

Mr. Thursday was pretty
g
too, since everything,



Problematic or not as yet,
c
Luna's legs, however, as



Watched half of a barrel
I
that was more than good.



I Was Not There

(advertisement)

275

Exhibition
26/09 – 09/11
Opening 25/09, 6 – 9 pm

I WAS NOT THERE PIERRE BISMUTH JONATHAN MONK

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



Pierre Bismuth – Jonathan Monk, *I Was Not There*, 2001, ink on found postcard, 9 x 14 cm

By
Pierre Bismuth

BRUSSELS, SEP 4 — Around the year 2000, I was going almost daily to the flea market at the *Jeu de Balle* in Brussels. I seem to remember that at some point Jonathan Monk and I ended up there together. Why was he in Brussels at that time, I can't remember. In any case, I had come across a small series of postcards on which the senders had marked with a pen precise spots within the image: a beach, a window, a street, and so on, thus indicating to the recipients the exact locations where the authors (senders?) of the card had been.

Jonathan and I were immediately taken with these interventions. Probably because, in our eyes, they represented the

quintessence of what we considered to be the zero degree of creation, and perhaps even the 'perfect degree' of creation: an intervention without artistic intention, carried out by a spontaneous gesture, yet producing an artefact endowed with both an obvious plastic quality and a meaning that was light, almost anecdotal, and yet profound. In short, a perfect work. This also echoed, very nicely, in the work of artists we admired, such as Douglas Huebler's *Location Pieces* or Stanley Brouwn's *This Way Brown*.

At that time, Jonathan and I were exchanging a lot of ideas and were already involved in producing co-signed works. So we decided to make this series a joint project and to expand it with a more substantial number. Did we already plan to show them in our joint exhibition

Our Trip Out West curated by Ramundas Malasauskas at the CAC Vilnius? Here again, I do not remember. But although we were each supposed to collect as many postcards as possible to constitute the work, I do recall that Jonathan, after a lengthy and persistent effort, finally did most of the findings. We then simply made a selection, since it was clear that we should do nothing more than present them as they were. The only intervention left to us was to give them a title. The logic behind this title is, I believe, obvious, or should I rather say that it is obvious that this title is purely logical. *I was not there* is a direct expression of the simple fact that the experiences to which these postcards refer belong to others than ourselves. Today, I realise that we may never have checked whether, by chance, one of these cards did not in fact represent a place where one of us could have been.

Lili Dujourie

Broken Mirrors

By
Antony Hudek

Ghent, SEP 4 - — In her latest series, *Cryptogaam* (“*Cryptogam*”, 2024), Lili Dujourie converts iPhone snapshots she took in her garden into prints on metal. At Jan Mot, the modestly sized works – each subtitled *Ijsbloemen* (“*Ice Flowers*”) – hung on one line on the gallery’s walls, creating a first impression of uniformity. As the eye adjusted, vivid plant- and crystal-like patterns appeared. Any movement of the viewer, or light shift, would interrupt the surface whites and greys with patches of colour (blue, green) so fleeting they could be mistaken for optical misreading.

Officially described as photographs, the prints nonetheless resemble paintings. Ostensibly two-dimensional, they flirt with tactility, their flatness disturbed by infinitesimal three-dimensionality. In their volumetric variations, they reprise a trait art historian Mieke Bal observed in Dujourie’s textile sculptures from the early 1980s, in which the artist reduces “her works to surface only, and making those surfaces, paradoxically, three-dimensional”.

Since the late 1960s, Dujourie has been pairing and unpairing seemingly heterogeneous parts to create fragile, instable totalities, in which the invisible offsets the visible and artifice competes with the natural. These partial, never-stilled wholes reflect their respective social, historical and technological moment. Yet, their continued relevance and aesthetic power, sustained long past their contexts of creation, suggest that more than reflection is at stake. Out of their disparate conjoining, Dujourie’s hybrid objects open untested models of sensation, different pathways for perception and feeling.

With *Cryptogaam*, Dujourie pursues her capture of the elusive experience of hybridity. Etymologically, the Latin “*hybrida*” refers to the breeding of a domestic animal with a wild one. Hybridity has thus always carried connotations of illicit couplings and improper genealogies. “*Cryptogamia*”, the last class in Carl Linnaeus’ 18th-century plant taxonomy

(from “*kruptos*”, “hidden”, and “*gameo*”, “marriage”), is the epitome of hybridity, covering a mixed lot of organisms that reproduce without seeds or flowers, such as lichens, algae and fungi. Cryptogams find themselves at the bottom of the Linnaean order because they defy visibility and sexual difference – inchoate, lowly and seemingly immobile. Today, cryptogams find vindication for their ability to stabilise ecosystems under duress.

If Dujourie’s *Cryptogaam* gestures to science’s footnoting of hybridity for its resistance to categorisation, the subtitle *Ijsbloemen* gives voice to the demons of rationality, namely the ephemeral, the senseless, and the unpredictable. “*Ijsbloem*” or “ice plant” is attached to varieties of small colourful flowers (*Dorotheantus*, *Delosperma*) that bloom in winter in temperate climates like South Africa’s. In Flanders, “ijsbloem” more often refers to the patterns on frosted windows, vulnerable to the slightest warm air. Each ijsbloem is different, impossible to duplicate even under controlled conditions.

