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• Mario Garcia Torres, *Saying Goodbye to Ships (with Evo's Sweater) (Virgin Islands Version)*, 2006,
C-print, 18 x 13 cm

(advertisement)

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Opening
28/1, 12-19h

Exhibition
2/2-31/3

**JOHN
BALDESSARI,
PIERRE
BISMUTH,
MARIO
GARCIA TORRES,
ROBERT
HEINECKEN,
JOACHIM
KOESTER,
JONATHAN
MONK,
STEPHEN PRINA**

**A CORRAL
AROUND YOUR
IDEA**

Jan Mot
Rue Antoine Dansaertstraat 190
BE-1000 Brussel Bruxelles

The Slavish Announcer

Notes on the Exhibition *A Corral around Your Idea*

By
Giovanni Majer

BRUSSELS, JAN. 8 –

I.

In 2000, a team of archaeologists excavating one of the oldest inhabited areas of Novgorod unearthed a triptych of waxed limewood tablets whose incised texts - two psalms in Old Church Slavonic - were still largely intact. When the wax was removed for conservation, it was noticed that the wood underneath preserved faint traces of earlier lettering. Palimpsests were of common use in a time of scarcity; the claim of fame of the Novgorod codex is that, instead of consisting of two or few layers of superimposed text, it was used over and over again, creating a maze of almost illegible signs similar to the near-infinite layers of fly posting. Puzzled by the discovery, scholars termed it a "hyperpalimpsest".

II.

It is a well-known paradox of literary theory that anything preceding a given text can be construed as its precedent. In his book *Palimpsestes*, Gérard Genette attempts precisely to map the transtextual relationship between a piece of literature and the work (or works) it imitates or transforms. While some relationships may be self-evident or openly professed, there is no clear limit to unconscious reference, just as in religious hermeneutics - the discipline from which literary theory takes its cue - the different layers of meaning tend to the infinite, Babylon being always susceptible to being Rome, London or Paris.

III.

Reference is a recurrent motif in art history. In figurative art, it frequently took the form of imitation, golden ages competing with nature and sometimes superseding it.

But classical antiquity has no monopoly on revivals: modernism, 1960s mass culture and 1980s revivalism have all enjoyed recent favor. Again, there is no limit to what these references can be: Warburg's atlas is an obvious example of a framework for an unconscious living-on ("post-", as opposed to "neo-") of an artistic dictionary of forms.

IV.

The relationship to precedents within contemporary art (which can act on separate conceptual and retinal levels) carries an intrinsic ambiguity unmatched by literary reference. Hal Foster, an excerpt of whose seminal essay "This Funeral is for the Wrong Corpse" is reprinted here, has attempted to explore the condition of aftermath that characterizes artmaking in our time (something rendered quite evident by the crisis of labeling inherent in the end of postmodernism as a critical paradigm) and to map the ambiguous ways a chronologically earlier body of work can assert its presence within a contemporary practice.

V.

An exhibition embodying some of these relationships would require a hypotext, an earlier work functioning as an activator or pattern. It would not seek to reread this precedent through more later examples, but rather to activate their relationships in a way that would be neither genealogical nor historical - nor even diachronical, since older works can constantly be reactivated - and is equally distant from the anxiety of influence characteristic of high modernism and the postmodern joy of citation. It would seek to reactivate the open-endedness of the precedent, building on strategic analogies or deconstructive intents more than literal connections, and to recontextualize it within a new frame of reference.

VI.

John Baldessari could be an obvious, if ar-

bitrary, starting point. His west coast conceptualism, which is so easy to pit against the asceticism of his New York peers, inaugurates an oblique, appropriative take on other bodies of works that would prove tremendously influential among later generations of artists. In his video *Baldessari Sings LeWitt*, he stages a rigorously etymological parody ("countersong") to the LeWitt's "Sentences on Conceptual Art", under the hilarious, patently false premise of finding a broader public for his ideas.

VII.

