

259–260

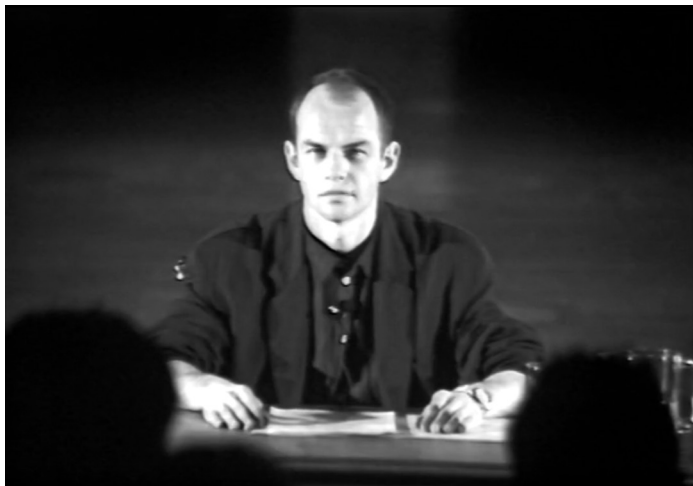
Jaargang 28 No. 141

Obvood: A year of sun,
F...
E... plays... composed

Entirely of Kid Cudi sing...
i...
less in an endless loop,

Another prima with its own
I...
by door unlocked. I...leaf

Silences, Pauses, and Sips of Water



Daniel Bosser, *Philippe Thomas décline son identité. Une pièce à conviction en un acte et trois tableaux*, video of performance at Museum of Grenoble, March 23, 1988, 1 hour 13 minutes 38 seconds (still).

By
Clément Raveu

PARIS, FEB. 12 — Kei Ishikawa's film *A Man* (2022) opens with an image from René Magritte's painting *La reproduction interdite* (1937), showing a man facing a mirror that doesn't reflect his face. The main character, a lawyer searching for a missing person, stands in front of the painting: three *mise en abyme* for a synopated effect and dizzying perspectives. The work questions with profound acuity the false pretenses and shadowy recesses that make up the nature of every human being, taking as its anchor the

phenomenon of *jōhatsu* in Japan – those people who voluntarily decide to disappear from their lives when nothing makes sense anymore. One of the most beautiful shots in the film, undoubtedly the most metaphysical, is of the trace of moisture left by the clammy hand of an elderly prisoner convicted of murder as he is speaking with the lawyer. A conflicted feeling of uncertainty and unease grips us as the trace gradually dissipates. The evanescence of this image doubles as a metaphor of disappearance, reinforcing the doubt the film instills about what constitutes our social and individual identity. Is there not, at the very heart of every individual, a trait that defies the unicity of representations,

capable of relegating any fixed identity to the status of pure fiction or performance? As Virginia Woolf put it, "To be contracted by another person into a single being – how strange!" In her book *Mother Camp: Female Impersonators in America*, the social anthropologist Esther Newton stressed the need to "play roles in life";² perhaps to better confront the tragedy of certain life moments or the oppressive nature of the social contract.

This is the problem that the artist Philippe Thomas (1951–1995), an elusive and radical art world figure of the 1980s and 1990s, pushed to its logical extremes, sometimes to the point of misunderstanding by the public and critics. His entire body of work, produced over barely fifteen years, functions as a series of communicating vessels in which "exhibits" echo one another, multiply and fan out, and relate to the emancipation of a political body assigned to the anxiety of his work's authorship.³ It is one of those discursive practices of *saying* and *doing* that blurs taxonomies and shatters conceptual boundaries to bring them together in what he called "a fiction within the real".

(advertisement)

259

Exhibition
13/04– 18/05

**PHILIPPE
THOMAS
DECLINES
HIS IDENTITY**

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

In the wake of Roland Barthes, Michel Foucault and the death of the author, Thomas, entirely caught up in the web of his “fictionnalism”, subverted to the end the performative powers of enunciation and presentation. Almost 30 years after his death from HIV/AIDS at the age of 44, it has become abundantly clear, on the basis of all that has happened since, that it is now “timely to reopen the case of Philippe Thomas”.⁴ I will refrain, however, from an exegetical presentation of his practice, as the theoretical commentary is vertiginous.⁵ Condensing it all in a few lines would require a far greater capacity for abstraction than I can offer here. The work is dense and offers many avenues for study. As Thomas himself put it at the end of his life, when answering Stéphane Wargnier’s questions on the retrospective nature of his oeuvre: “My work has indeed tried to apply another interpretative grid, that is, to make one feel that one doesn’t have a fixed place or role, but that an administrative document, literature or a sign can take on different meanings, depending on the circumstances.”⁶

