

269—270

Jaargang 29 No. 145

Your white sea through
t
i
transmission from the sound



smest. We were all there for
s
Can some tension find



pausing, passing out, my
I
Cups and releasing cuts,



Where are you now? On Manon de Boer's *Stops* (2025)

By
Grégory Castéra

BRUSSELS, JAN. 10 — Imagine a living room with a view on the Norwegian Sea, or a dance studio in São Paulo. You choose. You enter the room, sit on the floor, and take a stone from your pocket. Imagine feeling – for a few seconds, or a few minutes, do you remember? – the texture, the volume and the weight of the stone in your hand. Then, place it in front of you.

We start in 1837 with Friedrich Fröbel, the educator who conceived his *Gifts* as objects of basic geometric forms and simple materials (wool, wood, clay) to be manipulated regularly by a child in front of an adult. Fröbel's *Gifts* are both games and exercises, a training for the senses before shaping the world with words, and an influence for modernist pedagogy such as László Moholy-Nagy's "Vorkurs" [preliminary course] at the Bauhaus in Weimar, where, from 1923 to 1928, students would explore materials with their eyes closed. Imagine wood. Imagine metal. Imagine wool. Then, around 1960, comes Lygia Clark's *Bichos*, manipulable metallic topographic sculptures, also made from basic geometrical forms, sometimes described as emancipation from painting, followed, from the early 1970s to 1988, by "relational objects" – such as stones, cloth, plastic bags, seashells, and water – used in her therapeutic meditations. In these works by Fröbel and Clark, all conceived for the hands, play comes as a method to explore materiality through time, from the

modernist approach of abstraction and intrinsic quality of materials to relationality and art beyond objects. One can easily start drawing a timeline from them, but we won't. We'll prefer mapping a constellation, where the past meets the future. Three elements to add in this constellation from Manon de Boer's filmography are the precarious assemblages made of ordinary objects by her son while playing (*The Untroubled Mind*, 2016), teenagers experimenting with music and dance (the trilogy *From nothing to something else*, 2018 and 2019), and her first appearance in her own film, playing, together with Latifa Laâbissi, with things similar to Clark's "relational objects" (*Ghost Party* (2), 2022, following their performance *Ghost Party* (1), 2021).

Stops (2025) begins with this instruction: "Create or find 18 objects that fit on the circles and have one or more of the following properties: Round, Square, Angular, Irregular, Soft, Hard, Rough, Spongy, Slippery, Malleable, Heavy, Light, Cold, Ambient, Shiny, Faded, Metal, Wood, Textile, Organic".

In play, objects are often more than one thing. A stone is a moon is a landscape is material is form. Games are worlding practices: they contain tragedy, poetry, love, and everything else, but only as a possibility. Play is another word for possibility, but, despite (or because) being considered as essential for intellectual and emotional development, playthings and playspaces are mostly reduced to means for children's education. Play as an end in itself is a practice of freedom, experienced from early childhood – probably the

meaning of "untrouble" in *The Untroubled Mind* – and policed with education and adult timekeeping. By filming music and dance improvisation by teenagers, *From nothing to something else* can be seen as witnessing the persistence of play-as-freedom in the body and actions of young people becoming adults, or, in other words, the effort to re-entangle the continuous separation between mind and body through aging. In our constellation, worlding while playing is an experience of materiality. Clark's "relational objects" are about touching and being touched: they *make* the ones who manipulate them, they make them do things, they make them relate with each other, and they make them sense younger versions of themselves. Can playing seriously like children be time travel? Is connection to the memory of your younger self the condition of being present?

You are still seated on the floor. The person in front of you takes the stone

(advertisement)

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Exhibition
29/01–15/03

**IF YOU HOLD
A STONE
MANON DE BOER,
LYGIA CLARK,
URI TZAIG AND
GUESTS**

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

(advertisement)

270

Exhibition
04/02–08/02
2–8 pm

OPEN STUDIO MARIO GARCÍA TORRES WITH THE PARTICIPATION OF FRANCIS ALÿS

Paseo de la Reforma 382 Int 304
Col. Juárez, 06600 Mexico City

a	afterwards. An outward flush, if you're	Super Mario Bros. Is that it mirror life?	I
f	r	r	o
a	e	t	e
c	s	s	l
t	f	t	d
r	o	f	-
f	t	t	r
t	a	b	e
J	-	f	o
S	d	v	i
y	s	v	? f
s	i	I	t
f	i	f	-
s	o	g	l
c	.	l	s
s	:	c	o
c	/	v	..
l	d	l	s
c	e	j	o
c	o	f	t
v	r	i	d
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i	l	v	r
k	d	c	s
v	o	a	e
a	l	I	e

