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A – barre, a – bâton, AA – barre, aa – bâton, Aa – BÂTON... [A – BAR, a – STICK, AA – BAR, aa – stick, Aa – STICK...] bar, or stick, partially (the a sticks), or totally (the aa sticks), covered in paint, with the painted ends marked with an a or A; the letter is affixed by transfer (self-adhesive letter or typeset type). some of the sticks used as a hanging base are taken from a reserve pool of barres de DESTINÉES or barres de couleur. various forms of presentations are possible: on a piece of furniture, in box to organizing by groups, in pairs or separately. in some cases, the AA or a or aa bars can be set in equilibrium in a volume d'aire.

A-EXPOSITION [A-EXHIBITION] all the objects of the A-EXHIBITION are white or whitened for the occasion. all are called 'A' ... some among them are marked with the self-adhesive labels of the 'A' roll. this found object, at the origin of the exhibition, distributes its 'A' on most of the exhibited objects ("Time Festival 1995", Opus Operandi, Studiecentrum Hedendaagse Kunst, Ghent (BE), 1995).

'A' ÉTIQUETTE / 'A' OBJET ['A' LABEL / 'A' OBJECT] a – sizeable – remainder of the roll of self-adhesive 'A' labels. this found object distributes its 'A's on most of the exhibited objects. *in the lobby: the 'A' exhibition of white objects. some among them are marked with the self-adhesive labels of the 'A' roll. all the objects of this exhibition are white or whitened for the occasion. all are called 'A' (exhibition 'A-exhibition', in "Time Festival 1995", Opus Operandi, Studiecentrum Hedendaagse Kunst, Ghent (BE), 1995).*

A STRETCH MUSEUM SCALE 1:1 an experiment about the relativity of space and time in a measured architecture (museum). a study of distortion phenomena, of disproportion in the apprehension of the space of exhibition: how an image or an object, placed in a space, influences it, modifies its dimensions. how the manipulation of an imaged reality

(enlarged and diminished, its proportions changed in the representation) acts on the person who observes 'the motif'. the project for an exhibition integrated into the structure of a museum conceived by an architect (Aldo Rossi, Bonnefantenmuseum, Maastricht (NL), 2001). the exhibition as a reflection on the difference between spaces – the drawn space, the space constructed by the architecture, and this same space redrawn and rethought by an artist: the other means of measuring space, of marking its openings, its heights, its air space, of experiencing its size.

A STRETCH MUSEUM SCALE 1/1 catalogue of the exhibition, an easy-to-roll insert, as the image on verso shows. cover and first pages: traces of footsteps on the white paper.

ACTION WITHOUT KNOWING a method of apprehending space, the ACTION WITHOUT KNOWING insists on this aspect: the real only takes place once, it demands to be lived, to the minute, to the second even. in fact, the sole event would have been the having-been-there, the having-experienced-and-observed-it. in this sense, in this 'moment of space', the present unfolds in the present, without another representation of itself. the occasion was a seminar/workshop given at the University of Ghent (BE), in 2003.

ANGLE d'OBJET [ANGLE OF AN OBJECT] reversible on every side, starting from an object made of wood, resin; the beginning of a height or length, which the viewer must imagine based on the suggested volume.

AQUARELLE [WATERCOLOUR] designates works on paper, water- or pigment-based, or based on various ingredients (chocolate, ...). usually made using water 'found on the spot' (stream, lake, faucet), these can also be found under the name: local Watercolours.

AQUARELLE-COMPUTER [COMPUTER-WATER-COLOUR] a water-based painting on a digital printout – ink-jet or laser printer – of forms traced on the paper with a light line and muted pastels. the surface lines are repainted with water after printing. the (wet) surface of the paper reacts to the water, creating a confusion between the painted and the printed: the forms undulate, the printout springs to life.

ARCHITECTURAL MASTER CROIX [ARCHITECTURAL MASTER CROSS] a decided master, obtained through the crossing of linear traces. 'decided' in the sense that it traverses the object of its inscription from top to bottom. 'architectural' in the sense that it measures, denounces and establishes the central unity of a building: brick, conglomerate, block, slab.

