

JOËLLE TUERLINCKX

# 1 / MUSEUM

35+1 PIECES SELECTED FOR KABINETT NAGEL DRAXLER

Nagel Draxler Kabinett  
Rosa-Luxemburg-Straße 33  
10178 Berlin

Opening: Friday, March 10, 2017, 7-10 pm  
Exhibition: March 11 - April 15, 2017

1.

**Titre-salle '1/musée', 1999-2015**

ou

**Objet trouvé réhaussé (SMAK, Gent, Belgique) '1/ musée' élément original d'architecture – musée SMAK, Gent, Belgique, 1999-2015**

Version *anglais/néerlandais* sur une dalle originale de musée (SMAK, Gent, Belgique).

Textual reference from the lexicon: 1, 2, 3

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2.

**Window 'Zola-Manifesta', 2009-2011**

ou

**Objet trouvé sur place rehaussé Window 'Zola-Manifesta', 2009-2011**

Objet trouvé on site, elevated, in this exhibition literally elevated by a pedestal painted in the color of the Nagel Draxler Kabinett's floor. Object found in Cransac, at Emile Zola school, relationship to the place of origin: acquired object when the windows of the municipal school Emile Zola in Cransac were exchanged, place of installation Musée de la mémoire. A museum superstructure is added, so one of the wings is permanently on display in a classic showcase, while the other is intended for future exhibitions in other places.

Textual reference from the lexicon: 2

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3.

**Premières photographies -série d'étude d'espace-temps extérieur, papier/soleil, 1976**

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4.

**Texte mural 'Moments d'espace- le moment #13 (p.64)' noir, 2011-2015**

ou

**Texte mural 'Si cette proposition est exacte (...)' -série 'Moments d'espace' (le moment #13, p. 64), 2011-2015**

First essay of *Texte mural*, copy of the author's writing (JT), reproduced in 'LES MOMENTS D'ESPACE', performance material, ed. by Wiener Secession, Vienna, 2011, p. 64.

This 'drawing-text' is written on the back of a first test for the wall cover with the red pigment on the paper proposed for the Manifesta #10, Hermitage, St. Petersburg, RU, 2014.

But how far does the angle go? In a certain way, each angle marks a beginning: the beginning, the departure of an infinite space.

If that proposition is correct, and given the great number of angles and degrees and angular levels on earth, one can conclude that such is the consistence of space. that it can be indefinitely superimposed.

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5.

**Aquarelle noire #1, 2010**

Textual reference from the lexicon:: 4, 5

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6.

**Museal Hygromètre, 2015**

The illusion of a solar movement is generated by the respective positioning of the idea of the museum hygrometer. When the object is turned, the time of the exhibition changes. The shading indicates the possible solar radiation. Furthermore the object identifies itself through the colour rose with the last exhibition in which it was shown, namely the retrospective at WIELS. For this exhibition, the object was rolled out from the floor of the last level down to the first floor, which became only apparent to the visitor reviewing the entire exhibition.

Textual reference from the lexicon: 6

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7 a, b, c

**Collages d'atelier -série Human body *femme/ligne manuel*, 2012**

ou

**Planches d'archive double -série Human body *femme/ligne manuel*, 2012**

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8.

**Objet seau, 2015**

Original element of 'That's it!' (+ 3 FREE minutes). Lecture on a work by Joëlle Tuerlinckx on a live soundtrack by Christoph Fink accompanied by Valentijn Goethals. Interpreted by Francesca Chiacchio, Juliette Thomas and Valentijn Goethals, TATE Modern (London), Veem Theater (Amsterdam), STUK (Leuven) and Kaaaitheater (Brussels), 2014-2015.

A kind of metronome, a scenic object consisting of a rope and various objects that successively mark, punctate or introduce a new sequence of the play. The bucket for example, animated and moved by the actor, chants the time by introducing an asynchronous rhythm of the music and an entropic movement.

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9.

**Collage d'atelier -série Human body *femme/tache* #7, 2012**

ou

**Planches d'archive double -série Human body *femme/tache* #7, 2012**

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10.

**Mural -mur *rouge* 'Hermitage, 2012 ' (reconstitution partielle sur mesure), 2012 – 2017  
31 pièces 'manifesta10 room' sélectionnés pour le KABINETT NAGEL DRAXLER -mur frontal**

First installation: Manifesta 10, Hermitage, St. Petersburg, RU, 2014.

The covering of Nagel Draxler Kabinett's main wall shows an astonishing and fortuitous coincidence of the format, determined by the empty spaces whose uniqueness cannot be filled by any work. Thus, these cavities are so interesting: They show the technique of reuse as well as the process of reconstruction at the same time.

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11.

