator of mine. The gallery itself was designed by OFFICE Kersten Geers David Van Severen, architects I've been fond of for some time now.

**JM:** Can you already share some insights in your upcoming shows?

**NS:** We are really looking forward to our 2024 program. It is ambitious but always exciting for us. This month we are opening a show with a Belgian artist, Thibaut Henz. Next, in late January, we will open a show with Canadian artist Tanea Hynes, and afterwards we will have shows with Liam Gillick, Michaël

Van den Abeele, Andrzej Steinbach, Yalda Afsah among others. We are interested in showing both new work and older work. In the end, we are interested in artist-led exhibitions.

**JM:** And will you do any art fairs?

**NS:** We will do art fairs, yes. We feel it's important for us to gain visibility among audiences that are not aware of what we are doing, and it gives us an opportunity to reach a more diverse public. For us, the question will be which art fairs we will participate in. We are looking forward to doing Art Brussels this year in the same month as the gallery turns one!

Jan, what is a piece of advice you would give to a new gallery, and do you think there will be a positive future for all of us here in Belgium?

**JM:** My advice would be: as much as possible, do your own thing. Making a difference with your gallery will benefit you and the rest of the art world.

*Nicolaus Schafhausen is a curator, director, author, editor and most recently founder of KIN, a contemporary art gallery in Brussels. Since 2011 he has been the Strategic Director of Fogo Island Arts, Canada, an initiative of the charitable foundation Shorefast.*

*KIN, rue Ravenstein straat 37, 1000 Brussels*

## Philippe Thomas at the Centre Pompidou, Paris

By  
Daphné Charitos

BRUSSELS, 14 DEC. 2023 — Until May 2024, the Centre Pompidou in Paris is dedicating several rooms of its permanent collection to the work of Philippe Thomas. Entitled *Philippe Thomas (1951-1995) et l'agence readymades belong to everyone®*, the exhibition follows a recent gift which, in addition to a donation of nine works made in 2008 by the Philippe Thomas estate, has enriched the artist's representation in the museum's collections. The Centre Pompidou holds a singular place in Thomas' career, whose artistic project is based on the transfer of authorial status and thus the disappearance of his own signature.

It was on the occasion of the conference *Pour un art de société. Une conférence de Philippe Thomas* given by the artist on 23 March 1987 in the Centre Pompidou's cinema, that he announced his first steps out of anonymity. Around a hundred people attended the event, each of them holding an invitation card with an enigmatic text printed on it:

« After Michel Tournereau who issued him a summons (in Public n. 3 - 1985), after the "Fictionnalisme" show that paid

homage to him... Philippe Thomas will finally come out of the retreat that he seemed to have confined himself to... In and of itself, this public appearance is already an event. »<sup>1</sup>

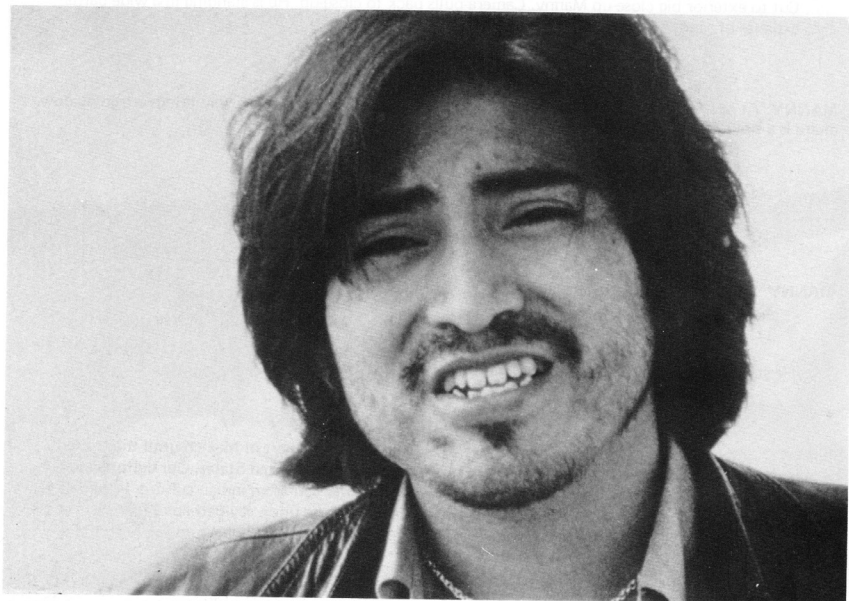
More than thirty years later, the museum's visitors are invited to discover a group of works which, at first glance, appear to be independent from one another. The labels confirm it: these are works made by different artists. But still, there's something connecting them. A spirit. A family resemblance. The works offer themselves to the public as clues, traces, fragments of the same story.

