

Art Basel, 10/06–16/06/2024 - Preview

Jan Mot

Hall 2.1 Booth R10

**Francis Alÿs, stanley brouwn, Lili Dujourie, Mario Garcia Torres,
David Lamelas, Sharon Lockhart, Ian Wilson**

Kabinett

Andrea Büttner

Parcours

Dominique Gonzalez-Foerster

This year marks Jan Mot's 21st participation in Art Basel (CH). For its 2024 presentation, Jan Mot showcases historical and contemporary works by **Francis Alÿs, stanley brouwn, Andrea Büttner, Lili Dujourie, Mario Garcia Torres, Dominique Gonzalez-Foerster, David Lamelas, Sharon Lockhart and Ian Wilson**. Among the noteworthy historical works, Lamelas' *Study of the Relationships between a Triangular Prism and the Empire State Building* (1965) is a striking example of the artist's early three-dimensional conceptual work.

The booth's Kabinett section centers on **Andrea Büttner's** prints, including an emblematic woodcut from her *Beggar* series (2016) and the multi-panel print series *Images of beggars sourced from auction catalogues in the Photographic Collection of the Warburg Institute, London* (2015–2023). As part of the Parcours section, **Dominique Gonzalez-Foerster** presents the painted steel sculpture *In Remembrance of the coming alien (Alienor)* (2022). Realized in collaboration with Paul B. Preciado, the sculpture is a queer commemoration of the coming alien.

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ARTIST | Andrea Büttner (b. 1972, Stuttgart, Germany)



Andrea Büttner

Images of beggars sourced from auction catalogues in the Photographic Collection of the Aby Warburg Institute, 2015–2023

6 offset prints on paper, framed (the image above shows only 5 of the 6 prints)

177 x 120 cm (each)

edition of 5 and 1 A.P.

certificate of authenticity

price (excl. VAT): EUR 50.000

While researching the iconography of poverty at The Warburg Institute, Andrea Büttner noticed sale information on the backs of artwork illustrations that had been cut out from auction catalogues. Long interested in methodologies of looking, in *Images of beggars* Büttner juxtaposes these recto and verso images, questioning which side is more shameful and continuing her practice of research-based works that connect art history with social and ethical issues.

(Image: *No Fear, No Shame, No Confusion*, exhibition view at Kunstsammlung Nordrhein-Westfalen, K21, 2023–2024, Düsseldorf (DE). Photo: Achim Kukulies, Düsseldorf.)



Andrea Büttner

Beggar, 2015

woodcut on paper

174 x 123 cm

edition of 10 and 2 A.P.

