

Jaargang 29 No. 146

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(advertisement)

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Exhibition
29/03–10/05

IAN WILSON WORKS FROM THE PANZA COLLECTION (1974–2008)

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

Thrusting online directory was a hot gallery to LED. Wear this baby around

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Hommage

By
Jan Mot

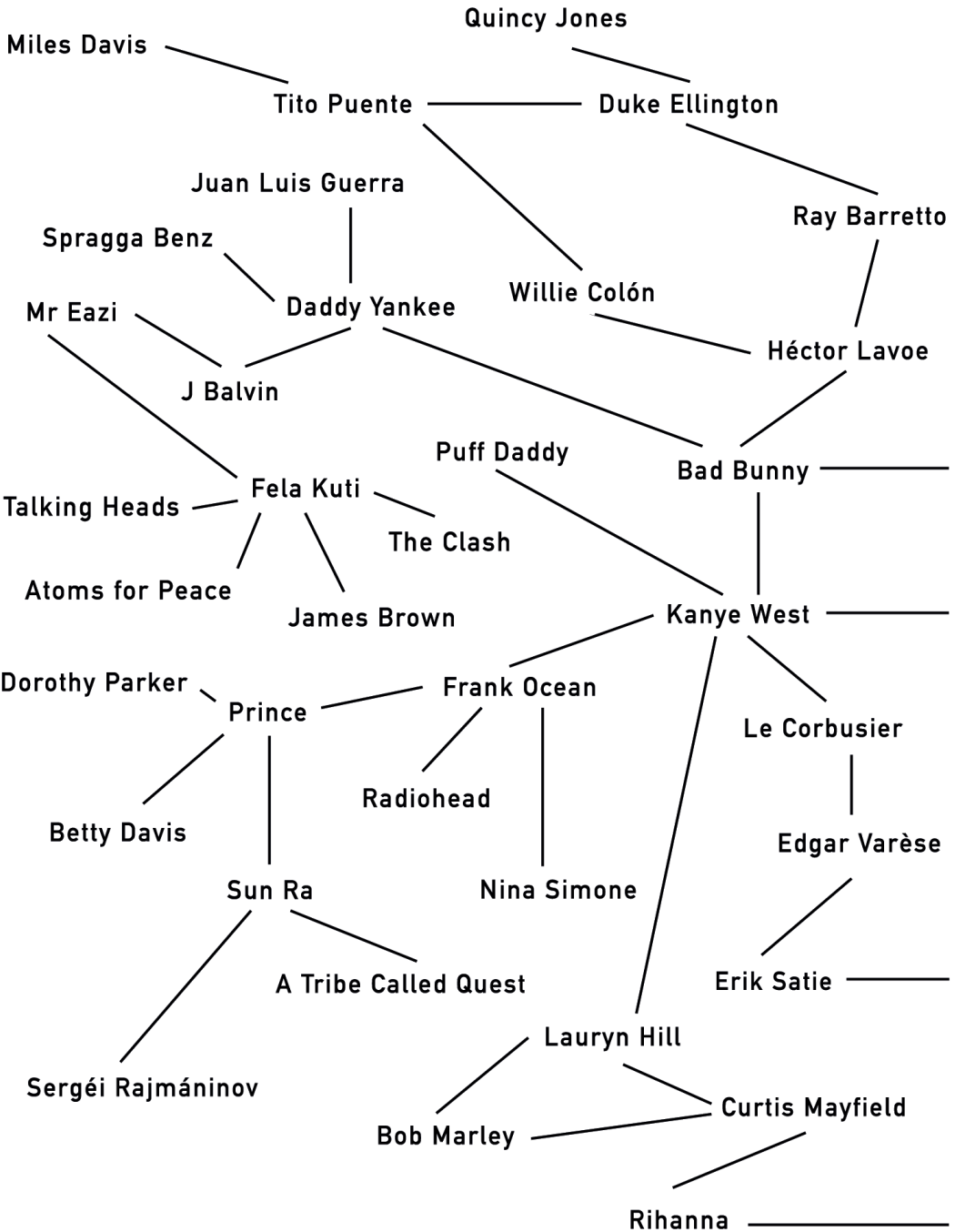
BRUSSELS, MARCH 17 — *The exhibition Ian Wilson. Works from the Panza Collection (1974-2008) is an homage both to the Italian collectors Giuseppe and Giovanna Panza as to Ian Wilson. Of all the collectors who supported Wilson during his lifetime, Giuseppe Panza was by far the most important one, regularly acquiring works from the early 1970s until 2008, two years before his death.*