This story, or rather "fiction", is that of the *readymades belong to everyone®* agency launched by Thomas at the Cable Gallery, New York in 1987, and then, in its French version *les ready-made appartiennent à tout le monde®* at the Galerie Claire Burrus, Paris in 1988. Until its closure in 1993 in New York, the agency enabled some hundred signatories to become part of art history by lending their signatures to Thomas' works, thus overturning the rules of the creative process.

Text continues on p. 6



**readymades belong to everyone®. La pétition de principe, 1988 (detail),** black and white photograph, palm, table, visitors' book, pen and penholder, display stand for business cards bearing the name of the agency «les ready-made appartiennent à tout le monde», title card with text «La pétition de principe 1988». (Photo: Daphné Charitos)



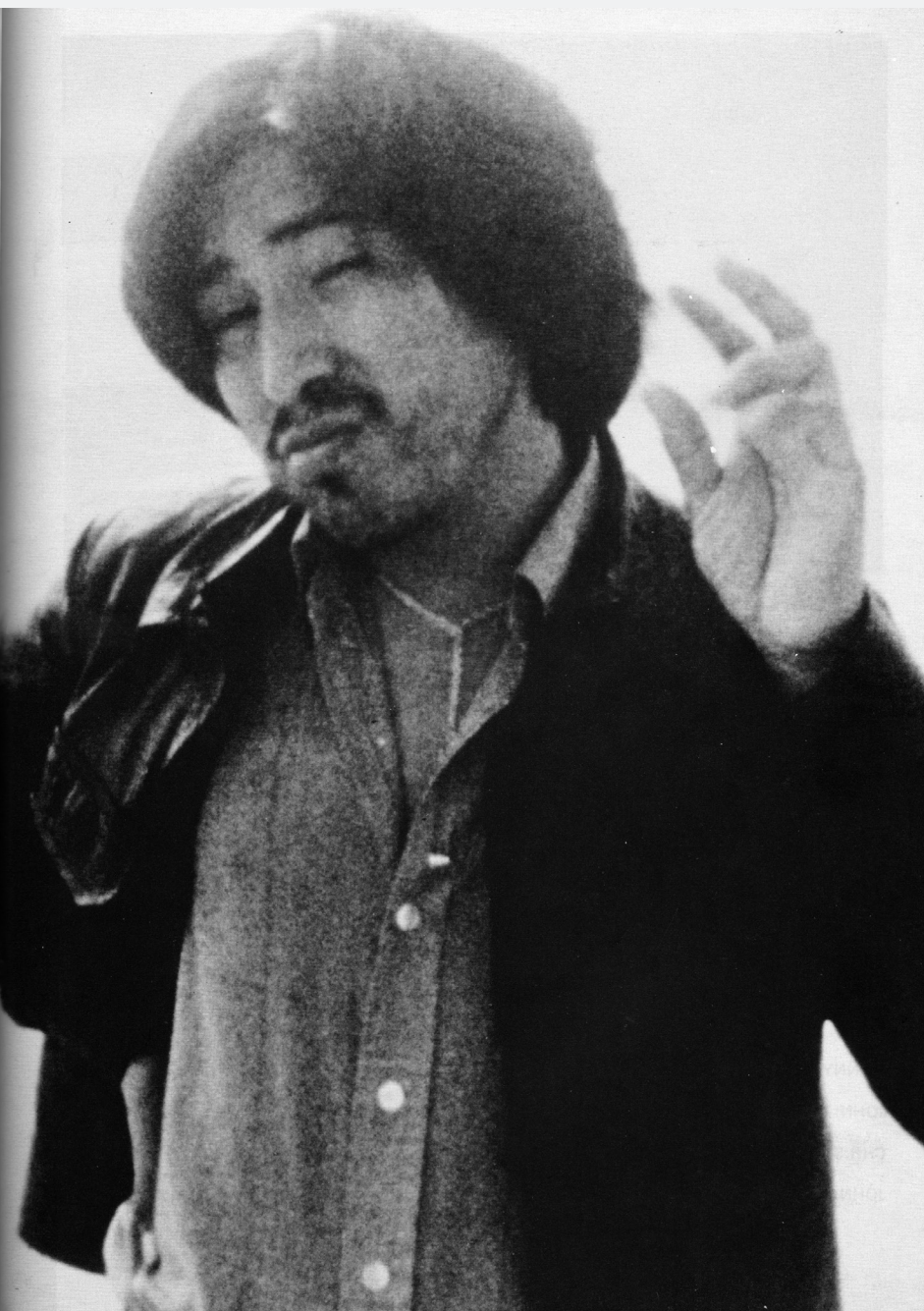
Fades to Spanish.