Duly noted. Let us therefore avoid the trap of a single truth about the work, already extensively studied from a teleological angle. To date, few have dared broach a political reading of his trajectory through the prism of intersections that have become almost too obvious to ignore. In fact, we can count them on the fingers of one hand: Elisabeth Lebovici, Patricia Falguières and Antony Hudek, alongside a whole community of heteronyms: Daniel Bosser, Claire Burrus, Laura Carpenter, Simone de Cossi, Gilles Dusein, Edouard Merino, Jacques Salomon, Georges Venzano, to name a few of the countless delegations of the artist’s signature – the pragmatic foundation of the Thomasian project. Since his death, these “characters”, fictional or real, have endeavored to answer the key question posed by the artist at the end of his life: “How to ensure that this does not become the end point of the story?”⁷ I prefer, for my part, to answer it with another question: isn’t it time to emancipate ourselves precisely from history as it has been written and transmitted? To put it more obliquely and therefore to queer it: how to rethink our relationship to the work by connecting the dots *within* and *alongside* history in such a way as to restore to it the political and sensitive dimension that has been lost or suppressed up to now?

The artist’s pronounced reflexivity towards his highly singular position

within the art system is perhaps partly to be found in his experience as a homosexual and the historical context of the time. The radical break he made at the turn of the 1980s to assert his sexual, artistic, and intellectual identity was accompanied by a sudden exposure to the mechanisms of domination and power, including the discourses holding sway in art. “There was in him, always muted, but like a leitmotif, this idea of extracting oneself, by oneself, from provincialism, from the family, from the ‘petite bourgeoisie’, from the national education system too – whose threat of indoctrination was becoming ever more pressing. It was as if he wanted to be reborn by himself, reborn to himself.”⁸

To evoke Thomas’ homosexuality at this point is not to reproduce the universalist patterns that objectifies minorities and their identities. Rather, it is to imagine how an affective and embodied reading of his relationship to life, death and art also enables an understanding of the naturalizing epistemologies on these questions. Homosexuality was only decriminalized in France in 1982,⁹ forcing many gay, lesbian, and trans people to live out their sexuality in the closet, and to view invisibility, disappearance, anonymity, or silence as both a strength and a survival strategy. It’s also worth noting that the influence of his work on the question of identities comes at a time of strong stigmatization and exclusion of the homosexual community during the HIV/AIDS epidemic. Admittedly, the artist never made visible or explicit in his work an interest in emancipatory movements or militant protest. His commitment remained critical and paradigmatic. It’s hard to imagine, however, that as a homosexual who knew himself to be HIV-positive, Thomas would have been unaffected by the processes of subjection to the norm, whether exercised or perpetuated in relation to the sexuality, knowledge, or social and economic status of a discriminated minority. Just as it is difficult not to see in the refusal to embody his work the strategic potentialities of a radical queer-feminist discourse that, among other things, resolutely challenged the patriarchal order and its mechanisms in the 1970s and 1980s.

In her article “Enquête sur l’autorité de l’art” [“Investigation into the authority of art”], Falguières notes that “what irrevocably refutes the burial of conceptual art by its first commentators is that, from the

1970s onwards, and without the 1980s marking any break, both feminism and critical gender studies found in it their method and formal stakes”.¹⁰ Thus, I wish to consider the piece *Philippe Thomas décline son identité* (1987–88) [*Philippe Thomas Declines His Identity*] as a site of practices and subjectivities that puts to the test any attempt at categorization inherited from modernism. Preserved in the archives of the Centre Pompidou’s Kandinsky Library in Paris, the work exists today in the form of two videos and two publications. Its ontological and fictional framework begins with a mystery: Thomas is “summoned” following an article published in the magazine *Public*.¹² The artist responds to this summons through the semiological apparatus of a conference held on March 23, 1987, in one of the movie theaters of the Centre Pompidou, Paris, and a year later at the Museum of Grenoble. The invitation card sent by the museum bears a short account written by Thomas: “For the first time, Philippe Thomas is stepping out of the shadows which he seemed to have confined himself...” [*Philippe Thomas sort pour la première fois de la réserve dont il semblait avoir fait une obligation...*]. Following the event, audience members were handed the printed program, which read: “First performance of *Philippe Thomas Declines His Identity*” [*Première représentation de Philippe Thomas décline son identité...*].¹³

A linguistic detour and a few clarifications are in order. In English, “*une citation à comparâître*” can be translated as a “summons to appear”. In the same way, “*sortir de sa réserve*” can be translated as “coming out”, which refers, by extension, to the dialectic of the closet, and the assertion of the right to live one’s homosexuality openly in the public sphere. In *Epistemology of the Closet*, the late scholar Eve Kosofsky Sedgwick describes the characteristics of coming out as the “social weight of visibility”.¹⁴ She further demonstrates that the social and cultural construction of identity is based on oppositions similar to those played out in the experience of coming out, such as visible/invisible, secret/revelation, knowledge/ignorance, true/false, public/private, health/disease, poison/antidote, thereby suggesting an inherently interchangeable and unstable quality. For his part, theorist José Esteban Muñoz proposes a third path to these restrictive oppositions, which he defines as “disidentification”, a path “that neither opts to assimilate within such a structure nor strictly opposes it.” “This ‘working on and against’ is a

(advertisement)

260

Lecture
27/04, 4.30 pm**EMLINE
JARET
ON PHILIPPE
THOMAS**Wiels
Avenue Van Volxemlaan 354
1190 Brussels, Belgium

strategy that tries to transform a cultural logic from within, always laboring to enact permanent structural change while at the same time valuing the importance of local or everyday struggles of resistance.²¹⁵ Being summoned to appear, disclosing one's identity, or being pushed out of the closet are all part of the same oppressive logic. This regime also applies to the field of art, where an artist's artistic labor constantly involves public exposure, and the visibility of their practice is intimately articulated to a name or a signature.

