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Feelings, Fears and Feathers On Andrea Büttner's Shame Punishments

By
André Rottmann

BERLIN, JULY 31 — Since the inception of her multifarious oeuvre in the mid-2000s, Berlin-based artist Andrea Büttner has intermittently taken recourse to affectively charged motifs lifted from the histories of art, religion, philosophy and politics, often intimating or even outright exposing stark social hierarchies and asymmetries of power and wealth. Frequently employing obsolescent materials and techniques, most notably woodcut, carving and etching (but also stone painting or reverse glass painting), her work, however, though versed in image cultures since medieval times, is far from some entertaining retrograde or historicist exercises that would take refuge in a supposedly unambiguous, let alone consoling past. Rather Büttner, as a keen observer and genealogist of our convoluted present and its inescapable saturation with visuality, forges in her ever-evolving practice critical yet conflicted relays intended to parallel contemporary art and its doxa, tenets and aspirations, to supposedly unrelated systems and sites of belief, economics and pleasure (like religion and craft, design and agriculture).¹

In this regard, historical documents of humility and concomitant depictions of poverty (as curse, punishment, occasion for charitable deeds or deplorable social reality) constitute one of the areas in which Büttner – who is trained in philosophy and continuously bridges art, scholarship and theory – has repeatedly

immersed herself. Based on extensive research at the library of the Warburg Institute in London, her 80-part slide projection *Shepherds and Kings* (2017), for example, assembles nativity scenes with a focus on the discrepancy in wealth embodied by the simultaneous presence of herders and rulers. Her series of woodcuts *Beggars* (2016), which arguably rank among the most iconic artworks made in the last decade, are variations on the motif of singularized subjects lowering themselves in the eyes and presence of others to ask for alms. Seen from a slightly elevated vantage point, hoods cover the heads and shoulders of these figures that are reduced not only to white lines against a monochromatic backdrop, but also to the poignant gesture of showing their open palms in need of a gift at the mercy of invisible passers-by. The sense of self-abasement articulated in these woodcuts as well as the reciprocal unwanted feeling of aggrandizement and underserved privilege consequently enunciate a particular feeling involved in the acts of showing and looking: shame. Büttner is an expert on the subject of shame. Images of shaming and experiences of being ashamed are pervasive in her oeuvre. She has attended to it as a concept and affect infesting and besetting art production in her numerous writings, not least in her PhD dissertation at the Royal College of Art in London (2008), which covers articulations of shame in Freudian psychoanalysis and contemporary art history, e.g. in the queer films of Andy Warhol and Swiss artist Dieter Roth's confessional diaries, respectively. Published as a book in

(advertisement)

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Exhibition
12/09–26/10
Opening 12/09, 5–9 pm

**ANDREA
BÜTTNER
SHAME
PUNISHMENTS**

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

(advertisement)

264

Art Fair
16–20/10

**JAN MOT AT
ART BASEL
PARIS**

Nave, ground floor, B7
Grand Palais, Paris



Andrea Büttner, *Schamstrafen* [Shame Punishments], 2022–23. Installation view, *Andrea Büttner. No Fear, No Shame, No Confusion*, Kunstsammlung Nordrhein-Westfalen (K21), Düsseldorf, 2023. Photo: Linda Inconi.

2020, it may be regarded as a key text of Büttner's thinking in relation to her own artistic endeavors.² In the introduction, she states that art, *pace* common assumptions, is not to be associated with freedom; it is instead "an arena of shame."³ For her, visual and shame culture are virtually indistinguishable and they, in unison, afflict the allegedly egalitarian sphere of the aesthetic all the more vehemently because of the close link between visibility and shame (which is inconceivable without the notion of being witnessed, be it real or imaginary).

Therefore, shame in Büttner's art is never personal, but structural. On the one hand, the artist connects feelings of unworthiness, remorse and reprehension experienced by any human subject in situations of being judged, evaluated and scrutinized by (imaginary or real) others to the egotistical maker's unwavering sense and fear of deficiency relative to the public exposure and criticism of artworks. In a wall text accompanying the presentation of *Beggars* in her retrospective at

Kunstmuseum Basel (2023), she states that they could be understood as *Statthalter* [stand-ins] for the artist. On the other hand, as already indicated above, her works in various guises have been confronting beholders with representations mobilizing shame as a sentiment or inflicting it as an imposition, granting and stressing the mediation/mediatization of shame in the materialities of images carrying fraught narratives of specific motifs and iconographies of pathos.