Baldessari's position as a precedent that inaugurates the aftermath can also be seen in his reframing of painting both through photography and performative works. Extreme realism is a marginal figure in the tradition of western painting. Nicolas Poussin famously said about Caravaggio that he was "born to destroy painting"; Baldessari's *Cremation Project* took a particularly literal view of this, generating a programmatic break that would be underlined by his use of photography and commissions in subsequent works and designating the deskilling of the artist, the freeing from invention and technique, as the preferred tool to enact the demise of painting.

VIII.

A Baldessari work from 1966-68 reads: "An artist is not merely a slavish announcer of facts. Which in this case the camera has had to accept and mechanically record". *Throwing Three Balls into the Air to Get a Straight Line (Best of Thirty-Six Attempts)*, 1973, is precisely this slap in the face to the rules of imitation, an attempt to deconstruct the pictorial through the outsourcing of composition - and arguably *history* - to a performative gesture left out of the frame and a mechanical device that assists him in the attempt to 'get away from "this looks good by that thing"'.

IX.

This challenge to the painterly tradition, the anti-compositional stance of Baldessari work brings about a new relationship to the dictionary of forms of mass culture, within which the Renaissance window is replaced by the television screen (a further hypotext that underlies the most evident filiation of his work, his seminal influence on the Pictures generation in the 80s). In his practice,

this new mythography is also overturned in its key premise of a direct relationship to reality, underlining the strata of conventions in glossy photography and film imagery and exposing the way their aesthetic content blurs the classically defined boundaries between art and life.

X.

Baldessari's strategy is one of selection, of

choice and montage. The work is a visual arrangement whose premises are mechanical and whose meaning - connecting the dots in the picture - is characteristically left to the viewer. It can be suggested, but not dictated, by the artist.

XI.

I am not sure, but I think that this is what art has become.

This Funeral Is for the Wrong Corpse

By
Hal Foster

This excerpt of the essay "This Funeral Is for the Wrong Corpse", originally published in Hal Foster, Design and Crime (and Other Diatribes), London-New York, Verso, 2002, p. 123-43, is reprinted here with the generous permission of the author.

Let me review this condition of aftermath briefly, and begin with the wake of modernism and postmodernism. [Previously,] I alluded to a "dialectic of modernism" that formalist critics like Clement Greenberg and Michael Fried extracted from advanced painting from Manet to Frank Stella. This "dialectic" was pledged to formal unity and historical continuity, and, like the history of premodernist art according to Wölfflin, it was governed by a double dynamic of a continuous "palling" in perception and problem-solving in form; at least in this account (which ignored market considerations), this is what drove the ceaseless search for stylistic variations in modernist painting. As we have seen, this Wölfflinian modernism ran into the sand in the 1960s, but it was kept in place as a foil for practices that emerged to contest it, such as Minimal and Conceptual art, Process and Body art. These practices critiqued this modernism, but in so doing they also continued it, at least as a reference. In its very decay modernism thus radiated an afterlife that we came to call postmodernism (here the term pertains only to critical art of this sort).

This doubling of modernism and post-

modernism can be gleaned from a glance at a signal mapping of site-specific art. In "Sculpture in the Expanded Field" (1979) Rosalind Krauss presented a structuralist account of such art: neither modernist painting nor modernist sculpture, it emerged as the negative of these categories, and soon opened onto other categories, such as "architecture" and "landscape" and "not-landscape." [5] These terms provided the points of reference by which Krauss plotted the practices of "marked sites" (e.g., Robert Smithson), "site constructions" (e.g., Mary Miss), and "axiomatic structures" (e.g., Sol LeWitt). Implicit in this account is that postmodernist art was initially "propped" on modernist categories, with all the ambiguity of (in)dependence implied by the word, but that it soon "troped" these categories, in the sense that it treated them as so many completed practices or given terms to be manipulated as such. This map also now registers certain changes since that time: over the last three decades the "expanded field" has slowly imploded, as terms once held in productive contradiction have gradually collapsed into compounds without much tension, as in the many combinations of the pictorial and the sculptural, or of art and architecture, in installation art today - art that, for the most part, fits well enough into the pervasive design-and-display culture [I] critiqued elsewhere. This is only one indication of how post-modernist art, which emerged as a troping of modernist categories, is now trumped in turn.

As a result, the model of a formalist modernism challenged by an expansive postmodernism no longer drives or describes significant developments in art or criticism.