signed by the artist

price (excl. VAT): EUR 9.500

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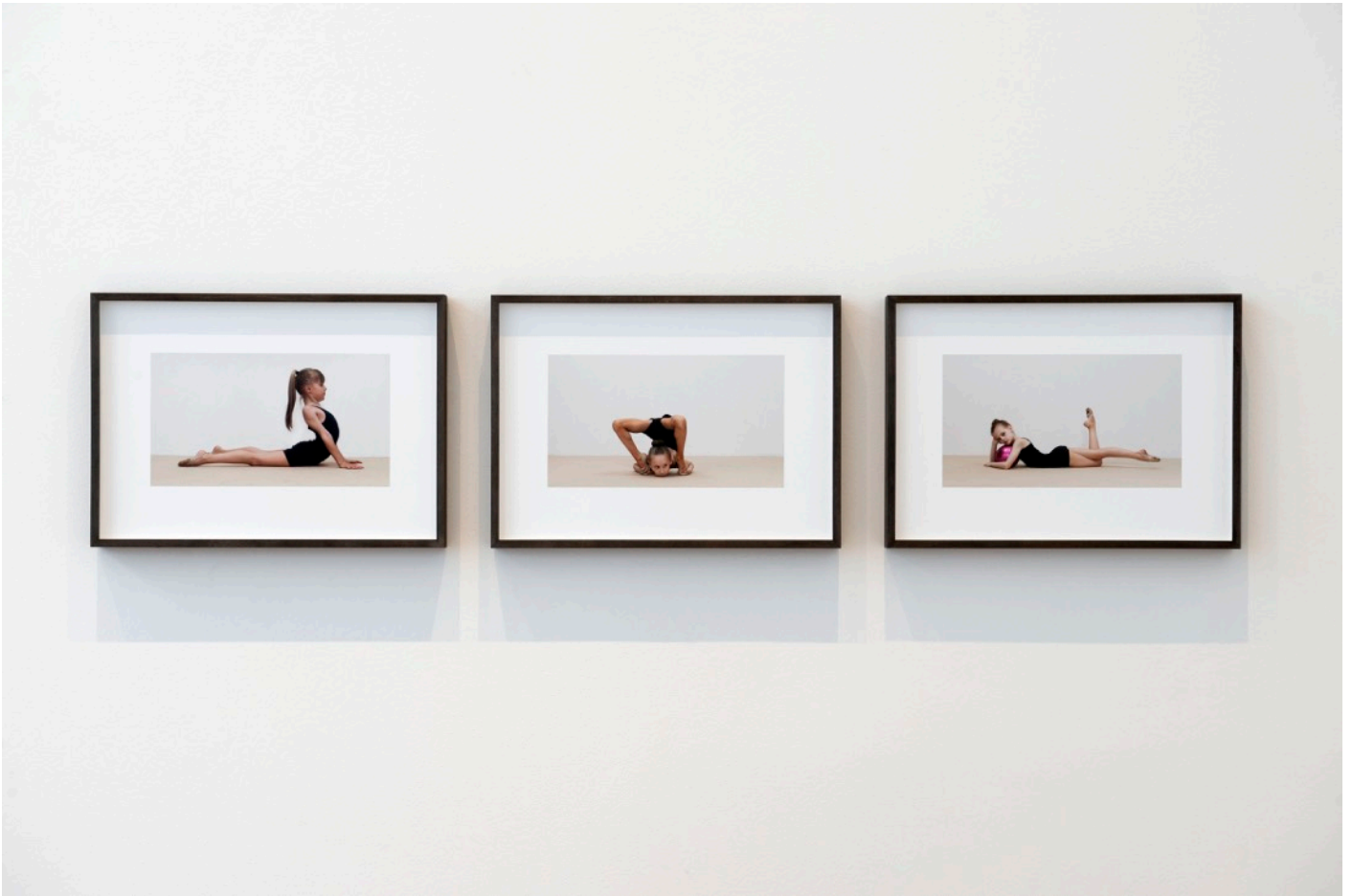
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ARTIST | Rineke Dijkstra (b. 1958, Sittard, The Netherlands)



Rineke Dijkstra

The Gymschool (Anna, Eva, Lera), 2014, 2014

triptych; archival inkjet print

15 x 26,5 cm (image, each), 28,1 x 38,8 cm (frame, each)

edition of 6

price (excl. VAT): EUR 15.000

Beginning with her photographic portraits in 1991 and video portraits in 1996, Rineke Dijkstra's work has often captured transitional moments within stages of identity formation from childhood through adolescence and has been marked by an intimacy and empathy with her subjects. Highlighting these qualities and others in her work *The Gymschool (Anna, Eva, Lera), 2014*, Dijkstra reveals how physical gestures and forms allow us to decipher the emotional composition of young gymnasts in training at a school in St. Petersburg.

ARTIST | Lili Dujourie (b. 1941, Roeselare, Belgium)



Lili Dujourie

Côté Couleurs, Côté Douleurs, 1969

2 steel plates, paint

120 x 205 x 12 cm (overall dimensions)

unique

certificate of authenticity

price (excl. VAT): EUR 75.000

“In the second half of the 1960s, Dujourie created a series of works in steel. It is these that she herself designates as the first works of her oeuvre. On the basis of this ‘male’ material, Lili Dujourie sounds out the space between floor and wall, steel and paint, painting and sculpture. She never makes a choice between the two, or more, but ‘creates’ from the in-between space, the fold.”