Both interpretations hold true for Büttner's large-scale installation *Shame Punishments*, which, after having premiered as a direct wall print at Kunstmuseum Basel and shown on paper at the retrospective's second venue at K21 in Düsseldorf, will be on view at Jan Mot. Based on research conducted since 2018, *Shame Punishments* could be considered Büttner's *atlas* of shame being exerted and enacted as a penalty. It consists of 27 screen prints on Finn cardboard numbered using Letraset and installed in sequences on the wall to form a

panorama of controversial and confrontational images. Also part of the work is an image key printed large on copy paper, which provides captions with the context, source and author (if known) for each image.

Shame Punishments is a work of great erudition. Its poor means, unrefined materials and transparent display strategies, however, deliberately relate it to the tradition of didactic exhibitions typically found in provincial museums of cultural history, churches or parishes.⁴ The iconographies compiled by Büttner range from the late 2nd and 13th centuries to 2018. The appropriated images in this Warburgian mapping of recurring pictorial motifs juxtapose engraving, woodcuts and oil paintings of the *Crucifixion* and other scenes of the *Passion* by renowned artists like Quentin Massys, Lucas Cranach the Elder and Martin Schongauer. It includes 18th-century lithographs and late 19th-century Épinail prints sampled from criminal or pedagogical records (a child forced to wear a donkey cap for poor performance).

One photograph from the Nazi period shows a shocking public display shaming customers of Jewish-owned businesses with the help of a donkey in a mock concentration camp. The work concludes chronologically with recent internet images of children made to walk to school with 'shaming signs' after disrespecting a bus driver (Canada) or of defaulting debtors (China).

Though formally treated like the other images, Andrea del Sarto's red chalk drawing *Two studies of a man suspended by his left leg* (1529–30) epitomizes the structural relation Büttner establishes between shame and visibility as it constitutes a *pittura infamante*, an image itself produced as a demeaning punishment of a perpetrator whose elevated social status protects him or her from the law and actual punishment. Gruesome instruments, chains, weapons, gallows, coffins and cages populate these pictures alongside a parade of human bodies (sometimes supplemented by animal ones) shamed for committing sins or crimes like sodomy, adultery, tax evasion, disobedience, collecting night soil, theft, embezzlement or being underweight as a baker. Absurd motifs, like the image of a hung casket, show how shaming and being literally or figuratively pilloried are meant to exceed the lifetime of those forced to feel remorse and degradation, potentially extending the punishment of humiliation to relatives or descendants.

What the collection of images in *Shame Punishments* conveys is the *longue durée* of weaponized shame. It puts into relief how shame as a penalty, contrary to popular belief, is hardly the preserve of religious pietism and has strived with secularization. It provides a vivid illustration of the continuity – despite the historical and geo-political changes of norms, mores, and values, as well as of beliefs and modes of media representation – of the social indictments and indignations in being publicly humiliated and visually exposed. The artist recently reflected on her previous academic work around the notion of shame: "What has changed since I began writing this text over fifteen years ago? What are the current perspectives? Cultures and technologies of visibility have made great advances in a number of ways. Political shaming, for instance, is more common now than it was ten years ago. There is a new culture of the pillory, of public exposure. 'Shaming' has become a new term in German to describe a mass phenomenon on the

internet and in social networks, by which the widespread hatred of others (frequently of strangers) manifests itself through the aggressive exposure of a subject, and wherein 'doxing' is the new tar and feathers."⁵

Büttner's decision to print the images of *Shame Punishments* in faint white ink, making them appear (in admittedly anachronistically photographic terms) underexposed, is particularly pertinent. It pushes her image collection of shame and abasement to the threshold of falling into obscurity and oblivion. These images in turn demand prolonged viewing and close inspection, yet at the same time seem to be withdrawing from visibility and eschewing aesthetic pleasure. They register as reluctant figments rather than forcefully imposing themselves. Fading instances of *pittura infamanti*. Therein lies the political commitment of the artist to her chosen subject: to address the persistence of shame without succumbing to the logic of spectacle and the scopic regime of sadistic voyeurism attached to it entails an ethics of showing and seeing that in turn may promise a way toward the ever-retreating horizon of a social and artistic state devoid of – to reprise of the title of her recent K21 exhibition – fear, shame, and confusion.