And the same must be said of its historical double, the model of a prewar avant-garde recovered by a postwar neo-avant-garde (e.g., of Dadaist devices or Constructivist structures recovered in Fluxus or Minimalism). Here again the debate runs back to the mid-1960s when, for radical critics like Guy Debord, the avant-garde was already bankrupt. "Dadaism sought to abolish art without realizing it," Debord wrote in *The Society of the Spectacle* (1967), "and Surrealism sought to realize it without abolishing it." [6] The failures were reciprocal for Debord, and any attempt to revive such attempts, as in the various neo-Dadas of the 1950s and 1960s, were farcical: far better to have done with the entire project. This opinion, which evokes the famous charge of Marx in *The Eighteenth Brumaire of Louis Bonaparte* (1852) that history occurs twice, the first time as tragedy, the second time as farce, was upheld by Peter Bürger in his influential *Theory of the Avant-Garde* (1974). In fact, Bürger extended the critique: the repetition of the historical avant-garde in the neo-avant-garde was not only farcical; it also reversed the original project to reconnect the institution of autonomous art with the practice of everyday life - recouped it for the very institution that was to be challenged in the first place.

Benjamin Buchloh has exposed the historical lacunae in this argument, and I have posed another model of neo-avant-garde repetition that is not merely recuperative. [7] More importantly, the 1970s and 1980s saw critical elaborations of the neo-avant-garde, and the 1990s and 2000s have witnessed various attempts to recover unfinished projects of the 1960s as well - that is, to set up a further "neo" relation of recovery vis-à-vis Conceptual, Process, and Body art in particular. Yet this work has not yet demonstrated whether critiques as singular as Conceptual, Process, and Body art can be transformed into a tradition (or tradition-substitute) coherent enough to support contemporary practice. As a result, the recursive strategy of the "neo" appears

as attenuated today as the oppositional logic of the "post" is tired: neither suffices as a strong paradigm for artistic or critical practice, and no other model stands in their stead. For many this is a good thing: it permits artistic diversity; "weak" theory is better than strong; and so on.

But, as I have argued elsewhere in this book, our paradigm-of-no-paradigm can also abet a flat indifference, a stagnant incommensurability, a new Alexandrianism, and this post-historical default of contemporary art is no improvement on the old historicist determinism of modernist art. All of us (artists, critics, curators, historians, viewers) need some narrative to focus our present practices – situated stories, not *grands récits*. Without this guide we may remain swamped in the double wake of post/modernism and the neo/avant-garde. Rather than deny this aftermath, then, why

not admit it and ask "what now, what else?" Let me recall another riddle posed by Adorno in the mid-1960s, which is still an unsettled origin of so much art today. If his worry about the arbitrariness of art begins his *Aesthetic Theory*, his riddle about the relevance of philosophy opens his *Negative Dialectics* (1966): "Philosophy, which once seemed absolute, lives on because the moment to realize it was missed." [8] Here Adorno responds to another famous charge of Marx, this one in the "Theses on Feuerbach" (1845), that philosophers have only interpreted the world when the point is to change it. [9] In a sense, just as philosophy missed its moment of realization, so the avant-garde missed its moment; and I wonder if this parallel guided Adorno and, further, if we might substitute "art" where he writes "philosophy." In this case, might art be granted the ambiguous stay of sen-

tence that Adorno grants philosophy – the possibility of "living on"? (Again, this is the possibility that critics like Debord and Bürger foreclose in the same moment.) If so, what might this "living on" be in the present? Not the overt repetition of avant-garde devices that characterized much neo-avant-garde art of the 1950s and 1960s (e.g., monochrome painting, collage, ready-made objects), and perhaps not the attenuated working-through of such strategies that characterized much neo-avant-garde art of the 1970s and 1980s either (e.g., institution-critiques that are sometimes difficult to decipher even for initiates). Maybe this living-on is not a repeating so much as a making-new or simply a making-do with what-comes-after, a beginning again and/or elsewhere.