*MANNY: Era un tiempo cuando . . . mi tribu hablaban en Espanol, con . . . con . . . con mi lengua de mi gente, yo puedo hablar los dos; Y ahora hablân en Ingles . . . la lengua no, no tenía, mucha, puro, tenía, Espanol y ahora tenía Ingles y ahora hay gente que no pueden hablar en Espanol, solamente de mi lengua y de Ingles, y luego cuando, cuando no pueden hablar . . . en mi lengua . . . que va a pasar yo no sé.*

Manny bends slightly towards camera then breaks into Papagos dialect.

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**Philippe Thomas**, installation view at the Centre Pompidou, Paris, December 2023 (Photo: Antony Hudek)

The agency is at the heart of this new presentation, which features sixteen works, including six from the recent gift. Among these is the installation *La pétition de principe* (1988), which recreates the décor of the agency *les ready-made appartiennent à tout le monde*®: a plant, a pedestal table with a card holder, business cards bearing the agency's name, a visitors' book and a penholder — all the paraphernalia of an ordinary office. Above, an advertising poster, in fact Thomas' first French poster to promote the agency's services, summed up in the slogan: "n'attendez pas demain pour entrer dans l'histoire".<sup>2</sup> It is through this programmatic work, essential to understanding the artist's oeuvre, that the agency takes on its function: the public is invited to sign the visitors' book, and thus the *pétition* (which is not the case at the Centre Pompidou, for security measures. Only those involved in setting up the exhibition were allowed to sign the first page). At the end of each exhibition, the signed book is collected by the work's owner.

Throughout its existence, the agency developed several projects and advertising campaigns, sometimes in collaboration with other communication agencies such as Dolci Dire & Associés or Chiat/Day, thus "bringing companies into the fiction".<sup>3</sup> One of these projects is presented here in the form of a mixed installation of five posters and a video, a work also part of the recent gift to the museum. Invited in 1990 to take part in the *Art & Pub* exhibition at the Centre Pompidou, the artist asked five agencies from different countries to design a concept for an advertising campaign for *readymades belong to everyone*®. This collaborative work concentrates the tension between reality and fiction, inherent to the

"Thomasian" project as expressed in a 1995 interview with Stéphane Wagnier :

« *The result was a work whose status in relation to the agency's identity was ambiguous. This project, unlike my other projects, was done by people other than me, people who had not just been asked to agree, to say yes, but who had been tasked with coming up with the entire project themselves. (...) The ambiguity at play there was very interesting to me. Last but not least, I found myself with signatures that no longer referred to a private person, but to a company, to an entity with a commercial status.* »<sup>4</sup>

The works produced by the agency are accompanied by several other key pieces, signed by collectors and personalities from the contemporary art world, such as Jacques Salomon, Christophe Durand-Ruel, as well as Jay Chiat and Edouard Merino, authors of the series of photographs titled *Insights* (1989), part of which was presented at Jan Mot in 2021.<sup>5</sup> The lecture given by the artist at the Musée des Beaux-Arts de Grenoble, a year after the first iteration at the Centre Pompidou, is projected in an adjoining room. The exhibition is completed by a display featuring archives relating to the opening of the agency, coming from the Fonds Philippe Thomas and the recent gift to the museum.<sup>6</sup>