Another aspect of the work's deployment is the text read by Thomas, published before the conference, and made available in book form immediately afterwards. It opens with a quote from the art historian Benjamin Buchloh: "The essential trait of modern or modernist art is to criticize itself from within".¹⁶ The conflict over the historicization of art between the Marxist critics to which Buchloh is associated, along with Clement Greenberg and Michael Fried, and the post-structuralist criticism with which Rosalind Krauss, Douglas Crimp and Craig Owens identified, is to art history more or less what the found manuscript is to literature: a commonplace. It is summoned here by the artist as an adjunct within the very structure of the work and its various conditions of existence, enabling it, if only implicitly, to turn upon itself. This is what Soren Kierkegaard referred to as "recollected forward", and what Jacques Derrida calls the *parergon*. This movement of the work

on itself was masterfully commented on by Louis Marin in his book *De l'entretien*, in his response to art critic Pascale Cassagnau on the potentially systematic nature of such an operation:

The infinitesimal, infinite passage between illusion and reality... convocation of the real, you say, and that gesture which is from the outset invocation and which seems to me essential to all encounters, to all occasions, and which opens the abyss by giving rise to the vertigo of re-flexion: turning around. It is not because every encounter invests itself in the aftermath of its present, of the stigmè of its present, a reversal, that every occasion is only ever thinkable in its effect of conversion; it is not because there is a return or reprise of a gesture that there is a system, because this gesture is each time singular, incomparable, absolutely different.¹⁷

The artist pushes the work's horizon of experience even further, setting the stage directions in the future tense in the publication, which blur the piece's status and emphasize as such the implication and engagement in the fiction he sets up. Here are two examples: "In order to insist on the distinction of what one might take as two different parts, it would be advisable at this juncture for Philippe Thomas to find an expediency, such as pouring himself a glass of water, or by taking off his jacket under the pretext of being too hot..."; "Before starting what will be the third part of his intervention, here again it would be desirable for Philippe Thomas to mark a break."¹⁸

The tilting effects through which Thomas guides us, the format of the publication, that of the conference and indeed its video recording, present themselves to us as the deferred echo of the past and the field of future potentialities. This grey zone of art blurs the work's temporalities, experience, up to its very conditions of existence. Just as the discursive and rhetorical twists and turns, methodically assembled by the artist, surrender themselves to the viewer's gaze on the condition that they reveal something that speaks in the present. Others will say that these are the consequences of *uchrony*, heterotopia or even allegory. Perhaps the translation of a "becoming of the work" or a "given of queeriness" [*"étant donné du queer"*]. No doubt a possible answer to the question posed by the artist at the end of his life. So much so that what remains for us today,

and what I have humbly attempted to analyze with this text, is not the symptom of a core and obsolete absence. It is rather what extends, in the ontological and performative act of the artist's disappearance, his subjectivity, his memory, his refusal to disclose his identity, and the negotiations that could emerge from such a debate. This is where, I believe, lies the great ambition and strength of this work, not only to ward off the fate of a sentence considered irrevocable, but also to cancel out any operation of closure, whether definitional or label-giving. At once poison and remedy.

Translated by Antony Hudek

Clément Raveu is an independent curator based in Paris. He has worked with the curatorial team of Palais de Tokyo, Paris, on several exhibitions and publications, most recently Hors de la nuit des normes, hors de l'énorme ennui (2023), and Exposé.es (2023). He is co-editor of Contre-Vents, a book on social history, identity and environmental struggles in Brittany and Loire-Atlantique (Paraguay Press, 2021). His curatorial practice explores the implication of independence and autonomy for colonized territories, as well as the intersections between queer theory, emancipatory struggles and institutional critique. He is currently researching Philippe Thomas and the social history of New Caledonia from the 1980s to the present.

The exhibition Philippe Thomas declines his identity at Jan Mot, Brussels (13/04–18/05) includes the video Daniel Bosser, Philippe Thomas décline son identité. Une pièce à conviction en 1 acte et 3 tableaux, shown for the first time with English subtitles.