(Philippe Van Cauteren and Phillip Van den Bossche in: *Lili Dujourie: Folds in time*, Verlag der Buchhandlung Walther König, Köln, 2015, p. 5)

ARTIST | Mario Garcia Torres (b. 1975, Monclova, Mexico)



Mario Garcia Torres

Flow Accidental, n.d.

toner, acrylic and wax on canvas

192 x 150 cm

signed by the artist

price (excl. VAT): USD 36.000

This work is part of Mario Garcia Torres' recent Spoiled Paintings series, consisting of bidimensional pieces that seem to suggest, at first glance, the story of a studio accident. Someone has inattentively moved a ready-to-be-painted canvas with dirty hands. The pieces have been made by the artist himself performing the described "accident". With toner in his hands he "ruins" the canvas, leaving his hands imprint on the surface. Grounded in Garcia Torres' conceptual approach to painting, as well as his long-term interests in ideas surrounding failure, the works become decoys that reveal our relationship with the well-done, the mistakes and imperfections.

ARTIST | Mario Garcia Torres (b. 1975, Monclova, Mexico)



Mario Garcia Torres

TBC, n.d.

50 silver ants, variable dimensions

1,5 x 1 x 1 cm (each)

unique

certificate of authenticity

price (excl. VAT): EUR 21.000

"I remember being impressed by the way ants create forms in their collectivity, sometimes modern forms, rational forms. It was then that I imagined that ants could enter this conversation. Small insects that, by instinct, are engaged in our conversation about the modern, perhaps not only creating forms in a gallery, but also interacting with the works and the architecture."

– Mario Garcia Torres

(A work similar to the one reproduced above will be presented at Art Basel.)

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ARTIST | Dominique Gonzalez-Foerster (b. 1965, Strasbourg, France)



Dominique Gonzalez-Foerster and Paul B. Preciado

In remembrance of the coming alien (Alienor), 2022

painted steel

ø 30 mm, ø 60 mm

3058 x 1970 x 120 cm

edition of 5 and 2 A.P.

price (excl. VAT): EUR 180.000

Developed in collaboration with writer and philosopher Paul B. Preciado, *Alienor* forms part of an open and continued conversation about extraterrestrials. The work is a queer and critical version of architect Le Corbusier's (1887–1965) anthropomorphic scale of proportions, *The Modulor* (1946) – and a nod to the historical figure of Eleanor of Aquitaine (Alienor d'Aquitaine) who reigned as the queen of France from 1137 to 1152 and the queen of England from 1154 to 1189. *Alienor* is a portal, a site of transmission and an invitation to engage across time and space.

(Image: *Alienarium 5*, exhibition view at Serpentine Galleries, London, 2022. Photo: Hugo Glendinning)

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David Lamelas

Estudio de relaciones entre un prisma triangular y el Empire State Building (Study of the Relationships between a Triangular Prism and the Empire State Building), 1965

plywood, Formica (reconstructed in 1997)

193 x 116,8 x 144,7 cm

unique

certificate of authenticity

price (excl. VAT): EUR 85.000

"In *Estudio de relaciones entre un prisma triangular y el Empire State Building (Study of the Relationships between a Triangular Prism and the Empire State Building)* (1965), Lamelas analyzed the shape and form of a triangular prism in connection with the silhouette of one of the most iconic buildings in the world. Covered in silver Formica, a decorative laminate used in home furnishings, the sculpture deconstructs the basic shapes of the Empire State Building until reaching its ultimate, most basic form: the triangular prism."

(Clara Acevedo-Yates, *David Lamelas: Fiction of a Production*. Michigan: MSU Broad, 2018, p. 25-27)

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Sharon Lockhart

Milena, 2020

framed chromogenic print

135,5 x 109 cm

edition of 6 and 2 A.P.

certificate of authenticity

price (excl. VAT): EUR 45.000

Lockhart's *Milena* (2020) pays homage to its namesake, whom the artist met in 2009 during production of her film *Podwórka* (2009) in Łódź, Poland. While absent from the film itself, the then-nine-year-old girl instinctively became an instrumental presence during the shooting, and went on to form a lasting bond with Lockhart. In this photographic tribute, a bouquet of chrysanthemums and hanging heliconia, arranged in accordance with the tenets of Sogetsu Ikebana, is pictured in a vase crafted from ash and dirt, forming a concise, celebratory eulogy.