The ensemble presented by the Centre Pompidou is a fine introduction to Thomas' complex project, which always benefits from being explained, recontextualized and deconstructed in light of new critical perspectives. Recent initiatives have helped to put the artist's work in its creative context: the exhibition *Philippe Thomas declines his*

*identity* at MACRO, Rome (2022–23), which placed the agency, from the permanent collection of MAMCO, Geneva,<sup>7</sup> in dialogue with contemporary artistic positions or those directly influenced by it.<sup>8</sup> Another example is *Exposé.e.s* at Palais de Tokyo (2023),<sup>9</sup> an exhibition inspired by Elisabeth Lebovici's book<sup>10</sup> and devoted to the effects of the HIV/AIDS epidemic on the art world. Claire Burrus, Émeline Jaret and Jan Mot are currently working toward this aim. Together, they are committed to defending and conveying with precision this "art of society", which challenges the status of the artist and is particularly relevant at a time when the question of identity is at the heart of discussions.

1 The conference, which focused on modernism, was in fact a play. At the end of the lecture, the audience was given a book containing a detailed script of what they had just witnessed, to the point of mentioning every gesture or pause of the artist. The book, titled *Philippe Thomas décline son identité. Une pièce à conviction en 1 acte et 3 tableaux*, and signed by Daniel Bosser had been published in 600 copies by Galerie Claire Burrus and Editions Yellow Now. Thomas gave the lecture a second time, at the Musée des Beaux-Arts in Grenoble, in 1988. In 2015, Occasional Papers published the English version of the 1987 book, titled *Philippe Thomas Declines His Identity*, translated by Antony Hudek and featuring an essay by Émeline Jaret describing the context and unfolding of the conference. An article by Jaret dedicated to the conference is available in *Newspaper Jan Mot* n°93 (August 2014).

2 "Don't wait until tomorrow to make history."

3 Stéphane Wagnier, "Interviews between Philippe Thomas and Stéphane Wagnier, April 14–May 2, 1995", *Philippe Thomas: The Agency*, MAMCO, Geneva, 2021, p. 101.

4 Philippe Thomas, "Interviews between Philippe Thomas and Stéphane Wagnier, April 14–May 2, 1995", op. cit, p. 102.

5 Edouard Merino, *Insights*, Jan Mot, Brussels, 2021.

6 The archives are preserved in the Kandinsky Library at the Centre Pompidou, Paris.

7 It was indeed at MAMCO (Geneva), in 1994, that *les ready-made appartiennent à tout le monde*®'s final exhibition was held. The agency then entered the museum's collection, in the form of a work comprising Georges Venzano's collection, photographs signed by Marc Blondeau as well as a set of objects and archives testifying to its activity.

8 Curated by Luca Lo Pinto, with works by Christopher D'Arcangelo, Claire Fontaine, The Office of Fend, Fitzgibbon, Holzer, Nadin, Prince & Winters.  
9 Curated by François Piron, with works by some thirty artists, including Jesse Darling, Moyra Davey, Nan Goldin, Felix Gonzalez-Torres, Hervé Guibert, Zoe Leonard, Lili Reynaud-Dewar, David Wojnarowicz (...).  
10 Elisabeth Lebovici, *Ce que le sida m'a fait – Art et activisme à la fin du XXe siècle*, jrp | ringier et la maison rouge – fondation Antoine de Galbert, Paris, 2017.

In Brief

**Manon de Boer** and **Latifa Laâbissi** were in conversation at Jeu de Paume, Paris, on 9 January, around their newly released book *Another Ghost Party*, published by Walther and Franz König. Available on [by-association.online](http://by-association.online)  
**Pierre Bismuth** is among the artists included in *Lacan, the exhibition. When Art Meets Psychoanalysis* at Centre Pompidou-Metz, which runs until 27 May. This first exhibition devoted to the French psychoanalyst Jacques Lacan (1901–1981) is co-curated by Marie-Laure Bernadac and Bernard Marcadé.