André Rottmann is an Assistant Professor for Art and Media Theory at the European University Viadrina Frankfurt (Oder), Germany. His essays, reviews and interviews have appeared in journals such as October, Grey Room, Artforum, Texte zur Kunst and Cahiers d'Art.

1. For a comprehensive account of Andrea Büttner's art see my essay "Notes on Andrea Büttner's (Il)legitimate Art", *Andrea Büttner*, ed. by Josef Helfenstein, Maja Wismer, Susanne Gaensheimer and Isabelle Malz, Ostfildern-Ruit: Hatje Cantz, 2023, pp. 133–142.

2. Andrea Büttner, *Shame*, ed. by Mason Leaver-Yap, London / Berlin: Koenig Books / KW Institute for Contemporary Art, 2020.

3. *Ibid.*, p. 5.

4. Büttner has an affinity for such didactic exhibitions, as evidenced for example by her inclusion of *Friedensbibliothek/Antikriegsmuseum Berlin* in several of her exhibitions.

5. Andrea Büttner: "Shame", *Andrea Büttner*, op. cit., p. 169.

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'It's like a kinetic memory'

An interview with Joachim Koester

BRUSSELS / COPENHAGEN, JULY 25 — *What follows is an exchange with Joachim Koester conducted on the occasion of the acquisition by Museo Tamayo, Mexico City, of a group of the artist's recent photographic works and the video installation The Place of Dead Roads, produced by the gallery in 2013. Koester reflects on his ties to Mexico, in particular on his encounter with Jaime Soriano, a Mexican actor who played in one of his films shot in Mexico City.*

Jan Mot: In 2010 you had a major exhibition at Museo Tamayo curated by the then chief curator, and now director, Magali Arriola. If I remember correctly, you had visited Mexico before, no? In any case, I wanted to ask you about your interest in Mexican culture and history. By 2010, had you made any work with a direct link to Mexico? Or were you thinking of one?

Joachim Koester: I was in a group show in 2002, also at the Tamayo, but I didn't think of doing a work in Mexico until after you opened a space there and we visited the actor Jaime Soriano's laboratory.

JM: That was a memorable visit indeed. I had only vaguely heard of the Polish theater director Jerzy Grotowski and, as often with your work, you made me discover a new world. Soriano, who had collaborated with Grotowski in the 1980s, was an impressive figure, but his students seemed to be struggling, even if I didn't understand with what exactly. What were you hoping to find there?

JK: Soriano participated in Grotowski's workshops at UNAM [National Autonomous University of Mexico] and in several of his works. During one of these, Grotowski, Soriano and a group of actors spent two weeks in Sierra Madre Occidental, and three weeks in the deserts of northern Mexico, exploring different ways of walking. Grotowski saw these walks as an organic method to instigate and write a script for a play, which I find fascinating. Though mostly I was interested in engaging with the psychophysical

exercises and actions that Grotowski developed for actors, and which seemed to be thriving in a lot more vibrant and unsettled way in Soriano's laboratory than at the Grotowski Institute in Wrocław, which I had visited some months before.

JM: Shortly after, in November 2011, together with Magnolia de la Garza, the curator of the Tamayo at the time, we went to Xilitla to visit Las Pozas, an almost mythical site in the middle of the jungle. It was another place and another historical figure (Edward James) you made me discover. The surrealist architectural follies in the middle of the jungle looked like an ideal context for the films you wanted to make. But for logistical reasons that didn't happen.