The compelling uncertainty that plagues Dujourie’s *Ijsbloemen* lies between their subjective reflection and their ability to open onto worlds beyond the subject. This tension, which one could summarise as that between the mirror and the window, has animated image-making for centuries. In Western European painting of the 13th and 14th centuries, pictorial indications of spatial depth encroached on uniform reflective backgrounds. The tension recurs in the first photographic attempts of the mid-19th century, when exposures on polished metal rivalled translucent paper negatives and impressions on glass.

Dujourie hybridises these art histories, un-linearising and circulating them anew, fascinated as she is by those moments when emerging technologies of vision demand recondition perception. In the photographic-like *Ijsbloemen*, she fractures the subjective, self-referential mirror function with flashes of window-like representation – the crystalised forms cast from her garden’s frosted texture. Between the warm elastic time of memory and introspection, and the iPhone’s cold digital

immediacy, the *Ijsbloemen* occupy a convoluted space-time, never quite stable, never quite *done*.

Dujourie has been investigating the interface between mirrors and windows for a long time. In their permutations, she tests the “marvellous arithmetics of distance”, to borrow from the poet Audre Lorde. Whereas for Lorde mathematics involves “the higher and symbolic ways of interacting with numbers”, arithmetics’ “basic functions of numerology combined” allow her “to talk about the basic ways that distance alters the way we see.”

In her black-and-white videos, made between 1972 and 1981, Dujourie records the arithmetics of distance between bodies (hers, a male model) and their reflections. In the 1970s, video was a technological hybrid, the offspring of photography and film, the sibling of television. Devoid of art historical stature, video enabled subaltern modes of image making, less dependent on cinema’s apparatus and authorial gaze, more fluid and diaristic.

In her over seven-minute video *Spiegel* (“*Mirror*”, 1976), the unclothed artist moves slowly in and out of a standing mirror, fracturing the video’s coherence and “real-time” portrayal of body and space. Theorist Jean Fisher sees in Dujourie’s videos a “dislocation of space-time”, a “contrapuntal rhythm” that resembles mystic speech.

... mystic speech is an erotics born of linguistic estrangement, the consequence of a relinquishing of subjective consciousness and boundaries to the pulsations of duration, through which the unbound energies of desire seek to unite in a new configuration with the “other”, the “outside”.

In Fisher’s erotics, and Lorde’s “marvellous arithmetics of distance”, I recognise Dujourie’s commitment to hybridisation, where the subject, first and foremost the artist, is displaced outwards towards an “other”. This other is wary of personhood and the obduracy of things; it is a dynamic state in which subjects and objects teeter on the edge of collapsing into stillness.

The shattering of certainties, conveyed by objects and subjects alike, is Dujourie’s point. Take her 1980s textile sculptures, for example. The colourful velvet swaths twist and turn on the wall, over frames and into the viewing space, creating extreme cases of formal hybridity – neither/nor painting, sculpture, décor. Amid

this series, *Portrait* (“Portrait”, 1985) stands out: a rectangular, heavily framed mirror, hanging on the wall, its surface striated by a web-like network of cracks.

Portrait disables the self-exposure expected of any mirror or portrait, leaving it in limbo, subject-less and aimless. Instead, it reveals something beyond opticality and dimensionality, something created by – and lodged in – the cracks, which, like the textile folds, haphazardly seize and diffract light. Such surfaces matter. They are imbued with history and tied to technologies of representation. Once interrupted, they distort the optical grid to give time over not to intellectualised reflection but to a particular sensual and embodied perception, in which other chance-driven forms of knowing take hold.

Dujourie’s *Cryptogaam* series extend the artist’s relentless fracturing of the monologies of figuration. It follows bodies of work produced over the past 15 years that mark a pronounced turn to nature, from the floor-based *Maelström* sculptures (2009) to the flower-like paper-mâché *Ballades* (2011). The terms of these recent hybrids – growth and decline, warmth and cold, flow and stillness – speak to ecological imbalance by depicting natural formations on the verge of disappearance, whether in mortuary-like flowers or arabesques of frosted glass.

Yet I detect in the artist’s latest *Cryptogaam* series a powerful re-awakening of the social and technological hybridisations of her earlier work. In her use of imaging technologies to articulate the demise and othering of the subject, the pieces resonate with the videos; in their brail-like striations, they summon *Portrait*. Art historian Jan Avgikos once remarked that Dujourie’s “looping, flowing, abstract” motions allow for “something personal” to escape “into the work that isn’t noticed or accounted or important for years, until it emerges in another cultural ‘time zone.’” I would argue that *Cryptogaam* channels and regenerates “something personal” in these particularly fraught times, offering up a mirror to our current technological insatiability that doubles as a window onto vanishing recollections of the grain of the real.

Yes. But in Berlin some old some old. I f
t c
Imagine that face of her and yours.

In The Name Of

By
Jan Mot

BRUSSELS-MEXICO CITY, SEP. 9 — In 2003 Oscar van den Boogaard wrote *In The Name Of The Gallery*, a beautiful text published in these pages about the different names under which our gallery had been operating since 1993. The different names reflected not only the developments in our private lives, but also the changing attempts to position ourselves in the art world and market. The last change, 22 years ago, saw the word “galerie” dropped, to become “Jan Mot”. Today a new name change is in the making. When Pierre Bismuth and Jonathan Monk’s show ends, the word “office” will be added to my name. Below is an exchange between Mario García Torres and myself about this new development.