It is not clear who introduced Panza to Wilson nor when they met for the first time. But their earliest documented encounter took place in January 1972 at Wilson's home in Lower Manhattan.¹ By that time Giuseppe Panza, a real estate developer based in Milan, had become an internationally renowned collector of contemporary art. He had started collecting in the second half of the 1950s and was amongst the first ones to buy Rothko, Kline, Lichtenstein and many others. By the end of the 1960s Panza followed very closely the minimal and conceptual art scene in the US and Europe and acquired works by Carl Andre, Dan Flavin, Robert Barry, Lawrence Weiner, Joseph Kosuth, Robert Ryman and so on. He and his wife collected in a methodical way and would take time to study the works, always with the intention to acquire the best works available, often several pieces at the same time. They enjoyed meeting artists and were befriended with important curators and dealers like Leo Castelli and John Weber.

By early 1972 Ian Wilson had gained some reputation in the conceptual art world both in the US and in Europe. He had arrived in New York City in the mid 1960s as a young artist who under the influence of Ad Reinhardt amongst others, created minimal and monochrom paintings. But in 1968 his search for abstraction led him to a radical shift in his work by (almost) completely surpassing any physical production. His last visual works were the *Circle on the Wall* and the *Chalk Circle on the Floor*, both from 1968. They made him understand that, as Ann Rorimer

formulates it “a circle could be pictured simply through the verbal utterance of the term ‘circle’. He realised that the mere act of thinking and speaking about a circle – that is of saying ‘this is, or that was, a circle’ – could lead towards a greater degree of abstraction than drawing one”.² This realisation led to Wilson using the word ‘time’ to develop a radically new type of works, by inserting the word in conversations in public and private situations, as a starting point for an exchange on the topic of time or anything else that might follow out of it. The following year the concept of ‘time’ was replaced by ‘Oral Communication’ and Wilson would inform or invite people in advance to discuss the topic with him. Very quickly Wilson was invited to participate in some major group exhibitions by people like Seth Siegelau or Lucy Lippard. In 1970 he took part in *18 Paris IV 70*, organised by Michel Claura in Paris. Later in the year he did his first Discussions at Konrad Fischer in Düsseldorf, followed by more Discussions in Paris and Milan, also organised by Claura, and in London and Coventry.

While Wilson had considerable support from his fellow artists as well as from curators and dealers, it remained nevertheless challenging to obtain an income from his work. The first person to acquire a Discussion was Lawrence Weiner. In 1968 Weiner swapped one of his Statements in exchange for the ownership of their discussion. The transaction was purely oral, something that pleased both artists. A similar exchange of works happened soon after with Joseph Kosuth for whom Wilson however made a certificate and this at the request of Kosuth. Besides these swaps of works, the first sale to a collector happened in Paris in 1970 with the help of Daniel Buren. He introduced Wilson to his friend Roger Mazarguil, a restaurant owner with an interest in contemporary art. Buren described the discussion amongst the three of them as “completely natural and never organised as a “show””. When Mazarguil decided to buy the discussion, a certificate was made and signed by Mazarguil, Buren and Wilson.



Whitney Houston José Alfredo Jiménez

Jenni Rivera

La Mafia

Selena

Lucha Villa

Intocable

Ramón Ayala

Chalino Sánchez

Natanael Cano

Los Tigres del Norte

Peso Pluma

Julián Álvarez

João Gilberto

Rosalía

Caetano Veloso

Scorpions

Brian Eno

Bon Iver

Bob Dylan

Metallica

The Velvet Underground

Jimi Hendrix

John Cage

Sonic Youth

Ramones

Robert Rauschenberg

Black Sabbath

Morton Feldman

Tina Turner



Mario Garcia Torres, *Estelar (Relationships of Musicians According to Their Own Acknowledged Influences)*, n.d., acrylic paint on linen, two panels of 170 x 131 cm, unique, Courtesy the artist & Jan Mot, Brussels

Agenda

Francis Alÿs

Kunstroute, KU Leuven (BE), 01/09/23–2026; *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); *The Large Glass*, MAXXI National Museum of 21st Century Arts, Roma, 13/12/24–25/10/25; *Francis Alÿs*, Ludwig Museum, Cologne (DE), 03/04–12/08 (solo); *Même les soleils sont ivres*, Collection Lambert, Avignon (FR), 19/01–25/05; *On the Street*, Kunstmuseum Liechtenstein, Vaduz, 11/04–31/08