**Sharon Lockhart** is contributing a text to the publication accompanying the exhibition *Chantal Akerman: Traveling* at BOZAR, Brussels (14 March — 21 July). To mark the occasion, BOZAR will screen films by Lockhart at two Brussels locations: CINEMATEK, on Monday 18 March, at 7 pm; and RITCS, on Wednesday 20 March, at 7.30 pm.  
**Dominique Gonzalez-Foerster** describes her recent fascination for Korean television series in *Krush landing on me – Episode 1*, produced by Camera Lucida Productions (2023). The short film can be viewed on [arte.tv](http://arte.tv) until 12 December 2026.

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Agenda

**Francis Alÿs**  
*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), 20/10/23–March 2024; *Francis Alÿs - 2023 Wolfgang Hahn Prize*, Ludwig Museum, Cologne (DE), 18/11/23–07/04/24 (solo); *Colección Jumex: Everything Gets Lighter*, Museo Jumex, Mexico City, 18/11/23–11/02/24; *Francis Alÿs: Paradox of Praxis 5*, Cleveland Museum of Art, Cleveland (US), 21/11/23–17/03/24 (solo); *Fairy Tales*, Queensland Art Gallery of Modern Art, Brisbane (AU), 02/12/23–28/04/24; *Lacan, the exhibition. When Art Meets Psychoanalysis*, Centre Pompidou-Metz (FR), 31/12/23–27/05/24; *Francis Alÿs: Cuando la fe mueve montañas* (2022). *Dos décadas después*, Museo de Arte de Lima (MALI), Lima, 25/01–April 2024 (solo); *TAKEN APART & PUT BACK TOGETHER AGAIN*, A Tale of A Tub, Rotterdam (NL), 31/01–21/04/24; *The Strength of Sleep - The Cohabitations of All the Living*, Manif d'art – the Québec City Biennale, Quebec (CA), 23/02–08/04/24



Sharon Lockhart, *Rudzenko*, 2016 (still), HD video installation (color/sound), 56 minutes.



**Sven Augustijnen**

*Spectres* (screening & talk), Art Academy, Malmö (SE), 28/01

**Pierre Bismuth**

*Postkartenkilometer*, Kupferstich-Kabinett, Dresden (DE), 10/11/23–18/02/24; *Lacan, the exhibition. When Art Meets Psychoanalysis*, Centre Pompidou-Metz (FR), 31/12/23–27/05/24

**stanley brouwn**

stanley brouwn, Dia Beacon, New York (US), 15/04/23–2025 (solo); stanley brouwn, Hammer Museum, Los Angeles (US), 28/01–12/05/24 (solo); stanley brouwn, Stedelijk Museum, Amsterdam, 01/06–01/09/24 (solo)

**Andrea Büttner**

*In the Garden: Pieces from the Isabel and Agustin Coppel Collection*, Museo de Arte Contemporáneo de Monterrey (MARCO), Monterrey (MX), 20/10/23–March 2024; *No Fear, No Shame, No Confusion*, K21, Düsseldorf (DE), 28/10/23–18/02/24 (solo); *The Irreplaceable Human*, Louisiana Museum of Modern Art, Humlebæk (DK), 23/11/23–01/04/24; *IMMANUEL KANT: Unresolved Issues*, Bundeskunsthalle, Bonn (DL), 24/11/23–17/03/24; *Nos géantes*, Centre de la Gravure et de l'Image Imprimée, La Louvière (BE), 27/01–02/06/24

**Manon de Boer**

VOD - *Sylvia Kristel - Paris*, Ténk, Lussas (FR), 13/05/22–12/05/24 (online); *Her Voice - Echoes of Chantal Akerman*, FOMU, Antwerp (BE), 27/10/23–10/03/24; *Imagine Home*, Het Noordbrabant Museum, Den Bosch (NL), 03/02–02/06/24; *Ghost Party (2)* (with Latifa Laâbissi), Cinema Lumière, Antwerp (BE), 06/02/24 (screening & talk); *Untranquil Now: a constellation of narratives and resonances*, Kunsthalle, Hamburg (DE), 31/05/24–19/01/25

**Rineke Dijkstra**

*This Is Me, This Is You - The Eva Felten Photography Collection*, Museum Brandhorst, Munich (DE), 19/10/23–07/04/24; *The Irreplaceable Human*, Louisiana Museum of Modern Art, Humlebæk (DK), 23/11/23–01/04/24