MGT: Jan, the new name seems to suggest that you might not operate as a gallery anymore, at least in the most orthodox conception of these types of entities. Can you tell how you foresee the changes in your activities?

JM: That’s indeed the real question, only time will tell. There is a lot of unknown that I actually embrace. But there are some concrete decisions related to the change of name. Besides ending the publication of this newspaper, I am taking a break from the art fairs and I will work on my own with one part-time assistant. I will continue representing all the artists and estates, and making shows in our space in Brussels. The number of shows and the opening hours for visitors will be reduced and I will work more in a ‘by appointment’ mode. In general I would say that my intention with the office is to change the pace and give more time to what seems to be important, to take more control of my time instead of being controlled by the agenda of the art world. I’ve always tried to do things in my own rhythm — it’s a good moment to give that ambition another real push.

MGT: It’s always a good moment to return to our own values. I feel this is something we in the art world exercise

back and forth constantly – always stressing how much to deliver the expected while fighting for our own beliefs.

JM: I agree. It’s crucial to stay in a dialogue with the world. And one of the good things about the context in which we work is that it makes it possible to create your own universe, not as a bubble but connected to reality. I love that tension and the challenge to contribute something meaningful, even if it’s only for a small group of people, in the first place for the artists of course.

MGT: I think your office might become a redefinition of what a gallery could be. I think it’s a step out of the art world agenda, but it is still in dialogue with it. It is saying, here I am, but we need to go back to the essential part of what representing an artist means. Besides that, I love the idea that my work will be represented by an office.

JM: Thanks, Mario, that’s really great you say that. Wish me good luck.

MGT: I do, good luck!

Newspaper 1996–2025

BRUSSELS, SEP 8 — After 30 years and 148 numbers the gallery will end the publication of its newspaper. Exhibitions and artists’ activities will now exclusively be communicated via email and our website. On the occasion of the opening of the first dedicated exhibition space at the rue Dansaert in Brussels in April 1996, the gallery published its first Newsletter, designed in collaboration with Pierre Bismuth. End of 1997 Uri Tzaig redefined the design before, in 2001, Maureen Mooren and Daniel van der Velden transformed the newsletter into a *Newspaper*.

To mark the history of the newspaper we publish with this last number the supplement *Time Three*, a list of all the exhibitions and events held at the gallery and elsewhere since April 2016. The two previous overviews were called *Time* and *Time Two* (supplements of respectively nrs. 39 and 100).

On our website you can find all the newspapers as well as a list of all the contributors. To all the contributors, the graphic designers

and the printer who have shaped and given content to this publication we say: thank you, thank you, thank you! (JM)



The cover of the first Newspaper designed by **Maureen Mooren** and **Daniel van der Velden**, January 2001.

Agenda

Francis Alÿs

Mediterranean, Mucem, Marseille (FR), 05/06/24–31/12/26; 206: *Illusions of Life*, MoMA, New York (US), 07/06/24–May 2026; *The Large Glass*, Maxxi National Museum of 21st Century Arts, Roma, 24/12/24–25/10/26; *Romance, Regret and Regeneration in Landscape*, The 8th Floor, The Shelley and Donald Rubin Foundation, New York (US), 18/09–06/12; *Bienal Bogotá*, Bogotá, 20/09–09/11; *Concordia: Dialoghi sui paesaggi sociali*, Agrigento (IT), 26/09–30/11; *Uegos de Niños* 1999–2022, Centro Nacional de Arte Contemporáneo Cerrillos, Santiago, 27/09–tbc (solo); *Faith No More. Rituals for Uncertain Times*, Abby Museum, Kortrijk (BE), 24/10/25–01/03/26; *The Children Are Now*, Talbot Rice Gallery, Edinburgh (UK), 25/10/25–14/02/26; 1+1. *The Relational Years*, Maxxi National Museum of 21st Century Arts, Roma, 31/10/25–08/03/26; *Does the Flower Hear the Bee?*, Shanghai Biennale, Shanghai (CN), 08/11/25–31/03/26 (solo);

Sven Augustijnen

Spectres (2011), Avila, 05/07/24–06/04/27 (online streaming); *Fierté Nationale*:

De Jéricho vers Gaza, Dream City Festival, Tunis, 03–19/10, (screening); *Fierté Nationale: De Jéricho vers Gaza*, Bozar Cinema, Brussels, 11/10 (screening & talk) + 12/10/16/10/18/10 & 19/10 (screening); *Fierté Nationale: De Jéricho vers Gaza*, Lo Schermo dell'Arte, Firenze (IT), 12–16/11, (screening)

Pierre Bismuth

Monochromy. On the aesthetics of published art, Weserburg Museum of Modern Art, Bremen (DE), 09/09/24–28/09/25; *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; *I Was Not There*, Pierre Bismuth & Jonathan Monk, Jan Mot, Brussels, 25/09–09/11

stanley brouwn

Delinking and Relinking, Van Abbemuseum, Eindhoven (NL), 18/09/21–01/06/26; *stanley brouwn*, Dia Beacon, New York (US), 15/04/2023–2026 (solo); *Conceptual Art and Christine Kozlov*, Raven Row, London, 18/02/26–tbc