**Bras mural / Corps vert, 2012**

'Corps vert', also called 'Jambage vert' or 'Double Jambage vert'. Regarding the shape of the paper, one can see similarities to the anatomy of human extremities. Sometimes the 'Corps vert' is installed via suspension above a 'Socle de marche', as for example on its first appearance in an exhibition on the subject of the human body ("SuperBodies", Musée d'Hasselt, Belgium, 2012).

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12.

**Texte mural 'Moments d'espace -le moment #11 (p.59)' *noir*, 2011-2015**

ou

**Texte mural 'L'espace vient avec l'objet (...)' -série 'Moments d'espace' (le moment #11, p. 59), 2011-2015**

First essay of *Texte mural*, copy of the author's writing (JT), reproduced in 'LES MOMENTS D'ESPACE', performance material, ed. by Wiener Secession, Vienna, 2011, p. 59/60.

Space comes with the object. Space always accompanies its objects. Its objects: histories, myths, ideas, various and cumbersome things ...

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**13.**

**Texte mural 'Moments d'espace -le moment #22 (p.103)' noir, 2011-2015**

ou

**Texte mural 'I held this red string in my hands(...)' -série 'Moments d'espace' (le moment #22, p 103), 2011- 2015**

First essay of *Texte mural*, copy of the author's writing (JT), reproduced in 'LES MOMENTS D'ESPACE', performance material, ed. by Wiener Secession, Vienna, 2011, p. 103.

I held this red string in my hands. I made a knot and put on the table. This was both the beginning and the end of something. This thing not having any sense of reality and thus not having a name of reality can hence be called an object of art.

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**14.**

**VOLUME d'AIR double gold 88 x 88 x 88 cm, 2015**

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**15.**

**VOLUME d'AIR ombré ,métal' 2015**

**16.**

**VOLUME d'AIR-de-Mémoire 'PROPRIÉTÉ UNIVERSELLE®' ,2015  
ou Projet pour le 'MUSÉE DE LA MÉMOIRE PROPRIÉTÉ UNIVERSELLE®'**

First study for a 'Musée de la mémoire', without walls, extending into the infinite and universal, from where the works set off into the world. Following a request by the town of Cransac, the "Musée de la mémoire" was realized in the thermal park of the small mining town in the region of Aveyron. In its final form, the monument rises in the landscape alike a fine needle of 34.52 meters height, which corresponds to a tenth of the depth of the mine on which it stands.

Realized within the framework of the 'Nouveaux commanditaires' initiative, initiated by the Fondation de France et de la commande de la Commune du Midi de Pyrénées et de la Commune (Drac Midi-Pyrénées).

The "Volume d'air double gold, ca. 88 x 88 x 88 cm" is composed of the last 12 remaining pieces of a wooden pallet from a long-established suitcase factory from the year 1979, found in the studio. The measurement refers to the figure of the number 8 as a symbol of infinity, the form of the cube to the first version of the exhibition '1 / MUSEUM' in the auction room Lempertz in Brussels, initiated by Galerie Nagel Draxler. By the form as well as by this reference, a 'Volume d'air' is created on two different levels which mutually define each other. By the positioning of a pair of cubes, as seen here in the second version of the exhibition, 1 / MUSEUM, the layers duplicate: change, displacement, repositioning.

The layout of the 'Barres de couleur' varies. One section of the 'Barres d'ombrage' is coloured, either sprayed or evoked by the use for stirring color. The object can be rotated, thus its appearance changes and the effect of the illusion of a solar movement is generated, the time of the exhibition is radically changed. Likewise the "Barres" were part of the exhibition at auction house Lempertz. Here in the second presentation a completely new lightning effect appears, since through the two large windows of the Cabinet light incidences.

Textual reference from the lexicon: 7, 8

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17.

**VOLUME d'AIR métal 38 x 39 x 40 cm + BARRE de couleur *rose, jaune post it* , Barre d'ombre *violet***

18.

**VOLUME d'AIR aluminium 25 x 25 x 25 cm + BARRE de couleur O.T. bleu, 2008-2017**

The 'Barres d'ombres, here the purple one, are positioned to the lighting of the space. The painting underlines and reacts contradictorily to the natural light, thus real and fictitious time coincide.

The 'Barres de couleur', exhibited in other shows before, are painted in the colour, which contains memory. The yellow comes from an exhibition in China: a handmade bar, used as holder and for stirring, found on site, painted with the color of Post-it®, selected for the vitrine for the exhibition 'Master, Mould and Copy Room', CAFA Art Museum, Beijing 2014.

With the 'Barres' time and space are added, proposing new possibilities for the object, the reason why they are called 'Barres de destinées'.

The rose relates to the retrospective exhibition 'WO(R)(K)(LD) IN PROGRESS?', it is the color of the tissue roll, which extended over all the floors at WIELS, Brussels (2012/2013) and of the last room with the 'Barre Flottante' at Arnolfini, Bristol (2013/2014).