1. Virginia Woolf, *The Waves* (Hertfordshire: Wordsworth Classics, 2000 [1931]), 49.
2. Esther Newton, *Mother Camp: Female Impersonators in America* (Chicago: University of Chicago Press, 1972), 31–32.
3. See Elisabeth Lebovici, *Ce que le sida m'a fait. Art et activisme à la fin du XXe siècle* (Paris: Fondation Antoine de Galbert / Geneva: JRP Ringier, 2017), 205.
4. Alexandre Quoi, "Retraits et portraits de Philippe Thomas", *ArtPress* (19 October 2012), <https://www.artpress.com/2012/10/19/retraits-et-portraits-de-philippe-thomas> (accessed February 15, 2024).

5. See *Retour d'y voir* n. 5 (Geneva: MAMCO, 2012).

6. "Entretiens entre Philippe Thomas et Stéphane Wargnier, 14 avril – 2 mai 1995", in *L'agence* (Geneva: MAMCO, 2021), 45.

7. "Entretiens entre Philippe Thomas et Stéphane Wargnier", 59.

8. *Retour d'y voir*, *op. cit.*, 256.

9. From a legal and penal point of view, the expression "decriminalization of homosexuality" is inadequate, since prior to 1982 homosexuality in France was not strictly speaking subject to prosecution. However, it is used here, for want of a better phrase, to refer to the police repression suffered by the homosexual community prior to this date, and to the set of measures introduced by Gisèle Halimi and Robert Badinter in 1982, following the election of François Mitterrand. See Antoine Idier, "Répression, 'dépénalisation' de l'homosexualité et demandes de réparation", *Le Club de Mediapart* (August 4, 2022), <https://blogs.mediapart.fr/antoineidier/blog/040822/repression-depenalisation-de-l-homosexualite-et-demandes-de-reparation> (accessed March 19, 2024).

10. Patricia Falguières, "Enquête sur l'autorité de l'art: le tournant conceptuel", *Faire art comme on fait société — Les nouveaux commanditaires* (Dijon: Les Presses du Réel, 2013), 368.

11. Daniel Bosser, *Philippe Thomas décline son identité* (Paris: Galerie Claire Burrus / Brussels: Editions Yellow Now, 1987); Daniel Bosser, *Philippe Thomas declines his identity*, trans. Antony Hudek (London: Occasional Papers, 2014).

12. Michel Tournereau, "Philippe Thomas: sujet à discrétion", *Public*, n. 3 (1985): 49–63.

13. "'Pour un art de société'. Conférence de Philippe Thomas au Centre Pompidou à Paris, le 23 mars 1987 et au Musée de Grenoble le 23 mars 1988. Centre Pompidou", MNAM-CCI, Bibliothèque Kandinsky, Fonds Philippe Thomas, THO 29.

14. Eve Kosofsky Sedgwick, *Epistemology of the Closet* (Berkeley: University of California Press, 1990).

15. José Esteban Muñoz, *Disidentifications: Queers of Color and the Performance of Politics* (Minnesota: University of Minnesota press, 1999), 11–12.

16. Daniel Bosser, *Philippe Thomas décline son identité*, 15.

17. Louis Marin, *De l'entretien* (Paris: Les Éditions de Minuit, 1997), 52.

18. Daniel Bosser, *Philippe Thomas Declines His Identity*, 19, 25.

Excerpt, "Of Place and Performance"

By
Sharon Lockhart

(...)

The senses of place and inhabitation that lie at the centre of *D'Est* are also surely, in part, responsible for the work I created in Poland over a span of ten years. The spectre of the Holocaust loomed explicitly over the courtyards of Łódź, where I filmed groups of children navigating the unspoken rules of play for *Podwórka* in 2009, just as Akerman felt it did in *D'Est*, informing every element of its formation and production. When I began shooting *Rudzienko* just west of Warsaw in 2013, I was looking for meaningful ways in which the young women I was working with could inhabit the rural landscape, and referred back to Akerman's use of the surrounding region 20 years earlier.

Whenever I spend weeks scouting locations for my work, I reflect on and take comfort in Akerman's decisiveness: on her seemingly

intuitive grasp of setting and composition, and on how much there still is to learn from her. She was a keen observer, always taking note of the simple ways humans interacted with one another, arranged the world around themselves and lived in that world. There is a tenderness in her camera's relation to those it represents that is rare for experimental cinema. She makes us aware of her fictional work's position as a document of place and performance. In her documentary projects, we become conscious that we are witnessing constructions. There is not another filmmaker who makes us so aware of the tenuous border that stands between them.

Published in Chantal Akerman. Travelling (Brussels: Bozar-Centre for Fine Arts / Paris: Jeu de Paume, Lannoo, 2024)

The whole point of *Summer* was to go to a place, in a more or less neutral type of



Chantal Akerman, *D'Est*, 1993, 35 mm film, 107 minutes (still). Courtesy Fondation Chantal Akerman and Marian Goodman Gallery.