JK: Eventually, I ended up doing two films. One with Soriano on the roof terrace of the Casa Estudio Luis Barragán [*Maybe one must begin with some particular places*, 2012]. The performance was autobiographical, though in a very abstract way, a rendering of Soriano's time with Grotowski through movement. The second film was much more freestyle, featuring three of

Soriano's students, and filmed at night in the garden next to your space. [*Reptile brain or reptile body, it's your animal*, 2012] It was easy to work there and an amazing location. It felt like a different world just a few meters away.

JM: A connecting figure which should be mentioned here is Carlos Castaneda, whose research inspired you to make a film with Morten Søkilde, *To Navigate, in a Genuine Way, in the Unknown Necessitates an Attitude of Daring, but not One of Recklessness (Movements Generated from the Magical Passes of Carlos Castaneda)* (2009). How do you see the relation between Castaneda and Grotowski?

JK: Grotowski avoided the role of guru or shaman, and insisted on being a theater director, even though his later works brought him very close to that territory. He met Castaneda, and I think Castaneda's ideas about going to remote places and interacting with all kinds of unseen forces inspired him. Castaneda, on the other hand, became interested in Grotowski's ideas of transforming perception and experience through bodily motion. I'm quite sure that Castaneda's "magical passes", which mark the starting point for the movement in Søkilde's performance, couldn't have been created by him had he not come across Grotowski.

JM: Could you say that if you hadn't learned about Grotowski and Castaneda, you wouldn't have made *The Place of Dead Roads* (2013)? Can you describe what drove you to this production?



Joachim Koester, *The Place of Dead Roads*, 2013 (video still)

Getting Climate Control Under Control

CIMAM 2024 ANNUAL CONFERENCE

DEC 6-8 LOS ANGELES

Sustainable Futures

How?

When?

For whom?

AT MOCA, HAMMER & LACMA

LEAD SPONSOR GETTY FOUNDATION

Credit: Studio Rogier Delfos

JK: When you engage in gestures and actions like the ones we have discussed, you become part of a lineage, or a tradition, with psychological, physical, political and historical implications. It's like a kinetic memory or history on a micro-muscular level. This idea was very much on my mind when I did *The Place of Dead Roads*. In the video four androgynous cowboys engage in gestures linked to the conquest of the North American West, with actions that seem spurred by dark impulses and sensations located deep within their bodies.

The Place of Dead Roads, 2013

Color, sound, 33'30"

Director: Joachim Koester

Dancers: Pieter Ampe, Boglarka Börcsök, Liz Kinoshita, Halla Ólafsdóttir

Production: Jan Mot

Co-production: Centre d'Art Contemporain Genève and Statens Kunstfond.

The acquisition by Museo Tamayo was generously supported by Carlsberg Foundation and Colección Isabel y Agustín Coppel.

Think I've reached my fucking limit. [1]

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BRUSSELS, JULY 20 — *It has been over a year since the following declaration was co-initiated by Tino Sehgal, ART 2030, and Ki Culture. Signed by innumerable cultural workers, the challenge remains to transition — fast, as time is running out — from recognition to action and measurable impact. As an affiliated organization of ICOM, CIMAM (the International Committee for Museums and Collections of Modern Art) was an early signatory of the declaration. From December 6 to 8, CIMAM is organizing its annual conference in Los Angeles. Under the title Sustainable Futures: How? When? For Whom?, the conference will drive home the urgency for cultural institutions and practitioners to forestall the looming climate catastrophe.*

As the cultural sector, we acknowledge that the climate crisis is caused by human activities, including those of the art world. We recognize our own contributions and are committed to addressing our carbon footprint and unsustainable practices. As artists, directors, conservators, museum practitioners, cultural professionals, collectors, insurers, lawyers, and sustainability advocates, we are deeply concerned about the role of the cultural sector in this topic, particularly given our role as trusted

institutions of learning and knowledge, as storytellers, and as purveyors of history and society. In addressing the climate crisis, we look to engage consciously by being transparent about our actions and actively reducing our own impacts so that we may continue to be effective advocates for change.