Sven Augustijnen

Spectres (2011), Avila, 05/07/24–06/04/27 (online streaming); *Pause*, 49 Nord 6 Est-Frac Lorraine, Metz (FR), 06/09/24–09/02/25; *Fierté Nationale: De Jéricho vers Gaza* (world première), Visions du Réel, Nyon (CH), 08/04–12/04

Pierre Bismuth

In the Spirit of Friendship, Vienna's Dom Museum, Vienna, 27/10/24–24/08/25; *Super Conceptual Pop*, Fondation CAB, Brussels, 01/04–31/10

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, 11/04–31/08; *stanley brouwn*, Galerie Tschudi, Zurich (CH), 12/04–24/05 (solo)

Andrea Büttner

Hand in Hand, Schloss Bellevue, Berlin, 16/07/24–March 2026; *Double Cheese Platter*, Kunstmuseum Stuttgart, Stuttgart (DE), 08/03–12/10; *Time for Women! Empowering Visions in 20 Years of the Max Mara Art Prize for Women*, Palazzo Strozzi, Firenze (IT), 17/04–31/08; *Rhizoma*, Frans Masereel Centrum, Kasterlee (BE), 25/05–13/07

Manon de Boer

Sylvia Kristel–Paris (2003), Tënk, Lussas (FR), 13/05/22–12/05/25 (online streaming); *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; *Sound Image Culture*, Brussels, 25/04 (screening & talk); *Corps*

Insensés, Frac Franche-Comté, Besançon (FR), 18/04–31/08

Rineke Dijkstra

Rineke Dijkstra: Beach Portraits, Städel Museum, Frankfurt (DE), 13/12/24–18/05/25 (solo); *Fuera de marco. Obras de Rineke Dijkstra y Philippe Parreno*, CaixaForum, Barcelona (SP), 05/02–26/10; *Good Mom / Bad Mom*, Centraal Museum, Utrecht (NL), 28/03–14/09

Lili Dujourie

Lili Dujourie, Jan Mot, Brussels, May–July (solo); *What Cannot Be Held*, de Brakke Grond, Amsterdam, 17/05–13/07

Mario Garcia Torres

The Horizon is Always Out of Reach, Museo Tamayo, Mexico City, 13/03–27/07; *Mario Garcia Torres, A History of Influence*, Fridericianum, Kassel (DE), 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, 20/09/24–25/05/25; *There Is A Ghost In The Room. For Sure!*, Stiftung Museum Schloss Moyland, Bedburg-Hau, (DE), 24/11/24–25/01/26; *La Piscine Intérieure*, Dominique Gonzalez-Foerster & Julien Perez, La Ménagerie de Verre, Paris, 28/03 (album release)

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; *The Horizon is Always Out of Reach*, Museo Tamayo, Mexico City, 13/03–27/07; *Animal!?*, Fonds Leclerc, Landerneau (FR), 06/06–02/11; *Klaipėda biennial*, Klaipėda (LT), 05/09–30/10

David Lamelas

David Lamelas, curated by Steven Cairns (screening program), Fundación PROA, Buenos Aires, 07/04–12/04 (tbc)

Sharon Lockhart

Transmissions: Selections from Marciano Collection, Marciano Art Foundation, Los Angeles (US), 21/02/25–tbc; *Social Photography XI*, carriage trade, New York (US), 15/02–16/03; *Fogo*, Fogo Island Gallery, Fogo Island (CA), 10/05–31/10 (solo)

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; *This situation*, Musée d'art contemporain de Montréal (MAC), Montréal (CA), 14/02–29/03

Philippe Thomas

IN.SITE, Hamburger Kunsthalle, Hamburg (DE), 22/11/24–06/04/25; *Un cabinet de lectures: la bibliothèque (incomplète) de Philippe Thomas*, galerie art & essai - Université Rennes 2, Rennes (FR) 25/02–11/04

Tris Vonna-Michell

BF24 Photography Biennial, Vila Franca de Xira (PT), 23/11/24–23/03/25; *The Art of Clockmaking*, Moon Grove, Manchester (UK), 25/04–27/06

Ian Wilson

mode d'emploi, Musée d'Art moderne et contemporain, Strasbourg (FR), 27/09/24–01/06/25; *Ian Wilson. Works from the Panza Collection (1974-2008)*, Jan Mot, Brussels, 22/03–03/05 (solo)

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 Siegelauß / Egress Foundation, Philippe Thomas, Tris Vonna-Michell, Ian Wilson

Colophon

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