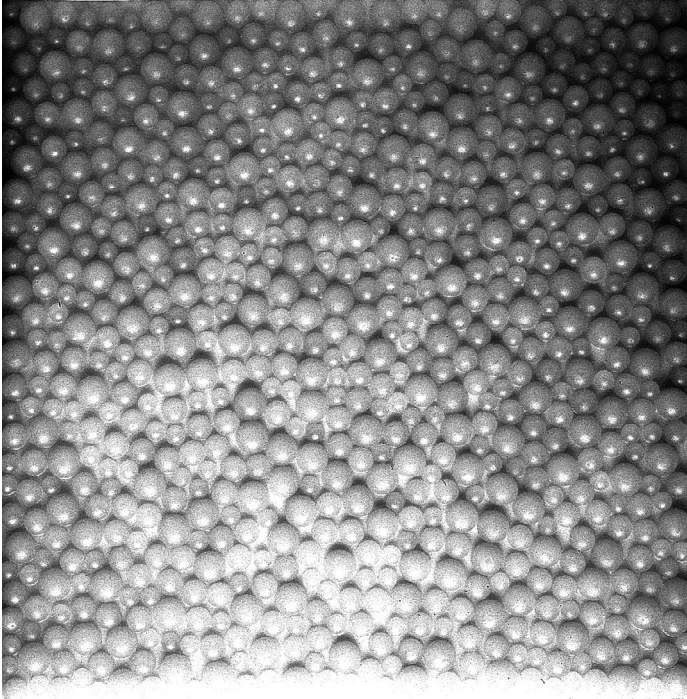
headstick to look the whole point of backspace tab got stuck... homes



Manon de Boer, Stops, 2025 (detail).



On *Trance*. A Game by Uri Tzaig



Uri Tzaig, *Trance Carpet*, 1999, P.U. rubber, 54,5 x 55 x 2,5 cm.

by Bojana Cvejić

I was introduced to the game *Trance* in the course of the project *Verwantschappen*¹. Very soon we grasped (people working on *Verwantschappen*: Jan Ritsema, Inneke van Waeyenbergh and Oscar van den Boogaard who invited us to play) that our performance should be modeled after the principles of this game or/and have a similar effect for the players/participants/audience. The transparency of its objectives (no competition, emptiness, openness) is only a starting point for a more complex experience. At first, this uneven asymmetrical relief landscape with the marbles spread at random works as a screen. It seems to be conceived as a blank sheet of paper where one can start from a

scratch but in fact, it offers all the possibilities that are already there in the world. There are enough differences given in the layout for the player to project him/herself on all levels (different colours and sizes of the marbles), his/her psycholect, sociolect, idiolect. Unlike Rorschach's test that can be interpreted only by an expert, *Trance* enables a clear view for those who want to get to know themselves better. However, it is not about the self, for it goes beyond introspection, this game is supposed to be played by more than one player. So it begins with this self-examination and soon exhausts the few pre-existing patterns of one's behaviour or casts them, in order to confront the player with a lack of identity. It invites the player to step out of the boundaries of ego, and to take his/her view

outside. That is where the brainwork really starts, each move of one marble implying a new relation to all other marbles that simply cannot be overlooked, *verwantschappen* mirrored. What a simple and ingenious way to involve one in the constant taking up of positions! Where relativity doesn't mean irrelevance, but clearly shows the stake of responsibility. *Trance* should not be considered only a cleverly conceived metaphor, it is inexhaustible in the experience of playing the game itself.

This text was originally published in Newspaper Jan Mot no. 22, 2000.

1. *Verwantschappen* (relationship-kinship) is a theatre performance by Jan Ritsema produced by Kaaiteater. The performances took place in March-April 2000 in Brussels.

I hit by the fountain-head, head is a
k a
r e
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c a
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c l
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e g
i v
t a
v g
t f
c v
c i
t t
r e
r v
t l
t r
s a
a l
/ .
r f
c i
r v
r ?
C e
t v
s f
this game looks funny, instead it has

Each player selects 1● marbles and places them ● on the board. The 2● selected marbles can now be used by both players. Each player in turn has to move ●one ●or more marbles from its current place to another location ●on the board. The game continues as long as the players are interested.