One of the most energy intensive aspects of the art and cultural world is climate control. Climate control can be responsible for 60% or more of the energy consumption of a museum or gallery! By changing climate control conditions, museums could save between 24% up to 82% on their energy consumption. And many museums are using conditions that are not tailored to their collections, consuming energy unnecessarily. It is clear that this is the most urgent practice to address to significantly lower the carbon footprint of the sector.

However, simply flipping the switch is unfortunately not that easy.

Climate control was implemented into the art and museum world as "best practice" in the 1960s, when guidelines were requested for conservation. Rigid temperature and relative humidity set points were

More so I gave you the cookie consent



implemented globally by museums, galleries, transportation companies and other stakeholders to prolong the life and condition of artworks and material objects.

Over the last 20 years, continued scientific research has shown that it is completely possible for museums to continue to preserve and protect their collections without rigid climate control. New guidelines have been developed promoting less stringent ranges and encouraging museums to adapt more bespoke settings based on their collections, historical conditions, and geographic location, amongst other criteria. Adaptation of these new practices could save millions in money and in carbon.

However, many museums are still reluctant to change or feel unable to implement these new practices. Institutions may feel a pressure to keep rigid standards for the sake of professionalism or because they don't want to be perceived as having low standards. Meanwhile, many loan agreements include strict and unnecessary requirements for borrowing objects, both from other institutions and from private collectors.

This all results in a vicious cycle. Museums can't make changes individually, because they then will be excluded from international loans or their collections' care standards will be questioned. This is a sector-wide issue and needs a collective solution.

It is time for museums to work together towards securing the safe and sustainable future, considering our heritage, our art, and our planet.

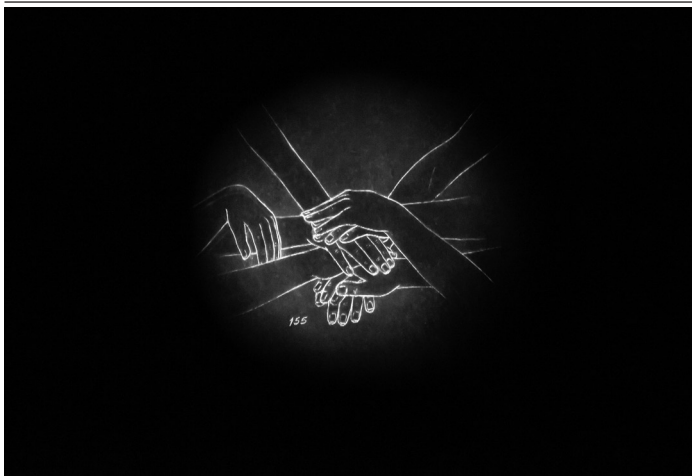
Aligning with the targets of the United Nations Sustainable Development Goal No.13 'Climate Action' and the Paris Agreement to uphold the world's commitment to reduce our carbon emissions by 50% by 2030, we are hereby addressing the climate control and loan agreement situations at our individual institutions and within the cultural sector at large. We call for a change in loan agreement requirements so that climate control can be regulated more flexibly protecting both our heritage and our planet.

Alvaro Rodriguez Fominaya, Director, MUSAC; Ana Elizabeth Gonzalez, Director, Museo del Canal; Bart Ankersmit, Cultural Heritage Agency of the Netherlands Researcher; Beatrix Ruf, Director, Hartwig Art Foundation;

Carolyn Holmes, Executive Director, Nanaimo Art Gallery Carson Chan, Director, Emilio Ambasz Institute – MoMA; Claude Corongiu, Director, Galleria Macca; Daniela Zyman, Artistic Director, TBA21; Filipa Ramos, Artistic Director, Department of Contemporary Art City of Porto; Gallery Climate Coalition; Gilane Tawadros, Director, Whitechapel Gallery; Guillermo Solana, Artistic Director, Museo Nacional Thyssen-Bornemisza; Hans-Ulrich Obrist, Director, Serpentine Gallery; Huiwai Chu, Head of Exhibitions, MACBA; Inés Jover, Director, CIMAM; Ivet Čurlin, Nataša Ilić, Sabina Sabolović (WHW), Artistic Directors, Kunsthalle Wien; Jochen Volz, General Director, Pinacoteca de São Paulo; Joel Taylor, Senior Researcher, Norwegian Institute for Cultural Heritage Research; John McGrath, Artistic Director, Manchester International Festival/Factory International; John Tain, Head of Research, Asia Art Archive; Juan Ignacio Vidarte, Director General,