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(advertisement)

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Opening 25/2, 11-15h Exhibition 28/2-14/7

ROBERT BARRY

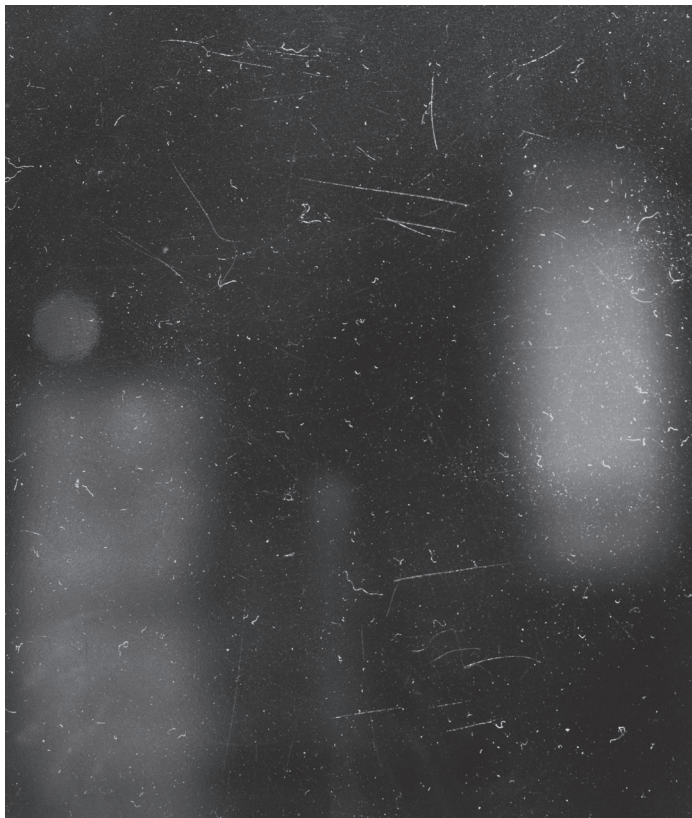
SOUND PIECES

Jan Mot
Gov. José Ceballos 10
Col. San Miguel Chapultepec
11850 México D.F., México

"expanded here" has slowly improved, as (17/7). In fact, Bürger



Inlands - Hypnagogic States in the Work



• **Joachim Koester**, *The Magic Mirror of John Dee*, 2006, selenium toned silver gelatin print, 81 x 70 cm framed

On the occasion of his extensive solo exhibition at IAC Villeurbanne/Rhône Alpes, France, on display until February 19, Joachim Koester collaborated with French critic and curator Yann Chateigné Tytelman on *Le Rideau des rêves. Visions hypnagogiques, a project exploring the perception of mental images in altered states of mind*. Chateigné Tytelman was invited to address the relevance of visions, hallucinations and the occult in Koester's work.

By
Yann Chateigné Tytelman

"A dream which is not interpreted is like a bird floating over a house without landing."
Henri Michaux, *The Curtain of Dreams*, 1969

GENEVA, JAN. 11 – "There is a way of seeing that does not rely on the eyes. It emerges in the state between wakefulness

and dream, when patterns and shapes flash behind the eyelids, or as visions, trance induced while gazing into a crystal ball or at a black mirror", writes Joachim Koester in a text accompanying the series of works entitled *The Magic Mirror of John Dee* (2006). This sentence precisely describes what scientists call, since the mid-nineteenth century, *hypnagogia*: this notion defines the very specific forms of hallucination, induced by this transitory condition of the brain, experienced when one falls asleep. Until recently, the term was not particularly popular with artists. In the late 1940's, French artist Raymond Hains produced a series of *Hypnagogic photographs* made whilst placing a deformed glass on the eye of the camera. They represent a series of ghostly black and white geometric compositions, the light forming rounded white shapes on the obscure ground. Then, the artist, with the collaboration of Jacques de la Villeglé, decided to build a machine, the *hypnagoscope* (only a series of drawings remain of this project), which could expand vision and offer a different point of view on reality, as in a dream.

