

Joëlle Tuerlinckx

CRYSTAL TIMES

Reflexión sin sol/Proyecciones sin objeto

9 October 2009 – 22 February 2010

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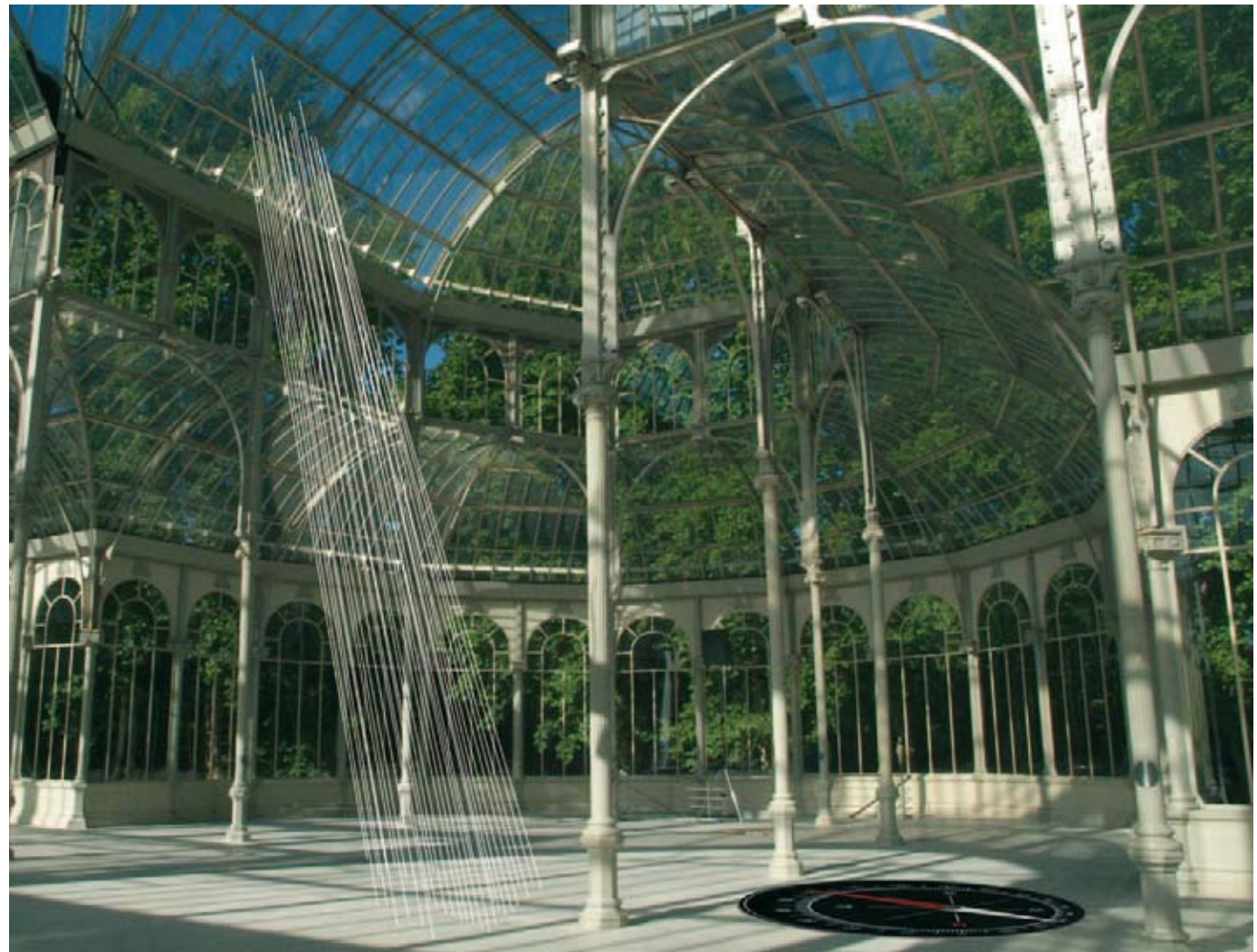
Reflexión sin sol/ Proyecciones sin objeto

When I am offered an exhibition space it is as though I received a kind of parcel, a packet of air

Joëlle Tuerlinckx

Experiences of space and time – albeit in specific incarnations rather than as general modalities – are central to Joëlle Tuerlinckx's artistic practice. She therefore eagerly accepted the invitation from the Museo Reina Sofia to create a project for the spacious, day-lit Palacio de Cristal. In the end, however, she proposed a mise-en-scene in two parts: a site specific intervention in the luminous glass pavilion and a fictive scenario – at once studio, gallery and archive – in three small galleries in the museum's Sabatini building. Comprised of works both old and new, including sketches, films, books, sculptures, drawings, reference tools and a model, this archival ensemble counterpoints *Crystal Times. Reflexión sin sol/Proyecciones sin objeto*, the installation in the Palacio de Cristal.