ARCHITECTURES NÉGATIVES [NEGATIVE ARCHITECTURES] full volumes assembled to form a positive and impenetrable

construction proposing spaces in modulable formation according to the arrangement of the volumes. 'NAs' (Negative Architectures) reveal the angles of construction, the heights, the shadows and lights, in short, they give an idea of the construction and of the principles of construction. we see them in format just as we simultaneously imagine them as 'models'. the volumes are sometimes painted or partially covered in pigment, as if to make visible the space of a 'dead angle', the white wall of the volume of a room.

ARCHIVE PLASTIQUE [PLASTIC ARCHIVE] see PLANCHE PLASTIQUE.

ARCHIVE CARTON [CARDBOARD ARCHIVE] similar to the ARCHIVE PLASTIQUE (raw materials in the state of first preservation); it designates work elements stored in cardboard boxes, in A4, A3 format.

AREA – AERA a perimeter marked on the ground, a – double – space, self-created of its own devices, and self-defined by itself and nothing but itself. the work is its title, its title is its instruction for use, its instruction for use is its composition, its composition is its position. the title, written in several languages and in two directions, is readable from within and without the space it defines, like a sort of Möbius Strip (square or round):

AREA MECHELEN 2008.....ESPACE QUI N'EXISTE PAS HERE YOU DON'T EXIST HIER BESTAAT MEN NIET ALLES DAT MEN ZIEN HIER BESTAAT NIET ALL THAT YOU MAKE HERE DOESN'T EXIST ICI ON N'EXISTE PAS AREA

hand-written 'j.t.' on a film in an perimeter, so or so large, of adhesive tape affixed to the ground: tiles, city cobblestones ... (AREA-AERA, Mechelen (BE), 2008). guaranteed longevity: 10 years without traffic, 1 year in heavy-traffic zone. the definitive project may take place in a language mosaic of cut stones (Chinese or Italian black-and-white marble) inlaid into the quality of an existing floor. guaranteed longevity: billions and billions of years.

AUX DIMENSIONS DE : QUELQUE CHOSE – collection de tableaux en papier, objets divers [TO THE DIMENSIONS OF: SOMETHING – collection of paper paintings, various objects] the totality of paintings from a museum collection reproduced to scale on paper and other materials, using different reproduction techniques, and done at a glance, at random, on excerpts of painted papers recovered from the demolition of walls and mouldings. the paper objects are presented in a cabinet or, in other cases, hung on the wall. sometimes they are ranged together in a binder. (these binders were presented at the entrance hall of the exhibition "Nieuwe Projecten – Nouveaux Projets D.D.", Museum Dhondt-Dhaenens, Deurle (B), 1999).

This publication accompanies two distinct exhibitions, both retrospective in orientation – the first at WIELS, the second at the Haus der Kunst in Munich – and each of which bears a title that superposes and oscillates between 'world in progress' and 'work in process'. Considering Joëlle Tuerlinckx's experimental practice, which consists of investing spaces analytically in their detail and in their totality, and given also the machinery and the functioning of presentation and representation characteristic of contemporary art museums, it goes without saying that the introduction of the retrospective character joins, to the notion of space, the notion of time, as well as of life and the accumulation of memories and biographical materials. These two notions, space and time, are at the origin of Joëlle Tuerlinckx's work, which, from the beginning, has been concerned with altering, with her minimal and discreet interventions, architectural rigour by proposing modifications to conventional or habitual perception and interpretations. She was never interested in radically altering the architectural givens to point up the illusion of coherence, permanence and stability they give off; that is, instead, the method favoured by musealization, whose classifications and categorizations form the disciplines of academic institutions. That makes it all the more surprising that the artist should accompany the exhibition with a lexicon she herself drafted. While the title of each exhibition hints at the work/world in progress and perennially in process, the lexicon, for its part, is, by nature, its opposite: a list of terms and their respective definitions, which lay out for public opinion a set of principles and common rules. The lexicon functions as a decoder of empirical observations and hypothetical ideas. As such, it makes it possible to situate, easily and practically, phenomena and elements encountered in a context and in their relations. A lexicon's didactic nature means that it uses words and definitions to fix, and thus determine, the specific identities of things, rather than seizing the non-linguistic and sensory phenomena, open and evolving, that constitute the real and the visual arts. In relation to Joëlle Tuerlinckx's practice, the lexicon serves first and foremost as documentation, as much of her work cannot be documented using photography or installation views, neither of which adequately capture the visual and aesthetic effects of the work.