Guggenheim Bilbao; Julie Decker, Director/CEO, Anchorage Museum; Kate Seymour, Chair, ICOM-CC; Krise Junge-Stevensborg, Director, Malmö Art museum; Laura Lupton, Co-Founder, Galleries Commit and Artists Commit; Maria Balshaw, General Director, Tate Galleries; Mark Quail, Managing Director, Queen's Fine Art; Mona Mekouar, independent curator; Nancy Spector, independent curator; Paul Spies, Director, Stiftung Stadtmuseum Berlin; Pierre Huyghe, artist; Ralph Rugoff, Director, Hayward Gallery; Richard Martin, Director of Education & Public Programmes, Whitechapel Gallery; Robert Janes, Founder, the Coalition of Museums for Climate Justice; Sebastian Cichocki, Chief Curator, Museum of Modern Art Warsaw; Simone Sentall, Head of Collection, TBA21; Theodor Ringborg, Director, Konsthall Tornedalen; Thor Nørmark-Larsen, Head Registrar, SMK National Gallery of Denmark; Yasmil Raymond, Director, Portikus; Yipei Lee, Director, SUAVEART.

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Francis Alÿs' new series of animations were shown for the first time in his recent solo exhibition *Ricochets* at the Art Gallery of the Barbican Centre, London (27/06–01/09/24). In dialogue with the artist's *Children's Games*, Alÿs' animations expand the artist's interest in play, more precisely his attention to hand-based games. A publication edited by Florence Ostende was published by Prestel on the occasion of the exhibition. It includes essays by Helena Chávez Mac Gregor, Carla Faesler, Cuauhtémoc Medina, Florence Ostende and Inês Geraldine Cardoso. (Photo: Francis Alÿs, *Hand Stack*, 2019–24, in collaboration with Emilio Rivera. Installation view, *Francis Alÿs: Ricochets*, Barbican, London, 2024. © Max Colson / Barbican Art Gallery.)

In Brief

Lawrence Weiner's *FIRECRACKER RESIDUE OF EXPLOSIONS AT EACH CORNER OF THE EXHIBITION AREA* (1968, Collection Seth Siegelau / Egress Foundation) is included in the exhibition *A PURSUIT OF HAPPINESS ASAP* at UCCA, Beijing (20/07–20/10). Curated by Peter Eleey, UCCA curator-at-large, in close collaboration with Weiner's estate, *A PURSUIT OF HAPPINESS ASAP* is the first major presentation of the artist in China.

Hamburger Kunsthalle (Hamburg, DE) has acquired two slide works by **Francis Alÿs**, *Ambulantes II* (1992–2003) and *Sleepers I* (1999). Each projected work is composed of 80 35 mm slides depicting scenes captured in the streets of Mexico City, where the artist has been based for many years.

As part of the 2024 edition of the Festival d'Automne, **Manon de Boer** and **Latifa Laâbissi** will perform their work *Ghost Party (I)* on 4, 5 and 6 October at the Jeu de Paume, Paris. Coinciding with the second iteration of the exhibition *Chantal Akerman. Travelling*, presented at the Jeu de Paume after **BOZAR**, Brussels, *Ghost Party (I)* conjures numerous ghostly voices of visual artists, musicians, writers and theorists such as **Akerman**, **Marguerite Duras**, **Eduardo Viveiros de Castro** and **Casey**.

Jan Mot will take part in the Galleries section of Art Basel Paris (formerly Paris + by Art Basel), held for the first time in the newly renovated Grand Palais, Paris (18/10–20/10). Among the artists whose work will be on display on Jan Mot's booth are **Francis Alÿs**, **stanley brouwn**, **Andrea Büttner**, **Lili Dujourie**, **David Lamelas**, **Philippe Thomas** and **Mario Garcia Torres**.