Pierre Bismuth interviewed by X (Part II)

BRUSSELS, MAR. 3 — *In Part I of this interview, X wondered if Pierre Bismuth's strategy was to awaken the audience to the consumption of images in our media-saturated environment. In this second part, Bismuth continues his reflection on the psychological repercussions of doubling. The third and final part of the interview will appear later this year, when the interviewer's identity will be revealed.*

(...)

Pierre Bismuth: I feel that doubling is a strategy to create the opposite situation of what you describe, that is, precisely, to stop thinking. If I now mechanically repeat the same phrase four times in a row, will you become more aware of the meaning of what I'm saying, or on the contrary be astonished that I repeat the same thing four times? It's this state of blankness that interests me.

X: Your perspective brings a fascinating depth to the interpretation of your work. The idea that doubling could serve not to awaken a critical consciousness but rather to induce a form of blankness, or a cessation of thought through repetition, is intriguing. It suggests that the act of repeating aims to destabilize or saturate the cognitive process of the viewer, leading them to a state where meaning becomes blurred or even completely escapes. This state of blankness, where the viewer is "stupefied" by the repetition, transforms the experience of the work into something more visceral or meditative, far from the usual analytical visual consumption. It's a profound exploration of the boundary between overstimulation and sensitivity to meaning in our interaction with media.

PB: And if we think about what doubling also implies for me, the creator of the work, it goes



Pierre Bismuth, Double Bass, 2003, two framed inkjet prints, 121 x 93 cm (each)

in the same direction: do I need to think to repeat exactly the same thing twice? No, on the contrary, it's an idiotic act that requires no thought. Activity without thought.

X: Your explanation highlights an artistic approach that defies conventional expectations around creation and the reception of art. The doubling, as you practice it, underscores a sort of liberation of the creative act from its usual ties with intentionality and deep reflection. It's fascinating to consider this as a form of critique or exploration of artistic activity itself, where the creation process can exist independently of conscious thought. This approach challenges traditional notions of creativity and originality, suggesting that repetition, often seen as uncreative or meaningless, can in fact be a rich source of artistic exploration. It opens a space where the "idiotic act" becomes a

form of resistance against the overload of interpretations and the saturation of meaning, inviting a more immediate and physical experience of art. Your work thus reflects on the very nature of the artistic act, questioning the place of thought in creation and offering a perspective where activity without thought becomes a space of experience and meaning in itself.

Will this approach also be at work for your next exhibition at Jan Mot in Brussels? Could you tell us more about what you plan to present?

PB: Somewhat by chance, as is often the case for me, the work to be presented at Jan Mot involves an object that belonged to André Breton.

(to be continued)

I was listening at 1.25 reading speed I
s /
V 1 F
a , s
E t Y
" s y
t s
l - r
g s F
i . s
V . r
C s v
Get what it's about:
that through.

(Clamping my mouth onto here, as we return,
t
F
:
:
:
1
/
:
r
-
:
v
that through.



Mario Garcia Torres, *LA Suite*

MEXICO CITY/BRUSSELS, JAN. 18— *In parallel to his exhibition at Jan Mot (I Can't See Regret in Here, 09/11/23–27/01/24), Mario Garcia Torres discreetly exhibited a series of five new paintings entitled LA Suite at the Walter & Nicole Leblanc Foundation in Brussels. Under the directorship of Maria Inés Rodríguez, the Foundation collaborates with international artists whose practices interact with the historic work of the Belgian artist Walter Leblanc (1932–1986). The following exchange was conducted by email.*

Antony Hudek: What relation do you see between the 'Spoiled Paintings' at Jan Mot and the 'secret' works at the Leblanc Foundation?

Mario Garcia Torres: Well, not much. They both come from a certain conceptual approach to painting, although *LA Suite* is in fact timidly trying to cross that discourse. It's one of the reasons I started to explore the actual making of lines – the most simple, straightforward exercise there is in painting. At the same time, I could argue, they are not paintings, or at least they pose the question, which I'm interested in, of what in fact constitutes painting.

AH: Given the breadth of your practice, how would you qualify your relationship to 'painting' (in general) and to 'abstract painting' in particular?

MGT: For many years I refused to paint. Oh, there are so many problems with painting, I wouldn't know where to begin. But then, at a given moment, you are willing to wrestle with these problems instead of looking elsewhere. There is something appealing in fact, to enter that story, and to enter the subtleness when it comes to abstract forms on a bidimensional object. I used to believe that there was nothing political about painting, but now I understand that every choice in painting is a political act. In that sense, and I suppose that my past works would suggest as much, I am more interested in the complex thought processes that abstraction can bring, and not the straightforwardness of figurative practices. I have always been interested in time, which I have explored in different works, and at some point I

realized that the contemplative nature of bidimensional works, of works you can look at for long time (in my case this is only a hope), can explore that too.

AH: Your work frequently references other artists – often those on the margins of art history, or who sought out the margins. This isn't the case of Daniel Buren. To what degree can we detect traces of Buren in these stripe paintings?