Part of Joëlle Tuerlinckx's practice has been to invest spaces and times with perception and representation. But she has also, and from the

beginning, developed systems and methods for the classification, archiving and documentation of her installations and ephemeral interventions. In so doing, she has reserved a new temporality for her materials and works, and for her basic tools (point, line, colour, light, figure, floating forms ...), all of which can take on new forms in a book, a binder or, simply, in her vast archive, where they rub shoulders with other signs and images. Together, they amount to a gigantic inventory that is continuously being completed, an inventory Tuerlinckx can mine to reactivate certain elements in and for new projects. Many series of drawings and images, taken from this archive, yield new series of works using elements that had sat on shelves for decades. Collages, for example, are composed using elements that were cut in different places over a long period of time, and then arranged using categories that obey a principle defined by the artist, one that combines a lucid sense of humour with a rigorous logic, and lays bare the functioning and the structure of a system while releasing its sense and meaning. The lexicon suggests the enormous complexity that informs the work's organization and permanent transformation, it describes the principles on the basis of which the artist develops her ideas and identifies her materials. And it does so while calling into question art's practices and categories – painting, sculpture, cinema, etc. – by the way it probes and re-opens a discussion through an ongoing multiplication of originals, and through the slight modification and re-composition of materials that, in this way, form another constellation as well as a radical alteration of the world. That is how we should understand the show's title: as a sceptical comment on the notion of progress, not only in modernity, with its fixation on technology, but also in politics and economics, where the idea of growth is understood simply as the swelling of volumes and quantities, measured by statistics and against virtual standards. Tuerlinckx's work has always been openly critical of production values, both in art as in economics – indeed, she has pushed the 'economy of means' to an extreme, using an abstraction that is pared down to the elementary and that sidesteps the current infatuation with the spectacular and the over-produced. In so doing, her practice re-grounds and re-evaluates the idea of the 'permanent process' of the articulation of the representation of the real, and creates, so to say, its double, which it articulates using poetic principles that are structured following the rules laid out in this lexicon and the principle it describes:

LÉGENDES des MATIÈRES RÉCURRENTES – quelques détails à titre d'exemple [CAPTIONS for REOCCURRING SUBJECTS – some details by way of example] listed here are objects, subjects, materials that develop over time and through periods of exhibitions. it's through time that they are eventually constituted as a genre that it is possible, today, to detail or list as follows. certain OBJETS saw the light of day during the development of an exhibition and, from thence, pursued their history in a process of transformation. others are developed, through multiplication, into a diversity of species. and still others are transformed in a unique movement of growth, diminution, aging ... all serve as a tool for thought, useful to the experience, the understanding and the subjective measure of space and time. none is decorative in itself. if they are, it is in spite of themselves, as is true of everything produced or found by human beings.

This lexicon is thus a navigation tool in this complex world where every phenomenon, sign or work prompts its description, the attempt to define it, the classification that does not render its observation and grasp superfluous, but objectifies and inscribes it in this specific but malleable logic. For Joëlle Tuerlinckx, the lexicon seems to interrupt or suspend empirical observation, so as to make it possible to pursue it further, but more sharply and precisely, after having consulted the text. Tuerlinckx's lexicon, like her exhibitions, cuts against the grain of what such academic tools are used for by rendering them less systematic and turning them into nothing more, or less, than a reading method that can make understanding more 'open' because freed from the accumulated weight of the super-structure of a discipline with a 'tradition'.