The opening on 12/09 (5–9 pm) of the upcoming exhibition at Jan Mot – *Shame Punishments* by **Andrea Büttner** – will coincide with the soft launch of *RendezVous* - Brussels Art Week, an annual event co-founded by Laure Decock and Evelyn Simons bringing together over 50 Brussels art galleries. *RendezVous* - Brussels Art Week is the successor of Brussels Gallery Weekend.

Tris Vonna-Michell's solo exhibition *Vonna-Michell's House* will run from September 20 to December 1, 2024 at Badischer Kunstverein, Karlsruhe (DE). The artist will present existing works along with new installations, through which he pursues his research around the archive resulting from the largely unknown work developed by his father **Ed Vonna-Michell** (1950–2022) in the 1970s and 1980s.

Agenda

Francis Alÿs

Kunstroute, KU Leuven (BE), 01/09/23–2025; *Genealogías y disidencias*, Museo Universitario Arte Contemporáneo (MUAC), Mexico City, 16/03–17/11; *I Never Dream Otherwise than Awake: Journeys in Sound*, Centre Pompidou × West Bund Museum Project, Shanghai (CN), 26/04–17/09; *Toys Section*, Hangar Y x Art Explora, Meudon (FR), 18/05–22/09; *untranzquil 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), 01/06/24–30/03/25; *Mediterranean*, Mucem, Marseille (FR), 05/06–31/12; 206: *Illusions of Life*, MoMA, New York (US), 07/06/24–May 2026; *KROKI / STEPS*, Krupa Gallery, Wrocław (PL), 19/07–13/10; *Cuando la fe mueve montañas (2002)*, *Dos décadas después*, Fundación Proa, Buenos Aires, 04/08–October 2024 (solo); *Moments are Monuments* BY ART MATTERS, Hangzhou (CN), 15/08–13/10; *From dreams you wake up*, Galerie Nordenhake, Mexico City, 31/08–19/10; *Juegos de niños. Children's Games 1999–2022*, Estación MAZ, Zapopan (MX), 28/09/24–06/04/25 (solo); *Francis Alÿs*, Serralves, Porto (PT), 24/10/24–March 2025 (solo); *WALK THIS WAY*, Kunstmuseum Ravensburg (DE), 09/11/24–23/02/25; *Francis Alÿs*, Ludwig Museum, Cologne (DE), 03/04/25–12/08/25 (solo)

Sven Augustijnen

Spectres (2011), Avila (BE), 05/07/24–06/04/27 (online streaming); *Pause*, 49 Nord 6 Est–Frac Lorraine, Metz (FR), 06/09/24–09/02/25

Pierre Bismuth

The Lives of Animals, MHKA, Antwerp (BE), 08/06–22/09; *Alchemy of encounter*,

Collection Lambert, Avignon (FR), 23/06/24–05/01/25; *"Mundus Mal-a-Showcase"* Carte Blanche à Raimundas Malašauskas, Centre Wallonie-Bruxelles, Paris, 14/09; Dom Museum, Vienna, 27/09/24–31/08/25

stanley brouwn

Delinking and Relinking, Van Abbemuseum, Eindhoven (NL), 18/09/21–01/06/26; stanley brouwn, Dia Beacon, New York (US), 15/04/2023–2025 (solo); *Extreme Tension. Art between Politics and Society (Collection of the Nationalgalerie 1945 – 2000)*, Neue Nationalgalerie, Berlin, 18/11/23–28/09/25; stanley brouwn, Micheline Sz wajcer, Antwerp (BE), 19/09–09/11 (solo); *esprit*, Konrad Fischer Galerie, Düsseldorf (DE), 30/08–09/11

Andrea Büttner

Hand in Hand, Schloss Bellevue, Berlin, 16/07/24–March 2026; *Shame Punishments*, Jan Mot, Brussels, 12/09–26/10 (solo); *Especies de espacios*, Galeria Pelaires, Palma (ES), 21/09–tbc