MGT: Buren is extremely evident in *LA Suite*, I would say. I am, in fact, hoping that the question comes up. This is one of the things I am most interested in provoking. When I started to work on these paintings, I began simply by making lines, and by asking the most basic questions: should they be straight, and if so what does that mean, how thick or how strong should they be, and what does that do? How does repetition (another thing I have explored in a more performative way in older works) function? I was surprised to realize that Buren's lines somehow work aesthetically better than many other exercises. They could be connected to expression, but the most subtle version of expression. I started to ask myself: was it Buren who got it right, or the manufacturer of those canvases? Would someone who has never seen those stripes agree they are the

right width? I became interested in the impact that a work of art has in that subtle space of the imaginary. That is why I allowed myself to make these works.

AH: The problem with secrecy is that the moment it is known, it is no longer a secret. How far would be too far in showing or speaking about these works?

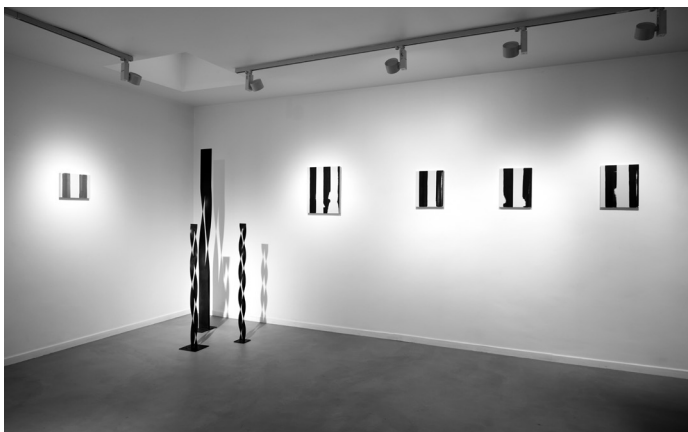
MGT: I guess the works are out now. But yes, the idea of showing them at the Walter & Nicole Leblanc Foundation started with the idea of creating a space between the studio and the gallery – a 'critical' space, like a studio but that would allow for small groups of people to see and discuss the works. I wanted to figure out how they functioned. How much Buren was there, and how much the works could be seen within the gestural discourse of painting.

AH: The ambition of controlling chance has a long tradition in art. So does celebrating gestural 'errors'. Where do these 'stripe' paintings sit in relation to error and chance?

MGT: Absolutely, the struggle between perfection and the accident is at the core of the series. At the end they are a conceptual exercise that knows beforehand that it will be a failure.

AH: Do the works at the Leblanc Foundation belong to a closed series – a discreet experiment – or can we see in them a field of future investigation?

MGT: Right now, I am intrigued enough to develop them. But I guess that is something unpredictable as well.



Installation view, **Mario Garcia Torres**, *LA Suite*, n.d., with in the corner three *Torsions* by Walter Leblanc, 1965, Walter & Nicole Leblanc Foundation, Brussels, 2024. Photo: Mina Albespy



An exhibition dedicated to **Philippe Thomas** and his agency *readymades belong to everyone®* opened on March 8 at Portikus, Frankfurt (DE) and will remain on view until May 12, 2024. Entitled *Philippe Thomas: art history in search of characters...* the exhibition curated by Liberty Adrien and Carina Bukuts features emblematic works, including *L'Agence* conceived in 1993 by the artist at the invitation of the MAMCO, Geneva. Photo: Wolfgang Günzel

In Brief

Joachim Koester and **Francis Alÿs** are among the artists invited by Marie Muracciole to participate in the 11th edition of *Manif d'art – The Quebec City Biennial* (until April 28). Under the theme *The Strength of Sleep – The Cohabitations of All the Living*, the Biennial draws its inspiration from the Canadian winter to focus on human sleep and the multiple nuances of the process of waking.

The catalogue of **Dominique Gonzalez-Foerster's** solo exhibition *Alienarium 5* at Serpentine South Gallery in 2022 is now available on BY ASSOCIATION (by-association.online). Edited by Claude Adjil and Liz Stumpf, the book includes texts by Enrique Vila-Matas, Paul B. Preciado and Tatiana Kontou, and a conversation between Gonzalez-Foerster and Hans Ulrich Obrist.

An evening event devoted to **Philippe Thomas** will take place on May 15 at Bibliothèque Kandinsky, Paris. The event follows the recent Philippe Thomas display at the Centre Pompidou, Paris,

and will coincide with the exhibition *Philippe Thomas declines his identity* at Jan Mot, Brussels (13/04–18/05).

Philippe Parreno has invited **Tino Sehgal** to participate in the exhibition *VOICES* at Leeum Museum of Art, Seoul. For the occasion, Sehgal has created a new work entitled *This oration (Schéhérazade Parreno) (Voices version)*, 2024. On view till July 7.

The work *Following the Right Hand of Marlene Dietrich in "The Blue Angel"*, 2004 by **Pierre Bismuth** was recently acquired by Sprengel Museum, Hannover (DE).