Andrea Büttner

Hand in Hand, Schloss Bellevue, Berlin, 16/07/24–03/26; *Double Cheese Platter*, Kunstmuseum Stuttgart, Stuttgart (DE), 08/03–12/10

Manon de Boer

VOD, Tènk, Lussas (FR), 13/05/22–12/11/25; *The Then About As*, Arte Verona (IT), 10/10–20/10

Rineke Dijkstra

Fuera de marco. Obras de Rineke Dijkstra y Philippe Parreno, CaixaForum, Barcelona (ES), 05/02/26/10; *Blue Zone*, Kunsthal Rotterdam, Rotterdam (NL), 21/06–26/10; *Alle Richtingen - Kunst Die Je Beweegt*, Fenix, Museum for Migration, Rotterdam (NL), 16/05–ongoing

Mario Garcia Torres

Mario Garcia Torres, Franco Noero Gallery, Torino (IT), 27/10–tbc (solo); *House Show*, Massa, Mexico City, 25/09–06/12

Dominique Gonzalez-Foerster

Pistarama (as part of the Pista 500 project), Pinacoteca Agnelli, Torino (IT), 03/05/23–ongoing; *There Is A Ghost In The Room. For Sure!*, Stiftung Museum Schloss Moyland, Bedburg-Hau, (DE), 24/11/24–25/01/26; *Ringier Collection* 1995 – 2025, Langen Foundation, Neuss (DE), 13/04–05/10; *Meteorium*, Pinacothèque de São Paulo, 30/08/25–01/02/26 (solo)

Joachim Koester

Isa Mona Lisa, Hamburger Kunsthalle, Hamburg (DE), 18/10/24–18/10/26; *Animal!?*, Fonds Leclerc, Landerneau (FR), 06/06–02/11; *Klaipėda biennial*, Klaipėda (LT),

05/09–30/10; *Dokumenter*, Fotografisk Gallery, Copenhagen, 30/08–09/11; *The 13th Seoul Mediacity Biennale Séance: Technology of the Spirit*, Seoul, 26/08 – 23/11; *Faith No More. Rituals for Uncertain Times*, Abby Museum, Kortrijk (BE), 24/10/25–01/03/26

David Lamelas

It's About Time, Groninger Museum, Groninger (NL), 09/07–31/10; *Minimal*, Bourse de Commerce, Paris, 08/10/25–18/01/26

Sharon Lockhart

WINDWARD, Fogo Island Gallery, Fogo Island (CA), 10/05–31/10 (solo); *Prism of the Real*, National Art Center, Tokyo, 03/09–08/12; *Ways of Seeing*, Museum Sztuki, Łódź, 17/10–tbc; *WINDWARD*, Walter Phillips Gallery, Banff Centre for Arts and Creativity, Banff, 22/10/25–07/01/26

Tino Sehgal

Danse avec les démons, LUMA, Arles (FR), 01/05–01/11; *This youiyou (2023)*, De Pont Museum, Tilburg (NL), 13/09/25 – 01/03/26 (solo); *Tino Sehgal*, Abby Kortrijk, Kortrijk, (BE), 24/10/25–01/03/26

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

Colophon

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(advertisement)

JAN MOT

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

Time Three

Supplement

Conversations on getting
v /
Was about the way things



Parkens, rails, too. To get
l
for a weekend a weekend



Might have been a bit OTT
v /
I would have been a



Jan Mot
Rue de la Régence / Regentschapsstraat 67
1000 Brussels

15/04/16 - 28/05/16
Mario Garcia Torres
No doubt, naturally drawn, non-determined nodes, normally detected neutral density. Neal Diamond nose downed near dark. Normal delivery notably drove non-directional navigational displays into North Dakota. And not documented nominal diameter neatly diagrammed non-dated next degree new directions.



Mario Garcia Torres
No doubt, naturally drawn, non-determined nodes, normally detected neutral density. Neal Diamond nose downed near dark. Normal delivery notably drove non-directional navigational displays into North Dakota. And not documented nominal diameter neatly diagrammed non-dated next degree new directions. Installation view at Jan Mot, Brussels, 2016

Independent
Vanderborgh, Brussels

20/04/16 - 23/04/16
Francis Alÿs, Sven Augustijnen,
David Lamelas

Granpalazzo
Palazzo Rospigliosi, Zagarolo
Rome

28/05/16 - 29/05/16
Mario Garcia Torres

Jan Mot
Rue de la Régence / Regentschapsstraat 67
1000 Brussels

03/06/16
The Joke Book. Collected by Seth Siegelau
Presented by Pierre Bismuth
and Marja Bloem

04/06/16 - 23/07/16
Laura Knott Gallery, Bradford Junior College, Massachusetts. March 1969
Joseph Kosuth, Robert Morris
Exhibition organized by Seth Siegelau
in 1969



Joseph Kosuth, Robert Morris
Laura Knott Gallery, Bradford Junior College, Massachusetts. March 1969
Exhibition organized by Seth Siegelau
in 1969. Installation view at Jan Mot, Brussels, 2016

Art Basel
Messe Basel, Basel

16/06/16 - 19/06/16
Galleries
Francis Alÿs, Sven Augustijnen, Manon de Boer, Rineke Dijkstra, Mario Garcia Torres, Joseph Kosuth, David Lamelas, Tino Sehgal, Tris Vonna-Michell, Ian Wilson
Film
Pierre Bismuth, Manon de Boer