Paradoxically, it is by altering the perception that the signs which compose the gigantic "conspiracy" of the world (Hains) – a cryptic ensemble of coded forms called reality – could be decoded. In fact, Hains' deformed glass is nothing more than a "technology of the self", as regularly studied by Joachim Koester in his own work: its aim is to *abstract* its user from daily life, in order to explore the very truthfulness of the world, to communicate with an *other-world*. The Ancients used older techniques, like the crystal ball of John Dee (1527-1608), an English scientist, astrologer and occultist, consultant to Elisabeth I, and his ally, the necromancer Edward Kelly. This instrument of "divination", an apparatus conceived to perceive the world beyond its appearances, is made to see *through*: it is a sort of ancestor of the camera, a camera that reflects no image but the inner vision of its user himself, like a drug could do. Dee's black mirror, a loaded abstraction, full of histories, becomes an image, even if almost darkened, emptied, showing only traces, of the usage of such devices – and becomes the opaque surface through which the interpretation has to dive into to explore less known stories and histories.

Ten years after Raymond Hains, Brion Gysin, in his journal from 1958, describes a particular experience which led him to the invention of another major device: "Had a transcendental storm of color visions today in the bus going to Marseilles. We ran though a long avenue of trees and I close my eyes against the setting sun. An

overwhelming flood of intensely bright colors exploded behind my eyelids: a multi-dimensional kaleidoscope whirling out through space. I was swept out of time. I was out in a world of infinite number". Created with the collaboration of Ian Sommerville and William S. Burroughs, the *Dream Machine* was made from a cylinder with geometric cuts placed on a record turntable. A light, installed inside it, comes out of the holes at a constant frequency. While placing his eyes close to the machine, the viewer experienced a flicker effect, producing an abstract film inside his mind, entering – then artificially – in hypnagogic state.

My Frontier is and Endless Wall of Points by Joachim Koester (2007) is made after the mescaline drawings by Henri Michaux. The artist used the fragile, intimate, immobile lines drawn by the writer under the effects of this hallucinatory drug, to animate them in the form of a 16mm black and white movie: this project represents a fascinating attempt to render the actual – at least possible – vision of Michaux while he was experiencing mescaline. Emphasizing the vibrations, trying to immerge the spectator into the oceanic dimension of the drawings evoking deep sea maps, brain waves... The film is like a conceptual stage, putting in relation in the viewer's mind two contemporary historical and artistic models: the literary, poetic experiments by Michaux, the *Dream Machine*, and the experimental structural cinema by pioneers Tony Conrad or Paul Sharits. It produces a very similar audiovisual massage: the still drawings are translated, through the mechanic projector

in loop, from a formal vocabulary into another, while discretely evoking the interest of the writer for film, and his unique experiment in moving image with film maker Eric Duvivier in 1963, *Images du monde visionnaire*.

Joachim Koester's interest in the work of sulfurous thinker Carlos Castaneda has led the artist to a film work based on the occult movement system developed by the writer in the 1990's, *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)* from 2009. These *magical passes* represent a series of gestures designed after the teachings of Don Juan, the mysterious shaman who supposedly told Castaneda, in the desert, the lessons which he used as a material to write his pseudo-anthropological books. The function of these movements (a sort of yoga) lied in the aim to transform the self of the people who executed them on a daily bases. The goal of the work by Castaneda was to transform his followers into "dreamers", a sort of army of individuals who could transform reality through the act of "dreaming" it (*The Art of Dreaming*, 1993). He soon became a New Age figure who organized public demonstrations of these movements, called *Tensegrity*, accompanied with abstract electronic music.

In the meantime, New Age publisher and guru Dick Sutphen released a series of meditation music tapes: *Hypnagogic Sound Tape* (Valley of the Sun Publishing, 1982) is one of them. It is composed of two tracks