Since **Andrea Büttner's** recent solo exhibitions at Kunstmuseum Basel (CH) and Kunstsammlung Nordrhein-Westfalen – K21 (DE), both museums have acquired an important and diverse selection of works by the artist.

Comparing my goosebumps to the great-
 e stanley brouwn, Dia Beacon, New York
 t (US), 15/04/2023–2025 (solo); *Collection*
 s III: 2023, Toyota Municipal Museum of
 y Art, Toyota, Aichi (JP), 20/01–06/05;
 e stanley brouwn, Hammer Museum, Los
 Angeles (US), 28/01–12/05 (solo); stanley
 brouwn, Stedelijk Museum, Amsterdam,
 01/06–01/09 (solo)

Agenda

Francis Alÿs

Kunstroute, KU Leuven (BE), 01/09/23–2025; *Francis Alÿs - 2023 Wolfgang Hahn Prize*, Ludwig Museum, Cologne (DE), 18/11/23–07/04/24 (solo); *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; *Francis Alÿs: Cuando la je mueve montañas (2022)*. *Dos décadas después*, Museo de Arte de Lima – MALI, Lima, 26/01–02/06 (solo); *TAKEN APART & PUT BACK TOGETHER AGAIN*, A Tale of A Tub, Rotterdam (NL), 31/01–21/04; *Looking for Free Knots*, La Società delle Api, Monaco, 09/02–28/05; *The Strength of Sleep – The Cohabitations of All the Living*, *Manif d'art – The Quebec City Biennale*, Quebec (CA), 23/02–28/04; *Genealogias y disidencias*, Museo Universitario Arte Contemporáneo (MUAC), Mexico City, 16/03–17/11; *Le Contre-Ciel*, Empty Gallery, Hong Kong, 24/03–25/05; *Leaps of Faith, Z33*, Hasselt (BE), 31/03–25/08; *The Paradoxes of Internationalism (As Narrated by the Museo Tamayo Collection)*. *Part II*, Museo Tamayo, Mexico City, 11/04–04/08; *Rayon jouets*, Hangar Y x Art Explora, Meudon (FR), 15/05–22/09; *untr tranquil now: a constellation of narratives and resonances*, Hamburger Kunsthalle, Hamburg (DE), 31/05/24–19/01/25; *Children's Biennale "Planet Utopia"*, Japanisches Palais, Dresden (DE), 01/06/24–02/03/25; *Francis Alÿs: Ricochets*, Barbican Centre, London, 27/06–01/09 (solo); *Francis Alÿs*, Ludwig Museum, Cologne (DE), 03/04/25–12/08/25 (solo)

Sven Augustijnen

Fierté Nationale: De Jéricho vers Gaza (2024), Art Academy, Malmö (SE), 03/04 (screening & talk)

Pierre Bismuth

Lacan, l'exposition. Quand l'art rencontre la psychanalyse, Centre Pompidou-Metz (FR), 31/12/23–27/05/24

stanley brouwn

stanley brouwn, Dia Beacon, New York (US), 15/04/2023–2025 (solo); *Collection III: 2023*, Toyota Municipal Museum of Art, Toyota, Aichi (JP), 20/01–06/05; stanley brouwn, Hammer Museum, Los Angeles (US), 28/01–12/05 (solo); stanley brouwn, Stedelijk Museum, Amsterdam, 01/06–01/09 (solo)

Andrea Büttner

Nos géantes, Centre de la Gravure et de l'Image imprimée, La Louvière (BE), 27/01–02/06; *THE PHANTOM OF LIBERTY*, Anozero – Bial de Coimbra, Coimbra (PT), 06/04–30/06; *Shame Punishments*, 01/06–27/07, Jan Mot, Brussels (solo)

Manon de Boer

Sylvia Kristel – Paris (2003), Tënk, Lussas (FR), 13/05/22–12/05/24 (streaming); *Imagine Home*, Het Noordbrabants Museum, Den Bosch (NL), 03/02–02/06; *Neuerwerbungen und Schenkungen*, Kunstmuseum St.Gallen (CH), 02/03–05/05; *Resonating Surfaces* (2005), Courtisane, Ghent (BE), 31/03 (screening & talk); *Dissonant* (2010), Go Short, Nijmegen (NL), 03/04–07/04 (screening); *These Circumstances*, Fondation CAB, Brussels, 13/03–13/07; *Fort Beau*, CINEMATEK, Brussels, 25/05–26/05; *untr tranquil now: a constellation of narratives and resonances*, Hamburger Kunsthalles, 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; *Acts of Creation: On Art and Motherhood*, Arnolfini, Bristol (UK), 06/03–02/05; *Rineke Dijkstra – The Crazy House*, Espace Louis Vuitton, München (DE), 03/05–15/09 (solo); *Acts of Creation: On Art and Motherhood*, Midlands Arts Centre (MAC), Birmingham (UK), 22/06–29/09; *Grow It, Show It! A look at hair from Diane Arbus to TikTok*, Folkwang Museum, Essen (DE), 13/09/24–12/01/25; *Acts of Creation: On Art and Motherhood*, Millennium Gallery, Sheffield (UK), 24/10/24–19/01/25