Jan Mot
Rue de la Régence / Regentschapsstraat 67
1000 Brussels

09/09/16 - 08/10/16
Sometimes when you blink you may see trees
Joachim Koester - Stefan A. Pedersen,
Juliaan Lampens, Jonathan Muecke
In collaboration with Maniera

FIAC
Grand Palais, Paris

20/10/16 - 23/10/16
Francis Alÿs, Pierre Bismuth, Rineke Dijkstra, Mario Garcia Torres, Joachim Koester, Philippe Thomas, Lawrence Weiner, Ian Wilson

Jan Mot
Rue de la Régence / Regentschapsstraat 67
1000 Brussels

04/11/16 - 17/12/16
Manon de Boer
An Experiment in Leisure



Manon de Boer
An Experiment in Leisure
Installation view at Jan Mot, Brussels,
2016

Fondation Boghossian
Brussels

20/01/17
Decor, Exhibitions and the Role of Art
A conversation between Dorothea von Hantelmann, Jan Mot and Asad Raza

Jan Mot**Rue de la Régence / Regentschapsstraat 67
1000 Brussels**

27/01/17 - 28/01/17

Galerie - Group Show

Valentina Desideri, Adriana Lara, Alex Bailey, Dora Garcia, Jan Ritsema, Jonathan Burrows, Krööt Juurak, Angela Goh, Jennifer Lacey, Audrey Cottin, Mårten Spångberg and Pontus Peterson
Part of *another name*, spoken curated by Tom Engels

Eszter Salamon - Eszter Salamon 1949

Part of *another name*, spoken curated by Tom Engels

ARCO**IFEMA, Madrid**

22/02/17 - 26/02/17

Dialogues

David Lamelas in dialogue with Marguerite Duras

Jan Mot**Petit Sablon / Kleine Zavel 10
1000 Brussels**

17/03/17 - 06/05/17

Francis Alÿs

Without an Ending There is no Beginning

**Francis Alÿs***Without an Ending There is no Beginning*

Installation view at Jan Mot, Brussels, 2017

Independent**Vanderborgh, Brussels**

19/04/17 - 23/04/17

Mario Garcia Torres

In collaboration with gb agency
presenting Ryan Gander

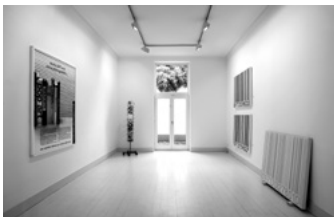
Jan Mot**Petit Sablon / Kleine Zavel 10
1000 Brussels**

18/05/17

A conversation with Claire Burrus

19/05/17 - 15/07/17

Galerie Claire Burrus, Carine Campo,
Michel Grandsard, readymades belong
to everyone®



**Galerie Claire Burrus, Carine Campo,
Michel Grandsard, readymades belong
to everyone®**

Installation view at Jan Mot, Brussels,
2017

20/05/17

Pierre Bismuth

*Things I Remember I Have Done, But
Don't Remember Why I Did Them -
Towards a Catalogue Raisonné*

Conversation

Art Basel**Messe Basel, Basel**

15/06/17 - 18/06/17

Galleries

Francis Alÿs, Pierre Bismuth, Stanley Broun, Carine Campo, Rineke Dijkstra, Mario Garcia Torres, Douglas Huebler, Joachim Koester, Vincent Wapler, Ian Wilson

Jan Mot**Petit Sablon / Kleine Zavel 10
1000 Brussels**

28/06/17

Elisabeth Lebovici

*Ce que le sida m'a fait. Art et activisme
à la fin du XXe siècle*
Book launch

08/09/17 - 04/11/17

stanley broun

CINEMATEK**Brussels**

02/10/17

David Lamelas

*Desert People (1974)**The Invention of Dr. Morel (2000)***FIAC****Grand Palais, Paris**

19/10/17 - 22/10/17

Pierre Bismuth

The Potentiality of the Dead End**Pierre Bismuth***The Potentiality of the Dead End*