offering a sound of regular drone, designed to enter in a state of availability to any brain work or even *manipulation* (Valley of the Sun also publishes tapes and records of self-hypnosis which aim is to sleep, to make love or even to regress into one's own past life...). Today, New Age music, not only the one produced by Sutphen but by many other underrated authors like Steven Halpern, Frank Perry, Laaraji or David Parsons appears to become new models for many experiments in pop and experimental composition. What some writers have been calling, since 2009, *Hypnagogic Pop* music (which includes artists like Oneohtrix Point Never, Emeralds or Ariel Pink) reveals in the meantime a "trend" pointing to a renewed interest in the dreamy sounds of 1980s pop music, but also a deeper need for other forms of visionary projects. It evokes, through a critical lens, how the political utopias of psychedelic music (changing the world) turned into the very dream of Brian Eno's *Music for Airports* (changing our perception of the world). In the age of digital medias, this new form of audiovisual composition, evoking by many ways new forms of dream machines, represent new *technologies of the self*: watching a video like *Nobody Here* by Oneohtrix Point Never on Youtube (2009) says it all: 132.000 views of this colored pyramid slowly moving from left to right; the sound of a sample of the 1986 soft rock hit *Lady in Red* by Chris de Burgh thrown into an electronic echo chamber; and, in the comments below, these words by an addicted user: "Don't stop don't stop don't stop...".

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Agenda

Sven Augustijnen

Spectres, de Appel, Amsterdam, 15/10 - 12/02 (solo); *Spectres*, Royal Museum for Central Africa, Tervuren (BE), 16/02 (screening); *Spectres*, Vidéo les beaux jours, Strasbourg (FR), 18/02 (screening); *Spectres*, Marres & Jan van Eyck, Maastricht (NL), 14/03 (screening); *Johan / Francois*, De Loketten, Brussels (BE), 21/03 - 11/06; *Spectres*, Festival International du Film Policier, Liège (BE), 19/04 - 22/04 (screening); *Spectres*, IndieLisboa, Lisbon, 26/04 - 05/05 (screening).

Pierre Bismuth

An Ocean of Lemonade - Or the trouble with living in a time of fulfilled utopias, SMART Art Project, Amsterdam (NL), 26/11 - 05/02 (solo); *Time Capsules*, Maison des Arts, Malakoff (FR), 14/01 - 04/03; *I should learn to look at an empty sky and feel its total dark sublime*, Bugada Cargnel, Paris, 27/01 - 10/03; *A Corral around Your Idea*, Jan Mot, Brussels, 28/01 - 31/03; one and the other are another, Ludlow 38, New York (US), 15/02 - 18/03; *Neon - Who's Afraid of Red, Yellow and Blue?*, La Maison Rouge, Paris, 17/02 - 20/05.

Manon de Boer

Think about Wood, Think about Metal; Dissonant; Two Times 4'33"; Attica; Presto, Perfect Sound, People & Culture, Marseille (FR), 09/02 (screening); *Think about Wood, Think about Metal*, AV Festival 12, Newcastle Upon Tyne, UK, 01/03 - 31/03; *L'Étincelle qui met feu à la plaine. Conditions d'émergence et d'existence de l'art*, Fundación Centro Ecuatoriano de Arte Contemporáneo, Quito (EC), 10/03 - 14/04; *Sounds like Silence*, The Menil Collection, Houston (US), 27/07 - 21/10.

Rineke Dijkstra

Collections Contemporaines (des années 1960 à nos jours), Centre Pompidou, Paris, 06/04 - 13/02; *Why I never Became a Dancer: Goetz Collection in Haus der Kunst*, Haus der Kunst, Munich (DE), 29/09 - 01/04; *Photography Calling!*, Sprengel Museum, Hannover (DE), 09/10 - 15/01; *Rineke Dijkstra: A Retrospective*, SFMOMA, San Francisco (US), 18/02 - 20/05 (solo); *The Great Workshop*, MAC Grand-Hornu, Hornu (BE), 05/03 - 03/06; *Passions - Art and Emotions through Five Centuries*, Nationalmuseum, Stockholm, 08/03 - 12/08.

Mario Garcia Torres

A Corral around Your Idea, Jan Mot, Brussels, 28/01 - 31/03.

Dominique Gonzalez-Foerster

Pavillon d'argent, Jan Mot, Mexico City, 30/08 - 14/07 (solo); *Coup double*, FRAC Aquitaine, Bordeaux (FR), 19/01 - 21/01.