Dirk Snauwaert  
curator of the exhibition

#### editor's note

The present lexicon, published for the exhibition 'WOR(LD)K IN PROGRESS?' obeys the following typographic rules:

- first words of sentences are never capitalized
- words in CAPS cross-reference another entry in the lexicon
- words set off by 'single inverted commas' indicate shows by the artist
- words set off by "double inverted commas" refer to titles by other authors, whether artists, curators, critics or writers

- passages or words in *italics* indicate references to other texts by the author, or titles
- the punctuation follow the logic of the author's thoughts ("THE PUNCTUATION FOLLOWS THE THE LOGIC OF MY THOUGHTS. SOME SENTENCES WILL REMAIN UNPUNCTUATED". Joëlle Tuerlinckx, colophon of the book 'autour du film. cinema. EXPOSITIONS PROJECTIONS', Argos, 2000, cited and rephrased by Willem Oorebeek, for the exhibition 'Joëlle Tuerlinckx: les films eux-mêmes', 2007)

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BACs d'ARCHIVES / BACs d'EXPOSITIONS [ARCHIVE DISPLAY / EXHIBITION DISPLAY] display to be affixed to the wall or set on the floor. each contains an organized set of 'exhibition remainders', which vary in their genus (they are composed using the materials specific to each exhibition they represent), and vary also in their species: thus, one is as likely to find a letter, or piece thereof, as a paper ball, an image, a booklet or an extract from the documentation offered by the museum.

the BAC d'EXPOSITION is itself a metonymy: it is like the most representative part (even if it is sometimes a chance construction using found elements) of, and a 'memorial' for, a vaster set of objects, subjects and spaces. it constitutes a selective memory of an entire exhibition proposal.

BAC de MARCHE, VITRINE de MARCHE, VOLUME de MARCHE [STEP DISPLAY, STEP VITRINE, STEP VOLUME] model for a particular genre of exhibition DISPLAY/vitrine, one that retains fingerprints and traces of footsteps: these sometimes cover over the entire length of the display, and sometimes mark the surface only with single step or print ("Brussels Body Speech", Minsheng Art Museum, Shanghai (CN), 2010).

BAC TRANSPARENT [TRANSPARENT DISPLAY] part of the BACs d'ARCHIVES, but of a more specific genus, the BACs TRANSPARENTs series are all in the same format, which vertically covers a vaster set of exhibition memories. thus, seeing it from above yields a result: the transversal vision of a piled-up series of exhibitions past.

BAC-ROOM [DISPLAY-CASE ROOM] collage. a wooden BAC d'EXPOSITION, its insides covered with the remainders of the paper - its pieces superimposed and stapled - used to cover a wall in the exhibition room. as for the wall covering itself. hence the feeling of space and blinding when you plunge your head in. there, still, it's about the residual traces of material that serves to cover over all the walls of a museum. thus, each BAC is built in the image of a room: the red BAC-ROOM for the red room, the fluorescent BAC-ROOM for the fluorescent room (paper, verso), the white BAC-ROOM for the white room, the pink BAC-ROOM for the pink room, the fluorescent orange BAC-ROOM for the fluorescent orange room, the sky blue BAC-ROOM for the sky blue room, the fluorescent green BAC-ROOM for the fluorescent green room, and the black BAC-ROOM for the black room (exhibition 'A Stretch Museum Scale 1:1 (proposition for a stretched walk in a compact museum)', Bonnefontenmuseum, Maastricht (NL), 2001). also part of these is the large *white Display-Case Room*, 1 x 1 x 1 metres.

BALLE / BALLON de CHAPE [BALL / SCREED BALL] ball (tennis, ping-pong, football, more often than not found, lined with traces, worn by the ground, sometimes signed with a name) partially painted in the colours of a concrete screed. the BALLEs de CHAPE are positioned on a concrete floor. painted on the spot, using local paints and

pigments from the place, they set a trap and instigate confusion: the ball seems stained by the screed colour of freshly painted concrete. nevertheless, having come from elsewhere (found), they at once affirm and refute the 'made on the spot'. over time, the paint reacts to the plastic ball and the colour crackles across the circumference of the ball, like in an old painting. a phenomenon that accentuates all the more the painting aspect claimed for the BALLEs and the BÂTONs / BARRES de CHAPE.