Trance © Uri Tzaiq

“mines” Shere keyboard pointing champagne But deciding because it’s perfect deep reaction of attachment for
 (f S r v r
 i s e r r
 c c ; s t
 c l ; r l
 z t v f
 z . M y a d
 z) r e c r
 l s a v r
 z l t c e l
 z : c . a .
 fingers using to reach a keyboard; Exclusivity of masculinity, a would Eventually an arousal will feel like a



STOPS can be played alone, with two people or with a group.

Each player writes down or keeps in mind seven or more of the objects on the board.
The first player takes one of the objects he/she wrote down or has in mind.

If the object is on a single circle:

- 1 Take the object
- 2 Perform the instruction written on the circle where the object was placed
- 3 Put the object on another single or double circle.

If the object is on a double circle:

- 1 Give the object to another player
- 2 Take a new object from a single circle and read the written instruction
- 3 Both you and the player you gave the first object to perform the instruction
- 4 Both players place their object on another single or double circle.

It is the next player's turn.

The game ends when all players have had a turn for each of their chosen objects.

If playing alone

Follow the instructions above. When taking an object on a double circle:

Choose an object that is on a single circle and hold both objects while performing the instruction, then put the objects on different single or double circles.

Manon de Boer

There's the future that is today. Am I you cracked open your mouth, gritted, desert and hand warmers. No finger
 f . t , v f
 l y I i c o
 f ? r e t e
 V t f i r e
 t ? y f c c
 V s s t y t
 t e s r l d
 s y a t b r
 r e V d f ;
 t f y a t
 V t f / f e
 r f s d r s
 l e r i c e
 t g s s f t
 t a i y V t
 r t v e / s
 t d g e a s
 t . r - f s
 C y C f -
 a . V e y s
 C d v i f s
 g t C y v e
 V f I v y
 s s o r e
 f , c I s t
 s t b s c t
 Your fingers. Then, after much snipping for the occasional flimsy, canvas yogurt

Raimundas Malašauskas

Selected Writings, 2002—2024



GRAZ, DEC. 20 — *Suzon*; both a reprint of Raimundas Malašauskas sold-out book *Paper Exhibitions* from 2012 and a new collection of writings by the author that have happened since — offers a window onto Malašauskas' worldview, based on collective improvisation, congregation and continuous drift. It includes essays, exhibition guides, personal letters, song lyrics, an opening speech and a cocktail recipe offering a glimpse of what perhaps in a few years we will look back upon as *L'esprit du temps*. Editors: Tom Engels, Yana Foqué and Krist Gruijthuijsen. Design: Goda Budvytutė. *About Raimundas Malašauskas*: When growing up in Vilnius, then capital of Soviet Lithuania, Malašauskas wanted to become a chef on a trans-oceanic ship but ended up

studying art history and theory at Vilnius Academy of Arts. He was particularly drawn to the period of Mannerism in the sixteenth century but ended up writing a study of art criticism of the 1970s and 80s. Following a period as a curator at the Contemporary Art Centre in Vilnius from 1995-2006, he has worked itinerantly ever since, driven by what he describes as 'intellectual wanderlust' with extended periods of time spent in Bangkok, Cairo, Brussels, Delhi, Hong Kong, Mexico City, Paris and San Francisco, among other places. Writing has been a constant companion during these journeys — a means of both curating exhibitions and experiencing daily life. Malašauskas has also contributed several texts to the gallery's Newspaper, see our website.

In Brief

Kanal — Centre Pompidou in Brussels acquired *Tornado* (2000-2010) by **Francis Alÿs**, an installation consisting of a video and a large group of works on paper. The video was part of several retrospective exhibitions of Alÿs.

A work co-signed by **David Lamelas** and Hildegard Duane, entitled *70 mm* from 1998, and consisting of 4 photographs, was sold to the Serralves Foundation in Porto (PT).

The Art Institute of Chicago acquired two works: *Falling Together in Time*, n.d., a video installation by **Mario Garcia Torres** and a work by **stanley brouwn**, *one step (11 x)* from 1971.

Afterwards. An outward flush, if you've
 f r s d
 e y ,
 c e s i
 t f f i
 r) s)
 f t c .
 the sugar. Our voices coming here. Ed

Jesus, what a day. The title was the best,
 f r s d
 e y ,
 c e s i
 t f f i
 r) s)
 f t c .
 Send any flowers, victor. You know me.