Foremost among the spatio-temporal specifics governing that installation are a time frame that begins in autumn and ends in winter (the 19 weeks, from October 9 2009 through February 22 2010, spanning the exhibition) and an unencumbered arena of some 1,153 square meters. The particular elements that the artist has introduced – compasses and shafts of materialized light – offer a singular means for negotiating the cavernous interior of this nineteenth century building. At first sight, it seems that the site is empty, so elusive, insubstantial, and modest are Tuerlinckx's interventions. Only when visitors begin to walk around do sun-rays suddenly reveal themselves, and only after approaching each shaft does the compass at its base become fully legible. (A vintage model, which Tuerlinckx found long before this project began, is presented here in a vitrine together with an old table on whose paint spattered surface may be discerned a plan of the building that



CRYSTAL TIMES. *Reflexión sin sol/Proyecciones sin objeto*, 2009
Digital model for the Palacio de Cristal, Parque del Retiro

could equally plausibly be interpreted as an astrological sign – a constellation.). Those on the floor are all representations: hand-made make-shift versions. Since north will be indicated in a different direction on each of their faces, none will be accurate. That is, none can be depended upon to provide accurate guidance when navigating this space and mapping the location. Other modes of apprehension will be needed.

Each of the three beams of light is made from a different material: black fishing line of various weights; orange filament; and thin transparent plastic tubing. And each is cantered at a different angle to the ground. Sunlight catches them at different moments during the day as the sun moves across the building; on those rare instances when all three are directly lit, the effect is magical: a visionary illumination made by chance. When light casts a

in and of itself seems to have much significance. Their eloquence will be revealed through confluence. In this ludic process the site will morph from (temporary) studio (the futurity of production), to gallery (the presentness of reception) to archive (the past of preservation). Visual wit and verbal rhyming and punning, verging at times on absurdity and contradiction, have long been hallmarks of this artist's work. They reflect a deep rooted, disarmingly irreverent approach to all conventional forms of signification. Reminiscent of the spirit of her fellow countryman and mentor, Marcel Broodthaers, such quirkiness tempers the austerity and sobriety of the Conceptual and Minimalist legacies which have otherwise proved so fertile for her practice. Ultimately, however, Tuerlinckx's imaginary is as informed by literature and film as it is by reference to the histories of modernist art. Among the wide-ranging source material she offered one scholar several years ago to assist him with his research on her work was a photocopied page

from an interview with film-maker Jean-Marie Straub. There she had marked a passage which could serve as an epigraph for this, her latest project: "Every image is the fruit of an imagination, and each image is a framing, and each framing is what the Germans call as *Einstellung*, which is to say that one must know how to situate oneself in relation to what one shows, at what distance, and at what distance of refusal and fraternity".²

Lynne Cooke

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- 1.- The first exhibition in this building, in 1889, was devoted to the flora and fauna of the Philippines; a second part, devoted to the material artefacts from that Spanish colony was shown in the adjacent Palacio de Velázquez.
 - 2.- Jean-Marie Straub and Daniele Huillet, "Rencontres", Limelight and École régionale des beaux-arts, Paris/Le Mans, 1995, p. 26



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Reflexión sin sol/Proyecciones sin objeto, 2009
Digital model for Room I,
Museo Reina Sofía,
2003-2009



STRETCH
FILMS SCALE 1:1
'Chicago Studies:
Les Etants Donnés',
2003
Film still

Biography

Joëlle Tuerlinckx was born in Brussels (Belgium) in 1958, where she currently lives and works. Since 1980 she has developed a rigorous artistic language that incorporates archives and institutional critique. She has had many individual exhibitions in different international institutions, among them: The Drawing Center New York, (2006), Badischer Kunstverein, Karlsruhe, Germany (2004). Her work has been also in numerous group exhibitions including: Documenta 11, Kassel, (2002); Manifesta 3, Ljubljana, Slovenia (2000), and *Inside the Visible: An Elliptical Traverse of 20th Century Art in, of, and From the Feminine* at the Institute of Contemporary Art, Boston, Mass. (1996). She received the prize: Cultuurprijs Vlaanderen Beeldende kunst in 2008.

She is a professor at ERG master, Brussels and HEAD, Genève.

Selected bibliography:

Tuerlinckx, Joëlle. "Pas d'histoire, pas d'histoire". In *Witte de With Cahier # 3*, Rotterdam, 1995

Tuerlinckx, Joëlle. *Study Book*. Ed. Mer, Ghent, The Drawing Center, New York and The Renaissance Society of Chicago, 2006 (Artist's book with texts from Catherine de Zegher, Katherine Carl, Jaleh Mansoor, and Michael Newman)

Inside the Visible: An Elliptical Traverse of 20th Century Art in, of, and From the Feminine. Ed. Catherine de Zegher. Institute of Contemporary Art, Boston. Cambridge, Mass.: The MIT Press, 1996

**Museo Nacional
Centro de Arte Reina Sofía**

Edificio Sabatini

Santa Isabel, 52,
28012 Madrid

Edificio Nouvel

Plaza del Emperador Carlos V, s/n
28012 Madrid

Tel: 91 774 10 00
Fax: 91 774 10 56

Museum hours

Mondays to Saturdays: 10.00 - 21.00
Sundays: 10.00 - 14.30
Closed Tuesdays

Exhibition galleries will be vacated
15 minutes before the museum closes

www.museoreinasofia.es

Palacio de Cristal

Parque de El Buen Retiro, Madrid
Tel: 91 574 66 14

Free admission

Timetable

October to March (included):
Mondays - Saturdays: 10.00 - 18.00
Sundays and Holidays: 11.00 - 16.00

April to September (included):
Mondays - Saturdays: 11.00 - 20.00
Sundays and Holidays: 11.00 - 18.00
Closed Tuesday

Photography

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