BAROQUE d'ATELIER [STUDIO BAROQUE] on a pink, blue, white abstract - of history and context - background, a figure takes shape in two reading directions (up/down) on the surface of a sheet of paper. made from extracts of different CHUTES d'EXPOSITIONS, of floating objects or lines, of time figures, it is formed in a manner akin to the situation of its finding: for each of the two perceptions, a pencil-drawn diagram on the corner of the page retraces its history. the elements that had till then been floating contextless are now fixed.

BARRE d'OMBRE / LUMIÈRE ou BARRE d'OMBRAGE [SHADOW BAR / SHADE LIGHT or BAR] study bars, of lights and ambient lighting: natural/artificial, real or false. tube, iron cylinder, metal, steel, stainless steel, multi-reflective aluminium, pumiced, or spray-painted black, white or grey. given its power to capture light and its variously-shaded surface, the BARRE d'OMBRAGE proposes play of ambiguity, a chiaroscuro that invariably prompts the study of natural sources of lighting: the BARRE d'OMBRAGE re-questions light, in the space of its exhibition. in a way, a VOLUME d'OMBRE such as *Edouard* (a long and partially painted steel rod), exhibited on a shelf at the Stella Lohaus Gallery (exhibition 'Stella Lohaus Gallery, plates 2005-2006 de/van Joëlle Tuerlinckx', Stella Lohaus Gallery, Antwerp (BE), 2006), already had a whole BARRE d'OMBRAGE.

BARRE de CHAPE [SCREED BAR] painted with cement, doused with the coating of a concrete screed ... see BALLE de CHAPE.

BARRE de COULEUR [COLOUR BAR] found colour bar (sticks used to mix colour in a pot).

BARRE de MESUREs, BARRE de DESTINÉEs, BARRE de COULEURs, BARRE-LUMIÈREs [MEASUREMENT BARS, DESTINY BARS, COLOURED BARS, LIGHT BARS] sticks used, among other things, to mix colour 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. they are also handled in the *Films de Bâtons et Barre* [Films of Sticks and Bars]: in these cases, they act on the object or filmed image, as well as on the duration of the shot they seem to measure. among these one finds the *Bâton rouge vermillon* [red vermillon

Stick], that being the colour Richard Venlet chose for *Red Corner*, completed, according to his instructions, by the handful of artists installing the works for the show "Small Stuff II" (Nicole Klagsbrun Gallery, New York (US), 1999). one also finds the 'lime-green' of the stain on the floor on which an VOLUME d'AIR had been set in the exhibition 'This Book, LIKE A BOOK' (FRAC Champagne-Ardenne, Reims (FR), 1999).

among the larger models: the *Grande barre-de-salle rose 1980-2000* [Large pink room-bar 1980-2000], a mural stick set against the wall of the exhibition 'This Book, LIKE A BOOK', painted in the very same pink as the round table in the exhibition and as the 106 books in the pink *B.O.O.K.* collection, of which #0 was the exhibition catalogue.

BARRE FLOTTANTE [FLOATING BAR] BARRE - de COULEUR, de LUMIÈRE, d'OMBRAGE - balanced on a nylon or sewing thread, on a thin steel thread that gives the illusion that they are floating in the space of the room they are in. on some of them, the colour is applied in a direct stream and dries and sets as it flows, marking the bar vividly with the trace of its flow. *May, June* are produced in that way (exhibition "Sculpture Exhibition", Stella Lohaus Gallery, Antwerp (BE), 2007).

BARRE-LUMIÈRE or BARRE de LUMIÈRE [LIGHT-BAR or BAR OF LIGHT] one also finds, on a table or against a wall, the bars and sticks covered by a reflecting film: these are some of the elements placed against the wall on the tenth floor of the Graaf de Ferraris building, at the Environment, Nature and Energy Department of the Flemish Community in Brussels. a sign on the wall indicates that these are office supplies, and that they can be temporally removed from their storage location in the hallways ('Uitleenbar bureaumateriaal/Matériel de bureau à emprunter' [Office supplies for lending]). when exposed to light, these objects have the advantage of capturing and reflecting daylight, which is sometimes unavailable in certain parts of the building...