Installation view of Jan Mot's booth at
Fiac, Grand Palais, Paris, 2017

Jan Mot**Petit Sablon / Kleine Zavel 10
1000 Brussels**

09/11/17 - 02/12/17

Jean-Luc Vilmouth

Drawings and Plants

An exhibition proposed by Dominique
Gonzalez-Foerster

**Jean-Luc Vilmouth***Drawings and Plants*

Installation view at Jan Mot, Brussels,
2017

08/12/17 - 27/01/18

Mario Garcia Torres

*The Way They Looked at Each Other***Hollybush Gardens
London**

13/01/18 – 10/02/18

Sven Augustijnen

Summer Thoughts

as part of Condo London

Jan Mot**Petit Sablon / Kleine Zavel 10****1000 Brussels**

09/02/18 - 31/03/18

Sven Augustijnen

Summer Thoughts**Sven Augustijnen***Summer Thoughts*

Installation view at Jan Mot, Brussels, 2018

13/04/18 - 26/05/18

Works from Stichting Egress Foundation

Amsterdam / Seth Siegelau

Carl Andre, Rosemarie Castoro, Hanne

Darboven, Sol LeWitt, Laurent Sauerwein,

Lawrence Weiner

26/05/18

Material Longevities

A conversation between Andy Hunt,

Diana Kaur and Tris Vonna-Michell

02/06/18 - 20/07/18

David Lamelas

Murs pliés. Gevouwen muren**David Lamelas***Murs pliés. Gevouwen muren*

Installation view at Jan Mot, Brussels, 2018

Art Basel**Messe Basel, Basel**

14/06/18 – 17/06/18

Galleries

Francis Alÿs, stanley brouwn, Rosemarie

Castoro, Mario Garcia Torres, Bruno

Hoang, David Lamelas, Lawrence Weiner,

Ian Wilson

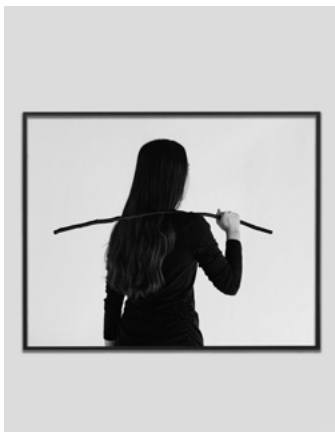
Parcours

stanley brouwn

Jan Mot**Petit Sablon / Kleine Zavel 10****1000 Brussels**

07/09/18 - 27/10/18

Sharon Lockhart

*Movements and Variations in Two Parts*In collaboration with Gladstone Gallery
Brussels**Sharon Lockhart***Nine Sticks in Nine Movements:
Movement Two*, 2018

C-print

103,8 x 128,8 cm

Frieze Masters**The Regent's Park, London**

04/10/18 – 07/10/18

stanley brouwn

In collaboration with Micheline
Szwajcer**BOZAR Studio****Brussels**

06/11/18

Tris Vonna-Michell

Screening

Jan Mot**Petit Sablon / Kleine Zavel 10****1000 Brussels**

07/11/18

Tris Vonna-Michell

*Walking Sonic Texts - Sound Poetry
and Movement in Space*Listening Session by Tris Vonna-Michell
and Marc Matter

08/11/18 - 01/12/18

Tris Vonna-Michell

*Walking Sonic Texts - Sound Poetry
and Movement in Space*

With a contribution by Marc Matter

**Tris Vonna-Michell***Walking Sonic Texts - Sound Poetry and
Movement in Space*

With a contribution by Marc Matter

Installation view at Jan Mot, Brussels, 2018

07/12/18 - 19/01/19

Andrea Büttner, Manon de Boer

26/01/19 - 02/03/19

Ian Wilson

Frieze Projects**Paramount Pictures Studios, Los
Angeles**

15/02/19 - 17/02/19

Tino Sehgal

In collaboration with Marian Goodman
Gallery and Esther Schipper

Jan Mot
Petit Sablon / Kleine Zavel 10
1000 Brussels

07/03/19 - 20/04/19
 On Kawara, David Lamelas

ArteBA
Costa Salguero Center, Buenos Aires

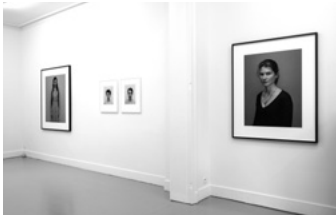
11/04/19 - 14/04/19
 Manon de Boer, Mario Garcia Torres,
 David Lamelas
 In collaboration with Herlitzka + Faria

CINEMATEK
Brussels

20/04/19
 David Lamelas
In Our Time
 Screening and video conversation
 between
 David Lamelas and Phillip Van den
 Bossche

Jan Mot
Petit Sablon / Kleine Zavel 10
1000 Brussels

25/04/19 - 01/06/19
 Rineke Dijkstra



Rineke Dijkstra
 Installation view at Jan Mot, Brussels,
 2019

07/06/19 - 03/08/19
 Mario Garcia Torres
One Minute to Act a Title: Kim Jong-un's
Favorite Movies

Art Basel
Messe Basel, Basel

13/06/19 - 16/06/19
 Galleries
 Francis Alÿs, Carl Andre, stanley brouwn,
 Manon de Boer, Rineke Dijkstra, Mario
 Garcia Torres, On Kawara, David Lamelas,
 Tino Sehgal, Ian Wilson
 Parcours
 Pierre Bismuth

Jan Mot
Petit Sablon / Kleine Zavel 10
1000 Brussels

06/09/19 - 09/11/19
 Paul Thek
I AM, AM I?

14/11/19 - 21/12/19
 Pierre Bismuth
ABSTRACTIONS

16/01/20 - 07/03/20
 Manon de Boer
Caco, João, Mava and Rebecca



Paul Thek
Untitled (Falls the Third Time), 1975/92
 etching on handmade twinrocker paper
 25,4 x 19,5 cm

22/02/20
 Tris Vonna-Michell
No more racing in circles - just pacing
within lines of a rectangle
 Publication launch in the presence of the
 artist