Douglas Gordon

The Cinema Effect, Fundación La Caixa, Palma (ES), 26/10 - 15/01; *Alice in Wonderland*, Tate Liverpool (UK), 03/11 - 29/01; *A Darkness more than Night*, Quad Gallery, Derby (UK), 10/11 - 29/01; *The Art of Deceleration*, Kunstmuseum Wolfsburg, Wolfsburg (DE), 12/11 - 09/04; *Douglas Gordon*, Museum für Moderne Kunst, Frankfurt/Main (DE), 19/11 - 25/03 (solo); *La Décadence*, Galerie Yvon Lambert, Paris, 27/01 - 25/02; *A Trip to the Moon. Before and After Film*, Bonniers Konsthall, Stockholm, 08/02 - 08/04; *The Sports Show: Minnesota*, Minneapolis Institute of Arts, Minneapolis (US), 16/02 - 02/09; *Art and Press*, Martin-Gropius-Bau, Berlin, 23/03 - 24/06.

Joachim Koester

Animismus, Generali Foundation, Vienna, 16/09 - 29/01; *Secret Societies*, CAPC, Bordeaux (FR), 10/11 - 26/02; *Variations of Incomplete Open Cubes*, Jan Mot, Mexico City, 19/11 - 14/07 (solo); *Moment: Ynglingagaten 1*, Moderna Museet, Stockholm (SE), 26/11 - 22/01; *Joachim Koester*, Institut d'Art Contemporain - Villeurbanne/Rhône-Alpes (FR), 10/12 - 19/02 (solo); *Tarantism*, Centre Pompidou, Paris, 26/01 (screening); *A Corral around Your Idea*, Jan Mot, Brussels, 28/01 - 31/03; *Ritual without Myth*, Royal College of Art Galleries, 08/03 - 25/03; *To Navigate, in a Genuine Way, in the Unknown...*, MIT List Visual Arts Center, Cambridge, Mass. (US), 10/05 - 08/07 (solo).

David Lamelas

Under the Big Black Sun: California Art 1974-1981, MOCA Grand Avenue, Los Angeles (CA), 01/10 - 13/02; *Maccaroni*, New York (US), 10/01 - 04/02 (solo); *Pacific Standard Time - Performance Art and Public Art Festival*, LAXART, Los Angeles, 19/01 - 29/01; *Zona Maco Sur*, Zona Maco, Mexico City, 18/04 - 22/04; Jan Mot, Mexico City, 21/04 - 14/07 (solo).

Sharon Lockhart

Sharon Lockhart: Lunch Break, San Francisco Museum of Modern Art, San Francisco (US), 15/10 - 16/01 (solo); *Sharon Lockhart / Noa Eshkol*, Israel Museum, Jerusalem, 13/12 - 30/04 (solo); *Sharon Lockhart*

/ Noa Eshkol, CCA, Tel Aviv, 15/12 - 15/02 (solo); Sharon Lockhart, Espai d'Art Contemporani de Castelló, Castellon de la Plana (ES), 18/02 - 29/04 (solo); *Sharon Lockhart / Noa Eshkol*, LACMA, Los Angeles (US), 02/06 - 09/09 (solo).

Tino Sehgal

Danser sa vie, Centre Pompidou, Paris, 23/11 - 02/04; *Turbine Hall*, Tate Modern, London, 17/07 - 28/10 (solo).

Tris Vonna-Michell

Never odd or even - A text spaced exhibition, Museum of Contemporary Art Roskilde, Roskilde (DK), 13/01 - 08/04; *Never odd or even - A text spaced exhibition*, Museum of Contemporary Art Roskilde, Roskilde (DK), 13/01 (performance); *Prototype #1*, Mount Analogue, Stockholm, 15/02 (performance); *Descriptive Acts*, SFMOMA, San Francisco (US), 18/02 - 17/06.

Ian Wilson

Discussion, DIA Beacon, Beacon (US), 10/03; *Discussion*, DIA Beacon, Beacon (US), 07/04; Jan Mot, Brussels, 07/04 - 26/05 (solo).

Other artists represented by the gallery:

Deimantas Narkevičius

Colophon

Publisher Jan Mot, Brussels
Graphic Design Maureen Mooren, Amsterdam
Printing Cultura, Wetteren

(advertisement)

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Tue-Fri: 11-14h and 16-18h
Sat: 11-15h
and by appointment

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