Silke Otto-Knapp

Seascape (A story of a woman who, 1973), 2016

watercolor on canvas

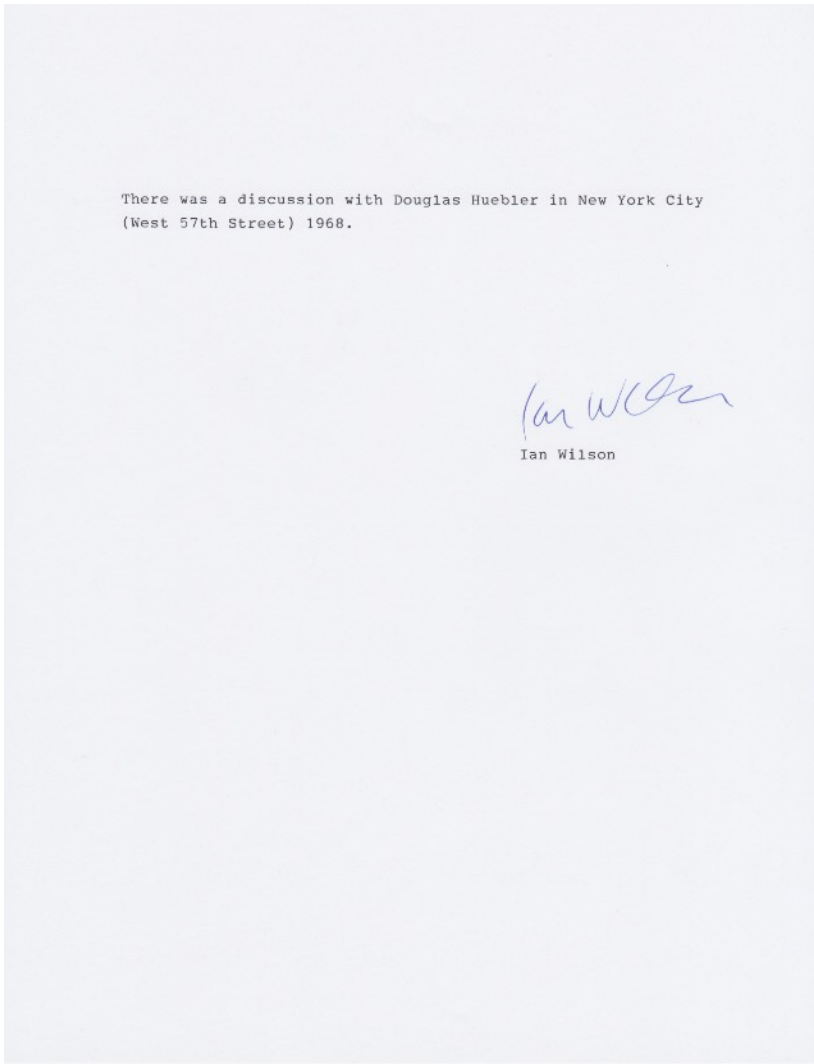
120 x 100 cm

signed and dated by the artist

price (excl. VAT): USD 75.000

Silke Otto-Knapp's *Seascape (A story of a woman who, 1973)* (2016) alludes to Yvonne Rainer's *This is the story of a woman who...*, a staged multi-media work performed at the Theater for the New City in 1973. Rainer's work dramatized a couple's break-up through sound, performance, projected images — a distant model for the silhouettes in Otto-Knapp's painting.

ARTIST | Ian Wilson (1940, Durban, South Africa - 2020, New York, United States)



Ian Wilson

There was a discussion with Douglas Huebler in New York City (West 57th Street) 1968, 1968

typewritten certificate

28 x 21,5 cm (paper), 42 x 35,2 cm (frame)

signed by the artist

price (excl. VAT): EUR 30.000

"In early 1968 Wilson made his last object-works—two significant minimal drawings, *Circle on the Floor* and *Circle on the Wall*—and began to develop his *Oral Communication* series (1969-1972). These somewhat improvised early exchanges, taking place in the street or at art openings, formed the basis of his later and more formally organized *Discussions*, in which invited participants would sit and talk together in the round."

(Catherine Wood, "A Rose Is a Rose Is a Rose: Ian Wilson", *Mousse Magazine* 72, Summer 2020, p. 142)