**Lili Dujourie**

*DOKA*, M Leuven, Leuven (BE), 15/01/23–05/01/25; *KIP, Kunst In Puurs*, CC Binder, Puurs-Sint-Amands (BE), 16/12/23–28/02/24; *Presque partout*, 49 Nord 6 Est - Frac Lorraine, Metz (FR), 23/02–18/08/24

**Mario Garcia Torres**

*Fragments of an Infinite Discourse*, Lenbachhaus, Munich (DE), 28/06/23–ongoing; *Guest Relations*, Jameel Arts Centre, Dubai (AE), 04/11/23–28/04/24; *Arte Abierto*, Mexico City, 18/01–24/06/24 (solo); *TAKEN APART & PUT BACK TOGETHER*, *AGAIN*, A Tale of A Tub, Rotterdam (NL), 31/01–21/04/24

**Dominique Gonzalez-Foerster**

*Pistarama*, Pista 500, Pinacoteca Agnelli, Torino (IT), 03/05/23–ongoing; *Aux temps du sida. Œuvres, récits et entrelacs*, Musée de Strasbourg (MAMCS), Strasbourg (FR), 06/10/23–04/02/24; *THEY, Le Consortium*, Dijon (FR), 27/10/23–31/03/24; *Nos années 70 (chambre)*, Chantal Crousel, Paris, 25/11/23–27/01/24 (solo)

**Joachim Koester**

*Gothic Returns: Fuseli to Fomison*, Auckland Art Gallery, Auckland (NZ), 02/09/23–31/08/25; *Happily Ever After*, Malmö Konstmuseum, Malmö (SE), 27/10/23–31/03/24; *The Strength of Sleep - The Cohabitations of All the Living*, Manif d'art – the Québec City Biennale, Quebec (CA), 23/02–08/04/24; *20 Years Verbund Collection*, Albertina, Vienna, 28/02–05/05/24

**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); *Presque partout*, 49 Nord 6 Est - Frac Lorraine, Metz (FR), 23/02–18/08/24

**Sharon Lockhart**

*Remedios: Where new land might grow*, C3A Centro de Creación Contemporánea de Andalucía, Córdoba (ES), 14/04/23–31/03/24; *Desire, Knowledge, and Hope (with Smog)*, The Broad, Los Angeles (US), 18/11/23–07/04/24; *(Un)monumenting: The Future Should Always Be Better*, NDSM, Amsterdam, 17/12/23–18/02/24; *Images at Work*, Casino Luxembourg, 03/02–28/04/24; *Mike Kelley, Sharon Lockhart, Silke Otto-Knapp*, Jan Mot, Brussels, 08/02–23/03/24; *Lunch Break*, CINEMATEK, Brussels, 18/03 (screening); *Podwórka & Rudzienko*, RITCS, Brussels, 20/03 (screenings); *Survival in the 21st Century*, Deichtorhallen Hamburg (DE), 17/05–20/10/24

**Tino Sehgal**

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

Stuttgart (DE), 17/05/2023–17/05/2043 (solo); *Fragments of an Infinite Discourse*, Lenbachhaus, Munich (DE), 28/06/23–ongoing; *El Greco/Tino Sehgal*, Centro Botín, Santander (ES), 07/10/23–February 2024; *This Occupation, Mona – Museum of Old and New Art*, Hobart, Tasmania (AU), 22/06/24–21/04/25

**Philippe Thomas**

*Amour Systémique*, Musée d'art contemporain de Bordeaux (CAPC), Bordeaux (FR), 07/04/23–05/01/25; *Philippe Thomas et l'agence readymades belong to everyone®*, Centre Pompidou, Paris, 22/11/23–20/05/24 (solo); *ALLAS*, M Leuven, Leuven (BE), 15/03–01/09/24

**Tris Vonna-Michell**

*Dataton Dialogues*, Pachinko, Oslo, 23/10/23–January 2024; *The Surveyor*, Galeria Francisco Fino, Lisbon, 13/12/23–27/01/24 (solo)

**Ian Wilson**

*Presque partout*, 49 Nord 6 Est - Frac Lorraine, Metz (FR), 23/02–18/08/24

**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-Foerster, Joachim Koester, David Lamelas, Sharon Lockhart, Tino Sehgal, Seth Siegel, 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)

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