Manon de Boer

Sylvia Kristel–Paris (2003), Tënk, Lussas (FR), 13/05/22–12/05/25 (online streaming); *untr tranquil now: a constellation of narratives and resonances*, Hamburger Kunsthalle, Hamburg (DE), 31/05/24–19/01/25; *Mundus Mal-a-Showcase" Carte Blanche à Raimundas Malašauskas*, Centre Wallonie-Bruxelles, Paris, 14/09; *the constant inequality of leonor's days*, Centro de Arte Moderna Gulbenkian, Lisboa, 20/09/24–17/02/25; *Ghost Party (I) – with Latifa Laâbissi*, Festival d'Automne, Jeu de Paume, Paris, 04/10–06/10; *hosting*, Centrale for contemporary art, Brussels, 10/10/24–09/02/25

Rineke Dijkstra

Delinking and Relinking, Van Abbemuseum, Eindhoven (NL), 18/09/21–01/06/26; *Mix & Match. Rediscovering The Collection*, Pinakothek der Moderne, Munich (DE), 15/09/22–31/12/24; *Rineke Dijkstra–The Crazy House*, Espace Louis Vuitton, Munich (DE), 03/05–14/09 (solo); *Acts of Creation: On Art and Motherhood*, Midlands Arts Centre (MAC), Birmingham (UK), 22/06–29/09; *Belonging*, Laing Art Gallery, Newcastle upon Tyne (UK), 20/07–30/11; *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), 21/10/24–19/01/25; *Rineke Dijkstra*, Berlinische Galerie, Berlin, 08/11/24–10/02/25 (solo)

Lili Dujourie

DOKA, Museum Leuven (BE), 15/01/23–05/01/25; *FULL HOUSE collection*, Mu.ZEE, Oostende (BE), 01/06/24–05/01/25

Mario Garcia Torres

Arte Povera, Bourse de Commerce, Paris, 09/10/24–20/01/25

Dominique Gonzalez-Foerster

Pistarama (as part of the Pista 500 project), Pinacoteca Agnelli, Torino (IT), 03/05/23 – ongoing; *Museum Without Borders. Art–Design / Dunkerque–Krefeld*, Kunstmuseum Krefeld (DE), 28/04–08/09; *A Portrait in Fragments*, Kunstverein für die Rheinlande und Westfalen, Düsseldorf (DE), 29/06–22/09

Joachim Koester

Gothic Returns: Fuseli to Fomison, Auckland Art Gallery, Auckland (NZ), 02/09/23–31/08/25; *TERRA: Morf.*, Skovhuset Kunst & Natur, Værlose (DK), 05/04–03/11; *ARoS Collection: World in Focus*, ARoS, Aarhus (DK), 22/06–08/12; *Chambres des échos*, Espace d'art François-Auguste Ducros (a project by IAC Villeurbanne/Rhône-Alpes), Grignan (FR), 05/10–17/11; *Isa Mona Lisa*, Hamburger Kunsthalle, Hamburg (DE), 18/10/24–18/10/26

Sharon Lockhart

Survival in the 21st Century, Deichtorhallen Hamburg (DE), 17/05–05/11; *Et in Arcadia Ego*, Hauser & Wirth, New York (US), 05/09–19/10

Tino Sehgal

(ohne Titel) 2016/2023, Duale Hochschule Baden-Württemberg Stuttgart (DE), 17/05/23–17/04/43; *Tino Sehgal: This joy*, Prussian Palaces and Gardens Foundation Berlin-Brandenburg, Potsdam (DE), 11/09–06/10; *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), 07/04/2023–05/01/2025

Tris Vonna-Michell

Vonna-Michell's House, Badischer Kunstverein, Karlsruhe (DE), 20/09–01/12 (solo); *IN.SIGHT*, Hamburger Kunsthalle, Hamburg (DE), 22/11/24–06/04/25

Ian Wilson

mode d'emploi, Musée d'Art moderne et contemporain, Strasbourg (FR), 27/09–01/06

Seth Siegelaub

Lawrence Weiner: A PURSUIT OF HAPPINESS ASAP, UCCA, Beijing, 20/07–20/10 (solo)

Hamias series, as in it should have been a
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Represented by the gallery

Francis Aljés, 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 Siegelaub / Egress Foundation, Philippe Thomas, Tris Vonna-Michell, Ian Wilson

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