Lili Dujourie

DOKA, Museum Leuven (BE), 15/01/23–05/01/25; *Presque partout*, 49 Nord 6 Est - Frac Lorraine, Metz (FR), 23/02–18/08

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–July (solo); *TAKEN APART & PUT BACK TOGETHER AGAIN*, A Tale of A Tub, Rotterdam (NL), 31/01–21/04; *The Future Will Be Different* (with Ryan Gander), FF projects, Monterey (MX), 02/02–tbc; *Casa ideal*, Multi, Juárez (MX), 07/02–tbc; *gettare la spugna*, Galleria Massimo Minini, Brescia (IT), 24/02–08/05 (solo)

Dominique Gonzalez-Foerster

Pistarama (as part of the Pista 500 project), Pinacoteca Agnelli, Torino (IT),

03/05/23–ongoing; *Elmgreen & Dragset: READ*, Kunsthalle Praha, Prague, 16/11/23–22/04/24; *Exposition d'été*, Fondation Beyeler, Basel (CH), 19/05–11/08

Joachim Koester

Gothic Returns: Fuseli to Fomison, Auckland Art Gallery, Auckland (NZ), 02/09/23–31/08/25; *Happily Ever After*, Malmö Konstmuseum, Malmö, 27/10/23–31/03/24; *The Strength of Sleep – The Cohabitations of All the Living*, Manif d'art – The Quebec City Biennale, Quebec (CA), 23/02–28/04; *20 Years VERBUND COLLECTION*, Albertina, Vienna, 29/02–05/05; *TERRA: Morf*, Skovhuset Kunst & Natur, Værløse (DK), 05/04–03/11; *Isa Mona Lisa*, Hamburger Kunsthalles, Hamburg (DE), 18/10/24–18/10/26

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

Sharon Lockhart

Desire, Knowledge, and Hope (with Smog), The Broad, Los Angeles (US), 18/11/23–07/04/24; *Images at Work*, Casino Luxembourg, 02/02–28/04; *Transmissions: Selections from the Marciano Collection*, Marciano Art Foundation, Los Angeles (US), 21/02–ongoing; *Noa Eshkol. No Time to Dance*, Georg Kolbe Museum, Berlin, 15/03–25/08; *Lunch Break* (2008), Universidad Mayor, Santiago de Chile, April (screening); *EVENTIDE* (2022), Mini Mart City Park, Seattle (US), April (screening); *Survival in the 21st Century*, Deichtorhallen Hamburg (DE), 17/05–20/10; *EVENTIDE* (2022), CINEMATEK, Brussels, 25/05 (screening); *EVENTIDE* (2022), Frontera Sur Film Festival, Concepción (CL), 04/06–08/06 (screening)

Tino Sehgal

(ohne Titel) 2016/2023, Duale Hochschule Baden-Württemberg Stuttgart, Stuttgart (DE), 17/05/2023–17/05/2043 (solo); *For What It's Worth: Value Systems in Art since 1960*, The Warehouse Dallas (US), 03/02–29/06; *Philippe Parreno: Voices*, Leeum Museum of Art, Seoul, 28/02–07/07; *Exposition d'été*, Fondation Beyeler, Basel (CH), 19/05–11/08; *This Occupation*, Mona – Museum of Old and New Art, Hobart, Tasmania (AU), 22/06/24–21/04/25

Philippe Thomas

Amour Systématique, Musée d'art contemporain de Bordeaux (CAPC), Bordeaux (FR), 07/04/23–05/01/25; *art history in search*

of characters..., Portikus, Frankfurt (DE), 09/03–12/05 (solo); *Alias*, M Leuven, Leuven (BE), 15/03–01/09; *Philippe Thomas declines his identity*, Jan Mot, Brussels, 13/04–18/05 (solo)

Tris Vonna-Michell

Dataton Dialogues, Vermilion Sands, Copenhagen, 04/05–01/06 (solo); *Dataton Dialogues* (2024) - published by Pachinko, Praksis and Mount Analogue, Vermilion Sands, Copenhagen, 01/06 (book launch)

Ian Wilson

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

Weld not advised to sugar coat what need
e
a
i
a
t
t
r
s
?
V
a
l
1
a
-
t
Summer to me. Sorry, but we have been g

Represented by the gallery

Francis Alj's, Sven Augustijnen, Pierre Bismuth, stanley brown, 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

Colophon

Publisher Jan Mot, Brussels

Concept Design

Maureen Mooren & Daniël van der Velden

Graphic Design

Maureen Mooren with Frédérique Gagnon

Printing Cultura, Wetteren

(advertisement)

JAN MOT

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

Wed–Fri, 2–6.30 pm
Sat, 12–6 pm
and by appointment