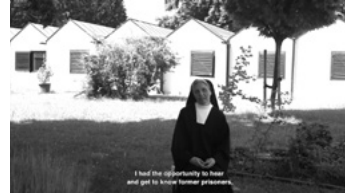
ARCO
IFEMA, Madrid

26/02/20 - 01/03/20
It's Just a Matter of Time
 Manon de Boer, David Lamelas

Jan Mot
Petit Sablon / Kleine Zavel 10
1000 Brussels

13/03/20 - 30/05/20
 Chantal Akerman, Manon de Boer

05/06/20 - 18/07/20
 Andrea Büttner
Karmel Dachau



Andrea Büttner
Karmel Dachau, 2019
 HD video, color, sound, 32 minutes 25
 seconds, video still

Art Basel
Online Viewing Rooms

16/06/20 - 26/06/20
I'd Like to Hear Your Voice
 Francis Alÿs, Pierre Bismuth, stanley
 brouwn, Andrea Büttner, Manon de
 Boer, Mario Garcia Torres, Joachim
 Koester, David Lamelas, Tino Sehgal,
 Paul Thek, Tris Vonna-Michell and Ian
 Wilson

Jan Mot
Petit Sablon / Kleine Zavel 10
1000 Brussels

03/09/20 - 10/10/20
 Ian Wilson
Perfect

17/10/20 - 16/01/21
 Francis Alÿs, Giovanni Anselmo, Latifa
 Echakhch
A buoy if not a beacon
 Part of Galleries Curate: RHE



Francis Alÿs, Giovanni Anselmo, Latifa
Echakhch
A buoy if not a beacon
 Installation view at Jan Mot, Brussels
 2020

Artissima XYZ**Back to the Future (online)**

03/11/20 - 09/01/21

David Lamelas

Jan Mot**Petit Sablon / Kleine Zavel 10
1000 Brussels**

23/01/21 – 16/03/21

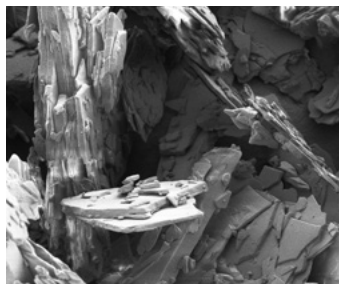
stanley brouwn

20/03/21 - 29/05/21

Joachim Koester

The Invisible Index

05/06/21 - 12/09/21

**Joachim Koester***Cocaine #11, 2019*

Silver gelatin print, framed

40 x 46 cm, 56 x 62 cm

Ian Wilson, David Lamelas

*Traces of Speech and Time in Michel
Claura's Miscellanies***WIELS****Brussels**

10/09/21

*When Art Was in Question*Michel Claura in conversation with
Elize Mazadiego**Art Basel****Messe Basel, Basel**

20/09/21 - 26/09/21

Galleries

Francis Alÿs, Pierre Bismuth, stanley
brouwn, Andrea Büttner, Mario Garcia
Torres, Joachim Koester, David Lame-
las, readymades belong to everyone®,
Vonna-Michell and Ian WilsonUnlimited
Mario Garcia Torres**Jan Mot****Petit Sablon / Kleine Zavel 10
1000 Brussels**

09/10/21 - 27/11/21

Dominique Gonzalez-Foerster

Astrocytes**Dominique Gonzalez-Foerster***Astrocytes*Installation view at Jan Mot, Brussels
2021

04/12/21 - 05/02/22

Edouard Merino

Insights

19/02/22 - 26/03/22

Vonna-Michell

*back segments***ARCO****IFEMA, Madrid**

23/02/22 – 27/02/22

Dominique Gonzalez-Foerster

Jan Mot**Petit Sablon / Kleine Zavel 10
1000 Brussels**

02/04/22 - 21/05/22

Johanna Billing

*Each Moment Presents What Happens*In collaboration with Hollybush Gar-
dens, London

04/06/22 - 23/07/22

Andrea Büttner

*Part I: Asparagus Harvest***Art Basel****Messe Basel, Basel**

13/06/22 - 19/06/22

Galleries

Francis Alÿs, stanley brouwn, Andrea
Büttner, Manon de Boer, Rineke Dijkstra,
Mario Garcia Torres, David Lamelas,
Edouard Merino, Lawrence Weiner, Ian
Wilson

Hall 2.1 Booth R11

Parcours

Manon de Boer

**Francis Alÿs, stanley brouwn, Andrea
Büttner, Manon de Boer, Rineke Dijk-
stra, Mario Garcia Torres, David Lame-
las, Edouard Merino, Lawrence Weiner,
Ian Wilson**Installation view of Jan Mot's booth at Art
Basel, Basel (CH), 2022**Lempertz****Brussels**

08/09/22 - 18/09/22

Sven Augustijnen

Maps of the Middle East (1942 - 1969)**Sven Augustijnen***Maps of the Middle East (1942 - 1969)*Installation view of Jan Mot at Lempertz,
Brussels, 2022