Agenda

Francis Alÿs

Kunstroute, KU Leuven (BE), 01/09/23–2025; *Children's Biennale "Planet Utopia"*, Japanisches Palais, Dresden (DE), 01/06/24–30/03/25; *Mediterranean*, Mucem, Marseille (FR), 05/06/24–31/12/26; *206: Illusions of Life*, MoMA, New York (US), 07/06/24–May 2026; *Francis Alÿs*, Museo de Arte de 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); *Même les soleils sont ivres*, Collection Lambert, Avignon (FR), 19/01–25/05; *On the Street*, Kunstmuseum Liechtenstein, Vaduz (FL), 11/04–31/08

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

In the Spirit of Friendship, Vienna's Dom Museum, Vienna, 27/10/24–24/08/25; *Super Conceptual Pop*, Fondation CAB, Brussels (BE), March–tbc

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); *On the Street*, Kunstmuseum Liechtenstein, Vaduz, (FL), 11/04–31/08

Andrea Büttner

Hand in Hand, Schloss Bellevue, Berlin, 16/07/24–March 2026; *Andrea Büttner*, Galerie Tschudi, Zuoz, (CH), 21/12/24–22/03/25

Manon de Boer

Sylvia Kristel–Paris (2003), Tënk, Lussas (FR), 13/05/22–12/05/25 (online streaming); *untränquil now: a constellation of narratives and resonances*, Hamburger Kunsthalle, Hamburg (DE), 31/05/24–19/01/25; *the constant inequality of leonor's days*, Centro de Arte Moderna Gulbenkian, Lisboa, 20/09/24–17/02/25; *hosting*, Centrale for contemporary art, Brussels, 10/10/24–09/02/25; *If You Hold a Stone*, Jan Mot, Brussels, 29/01–15/03; *The Blinding Light*, / (Slash), San Francisco, 11/01–19/04;

à, CCS Bard Hessel Museum of Art, Annandale-on-Hudson (US), 05/04–25/05

Rineke Dijkstra

Turning the Page, Pier 24, San Francisco, 15/04/24–31/01/25; *Still-Moving*, Berlinische Galerie, Berlin, 08/11/24–10/02/25 (solo); *Rineke Dijkstra: Beach Portraits*, Städel Museum, Frankfurt (DE), 13/12/24–18/05/25 (solo)

Lili Dujourie

Lili Dujourie, Jan Mot, Brussels (BE), May–July

Mario Garcia Torres

Mario Garcia Torres, A History of Influence, Fridericianum, Kassel (CH), 15/03–27/07 (solo)

Dominique Gonzalez-Foerster

Pistarama (as part of the Pista 500 project), Pinacoteca Agnelli, Torino (IT), 03/05/23 – ongoing; *Radical Software: Women, Art & Computing*, Mudam, Luxembourg, 20/09/24–02/02/25; *The Atomic Age*, Musée d'Art Moderne de Paris, Paris (FR), 11/10/24–09/02/25; *There Is A Ghost In The Room. For Sure!*, Stiftung Museum Schloss Moyland, Bedburg-Hau, (DE), 24/11/24–25/01/26

Joachim Koester

Gothic Returns: Fuseli to Fomison, Auckland Art Gallery, Auckland (NZ), 02/09/23–31/08/25; *Isa Mona Lisa*, Hamburger Kunsthalle, Hamburg (DE), 18/10/24–18/10/26; *Beyond Now: Editions*, Kestner Gesellschaft, Hannover (DE), 07/12/24–02/03/25

David Lamelas

Retrospective, Fundación PROA, Buenos Aires, 01/04–06/04 (solo)

Sharon Lockhart

Transmissions: Selections from Marciano Collection, Marciano Art Foundation, Los Angeles (US), 21/02/25–tbc

Tino Sehgal

(ohne Titel) 2016/2023, Duale Hochschule Baden-Württemberg Stuttgart (DE), 17/05/23–17/04/43; *This Occupation, Mona – Museum of Old and New Art, Hobart, Tasmania (AU)*, 22/06/24–21/04/25; *Philippe Parreno. Voices*, Haus der Kunst, Munich, (DE), 13/12/24–25/05/25

Philippe Thomas

IN.SITE, Hamburger Kunsthalle, Hamburg (DE), 22/11/24–06/04/25

Tris Vonna-Michell

BF24 Photography Biennial, Vila Franca de Xira (PT), 23/11/24–23/03/25

Ian Wilson

mode d'emploi. Musée d'Art moderne et contemporain, Strasbourg (FR), 27/09/24–01/06/25; *Ian Wilson*, Jan Mot, Brussels, 22/03–03/05 (solo)

A starwars. An outward flush if you're
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s n
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c
s
controlled is a magic word. Eventually

Represented by the gallery

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

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