Textual reference from the lexicon: 7, 9

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19 a, b, c, d, e

**Collages d'atelier –série homme/explication-brossage**

OU

**Planches d'archive double –série homme/explication-brossage, 2012**

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**20 f, g, h, i, j, k, l**

**Collages d'atelier –série homme/explication-tache de salle**

OU

**Planches d'archive double –série homme/explication-tache de salle, 2012**

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**21.**

**Mural -fenêtre rouge 'Hermitage, 2012 ' (reconstitution partielle sur mesure), 2012 – 2017  
7 pièces originales 'manifesta10 room' sélectionnés pour le KABINETT NAGEL DRAXLER –  
fenêtre bureau**

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**22.**

**Atlas of wall #3 - Power Plant, Toronto 2005, 2005**

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**Sur demande:**

**La corde O.T 2013, 2013**

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**Lexical Terms:**

1. 1/MUSEUM portion of space marked as such, on and to the dimension of a found architectural detail (slab, brick, plinth).

2. RÉHAUSSÉ [ENHANCED] found object, bi- or three-dimensional (newspaper, branches) enhanced through an intervention, sometimes quite minimal (drip of color, bars). the RÉHAUSSÉ is sometimes found as described (sied-of-the road stone with tar stain).

3. TITRE SALLE [ROOM TITLE] image, object of reference or inspiration: a book, a page from a book with a bookmark object, an open door, a vitrine, a chocolate wrapper, a restaurant placemat, the original piece of paper, folded at the angle and exhibited in its degree of fondness. everything can be TITRE.  
the TITRE SALLE, at the entrance to the room, announces its content, its intention, its color. it is its key, its ,captions'.

4. ÉCRAN MURAL [WALL SCREEN] paper or plastic surface, found or cut, or a whole other surface of materials destined for the study of shades, re reflections and light movements in a given

space. generally suspended on the wall, the ÉCRANS receive, capture and diffract the ambient light, be it solar or artificial. they are also used for the projection of STRETCH FILMS, of DIAPOSITIVES, and of CONFÉRENCES d'EXPOSITIONS. the surface is pinned, suspended, turned over ('Word Political Map'), partially or totally unfolded; the projected image covers over it, entirely or partially. among these are the ÉCRANS TECHNIQUES, which bear the name of a found model, of which they are the replicas: a manual copy painted on paper, in the dimensions, forms and hues of the original model (among these, Radiant, Artist, ...)

5. ÉCRAN TECHNIQUE / ÉCRAN BALADEUR ou BALADEUR MURAL (= monté sur structure trouvée) [TECHNICAL SCREEN / WANDERING SCREEN or MURAL WANDERING (= mounted on a found structure)] for daylight, artificial light, video, slide, or other projections. at first identical to the ÉCRAN (MURAL), the ÉCRAN TECHNIQUE takes its name, pictorial qualities, hues, and format from a found projection screen, one whose specificities it reproduces on paper: edges and sides often painted recto-verso, accepting as a single pattern the accidents of painting that might have befallen during the process of copying it on to the paper. the screen is used as is, pinned to the wall or remounted on its original structure, with the painted paper replacing the original canvas, hence its name: ÉCRAN BALADEUR.

6. CHUTE (de PAPIER) [SCRAP (of PAPER)] these are scraps of found papers, a plastic folder, some random cut-outs, a remainder picked up from the floor, a piece of paper found on the street... these are pinned to a paper background, cut to form, and tacked to the different rooms of an apartment, an exhibition space.

7. VOLUME d'AIR [AIR VOLUME] a parallelepiped structure, made out of various materials, that can be placed on a BASE, a BASE BARRÉ, and can receive the thinnest BARRES de MESURE or BARRES de DESTINÉES. the VOLUMES d'AIR are called 'volume' or 'air volume' or 'object', or 'air object'. they are geometrical volumes, 'ideas themselves' of objects, materialized through the sole means of their edges. they are made of materials 'borrowed' from the premises of exhibition itself: glass from the windows, PVC from conduits and pipes, metal from a clothes line, bamboo from the garden ... all in thin sections of 1,2, or maximum 5mm.

8. BARRE d'OMBRE / LUMIÈRE ou BARRE d'OMBRAJE [SHADOW BAR / SHADE LIGHT or BAR] study bars, of lights and ambient lightning: natural/artificial, real or false. tube, iron cylinder, metal, steel, stainless steel, multi-deflective aluminium, pumiced, or spray painted black, white or grey. given its power to capture light and its variously-shaded surface, the BARRE d'OMBRAJE proposes play of ambiguity, a chiaroscuro that invariably prompts the study of natural sources of lightning: the BARRE d'OMBRAJE re-questions light, in the space of its exhibition.

9. BARRE de DESTINÉES sticks used, among other things, to mix color in a pot. others, conversely, are covered, partially or entirely, in paint. these BARRES - de MESURES or de DESTINÉES - are ranged on objects (the VOLUMES d'AIR) or on existing spaces, investing these with new potentialities.