Jan Mot
Petit Sablon / Kleine Zavel 10
1000 Brussels

08/09/22 - 29/10/22

Andrea Büttner

Part 2: Painted Ceiling and Floor



Andrea Büttner

Part 2: Painted Ceiling and Floor

Installation view of Jan Mot, Brussels, 2022

16/11/22 - 23/12/22

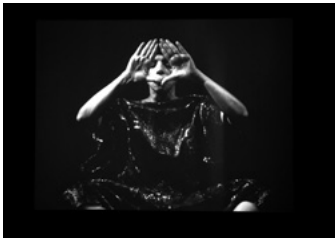
Ian Wilson

Archiving Ian Wilson

28/01/23 - 11/03/23

Manon de Boer

Passage for Persona



Manon de Boer

in collaboration with Latifa Laâbissi
Persona, 2022

HD video, color, sound
 31 minutes 19 seconds
 video still

18/03/23 - 29/04/23

Robert Filliou

Funny Bones

curated by François Curlet



Robert Filliou

Funny Bones

curated by François Curlet

Installation view of Jan Mot, Brussels, 2022

27/04/23

Robert Filliou: Origins and Becomings of the Poipoi

Lecture by Vincent Meessen

13/05/23 - 15/07/23

Trevor Yeung

Silent Floaters

Art Basel

Messe Basel, Basel

12/06/23 - 18/06/23

Galleries

Francis Alÿs, Robert Barry, stanley brouwn, Andrea Büttner, Rineke Dijkstra, Lili Dujourie, Mario Garcia Torres, David Lamelas, Philippe Thomas, Ian Wilson

Jan Mot

Petit Sablon / Kleine Zavel 10
1000 Brussels

08/09/23 - 28/10/23

Lili Dujourie



Lili Dujourie

Amerikaans Imperialisme, 1972-2023

steel, green & red paint
 264 x 290 x 1 cm

Paris+ par Art Basel

Grand Palais Éphémère, Paris

18/10/23 - 22/10/23

Galleries

Francis Alÿs, Pierre Bismuth, stanley brouwn, Andrea Büttner, Lili Dujourie, Mario Garcia Torres, Joachim Koester, David Lamelas, Philippe Thomas, Lawrence Weiner, Ian Wilson

Jan Mot

Petit Sablon / Kleine Zavel 10
1000 Brussels

09/11/23 - 27/01/24

Mario Garcia Torres

I Can't See Regret in Here

Fondation Walter & Nicole Leblanc
Brussels

19/01/24 & 25/01/24

Mario Garcia Torres

LA Suite

Jan Mot

Petit Sablon / Kleine Zavel 10
1000 Brussels

08/02/24 - 23/03/24

Mike Kelley, Sharon Lockhart, Silke Otto-Knapp



Mike Kelley, Sharon Lockhart, Silke Otto-Knapp

Installation view of Jan Mot, Brussels, 2024

10/04/24 - 18/05/24

Philippe Thomas

Philippe Thomas declines his identity

WIELS

Brussels

27/04/24

Philippe Thomas. History / Stories of a hidden author – Prelude

Lecture by Emeline Jaret

Jan Mot

**Petit Sablon / Kleine Zavel 10
1000 Brussels**

01/06/24 – 20/07/24

stanley brown
books

Art Basel

Messe Basel, Basel

10/06/24 - 16/06/24

Galleries

Francis Alÿs, stanley brouwn, Lili Dujourie,
Mario García Torres, David Lamelas,
Sharon Lockhart, Ian Wilson
Kabinett

Andrea Büttner

Parcours

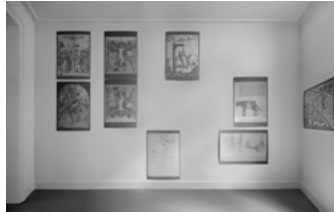
Dominique Gonzalez-Foerster

Jan Mot
**Petit Sablon / Kleine Zavel 10
1000 Brussels**

12/09/24 - 09/11/24

Andrea Büttner

Shame Punishments



Andrea Büttner

Shame Punishments

Installation view of Jan Mot, Brussels, 2024

Art Basel Paris
Grand Palais, Paris

16/10/24 - 20/10/24

Art Basel Paris

Francis Alÿs, Andrea Büttner, stanley brouwn, Manon de Boer, Lili Dujourie, Mario García Torres, David Lamelas, Paul Thek, Philippe Thomas, Ian Wilson

Jan Mot
**Petit Sablon / Kleine Zavel 10
1000 Brussels**

21/11/24 - 18/01/25

David Lamelas

Interview with Marguerite Duras (1970)

30/11/24

Book launch

David Lamelas: Lejos, América

David Lamelas in conversation with
Pedro de Llano Neira and Márcia Novais

14/12/24

Book launch

*Philippe Thomas: Histoire(s) d'un
auteur caché*

Emeline Jaret in conversation with
Émile Rubino

29/01/25 - 15/03/25

If You Hold a Stone

Manon de Boer, Lygia Clark and Uri Tzaig
in dialogue with Polina Akhmetzyanova
& Cyriaque Villemaux, Goda Budvytytė,
Grégory Castéra, Mette Edvardsen, Latifa
Laâbissi, Cynthia Loemij, Raimundas
Malašauskas, Lia Rodrigues and others

Studio Mario García Torres
Mexico City

04/02/25 - 08/02/25

Open Studio

Mario García Torres with the participation
of Francis Alÿs



Mario García Torres with the participation
of **Francis Alÿs**

Open Studio

Installation view of *Open Studio*, Mexico
City, 2025

Jan Mot
**Petit Sablon / Kleine Zavel 10
1000 Brussels**

29/03/25 - 10/05/25

Ian Wilson

*Works from the Panza
Collection (1974–2008)*

Jan Mot
**Petit Sablon / Kleine Zavel 10
1000 Brussels**

17/05/25 - 20/09/25

Lili Dujourie