BARRÉ - PAPIER BARRÉ, ROND BARRÉ NOIR - matériel pour catalogues et films TV, matériel pour segment mural [BAR - CROSSED-OUT PAPER, ROUND CROSSED-OUT BLACK - material for catalogues and TV films, material for a mural segment] bits of crossed-out paper. like the white rounds, they 'efface' the image or, if you prefer, they unglue the image from sound.

BARRE, BÂTON de LANGAGE [BAR, LANGUAGE STICK] bearing every mention, a report of the title, report of an expression '((tagessprüch)) gute morgen'; handwriting 'OBJECT' 'OBJECT', 'O', Letra-set (small bar a); in some cases, a language bar can be considered as a title-BAR. the large pink bar shown since 1999 (exhibition 'This book, LIKE A BOOK', S.M.A.K., Ghent (BE), 1999), which bore traces, mentions, and baroque exhibition figures on each of its sides.

BARRÉ d'ESPACE [SPACE CROSS-OUT]  
see ESPACE BARRÉ.

BARRIOLE [SCRAWL] a line entangled in itself, made in a single motion; it can be very large, but it can also take form in tiny spaces (on a sheet of paper, a wall, ground). reduced, in such cases and through saturation to a singular point.

BASES the bases are pieces of different materials – plastic, fabric, ... – some found, some bought by the yard, some painted. sometimes, their dimension is justified by the simple fact that they are at the 'end of a roll'. hence the possible defects or peculiar cuts.

it's on the bases that certain words are written, these are sometimes crossed-out, and sometimes partially or fully erased. among them are: 'WALL' or 'WALL', 'OBJECT' or 'OBJECT', etc.

the bases are rolled up into balls, then folded back up in 2, 4, 8, ... or they are laid out on the floor, or on a table. the 'Base orange', which was later folded up in a display case at the Generali Foundation in Vienna (*Magic Vitrine*, 2008), was spread out on the floor, on the second floor of the exhibition 'Pas d'histoire Pas d'histoire', Witte de With, Rotterdam (NL), 1994.

it could already have been seen at the exhibition "Transfer", at the Musée des Beaux-Arts of Charleroi (BE), 1994, though there coloured confetti was thrown on the ridges of its folds. in the so-called 'construction' room of the exhibition "This Book, LIKE A BOOK", Frac de Champagne-Ardenne, Reims (FR) 1999, it was the bases of for a VOLUME d'AIR placed on the floor. the bases receive light from a spot, the stain of a sunray or a VOLUME d'AIR.

BILDLICHT WEISS BLICK BLIND SCHWARZ  
see FLASH VISION.

(BLACK) MENTAL OBJECT the redefinition of an object, or of an idea of any object whatsoever, through the simple fact of the mechanic transference of a self-adhesive vinyl film (black) of its image (scheme, sketch, representation) onto every support, onto every other space, whose tactile, visual, and signifying qualities it will appropriate to form a 'new mass'. example: the illustration of a cube in a *Larousse Illustrated*, enlarged and brought over by transfer, adheres now to this blue working table (blue cube), to this yellow wall (yellow cube), to this rough grey floor (rough grey cube). the first 'mental Objects' were developed on a larger scale for the exhibition "No'w' (no Rest. no Room. no Things. no Title)", at the Power Plant Contemporary Art Gallery, Toronto (CA), 2005: in effect, in the emptied rooms one would see the image of three-dimensional objects reproduced on a tabletop, in a display case, on the floor of the gallery ...

BLANC [WHITE] BLANC interferes in the process of whitening of the real that takes place during the editing of a film.

in a VOLUME de REALITÉ, everything happens and is decided on the spot, live and in the process of shooting. the sounds, always synchronous, decide the action. while, conversely, images and sound split in the projected white.

BLANC, TÂCHE BLANCHE, PEINTURE BLANCHE, MARQUE... [WHITE, WHITE STAIN, WHITE PAINT, BRAND...] *several possibilities for the exhibition at p., among them: moving five masses to be painted. a white stain, a long stem, a plate, a cup of flour (...)* (extracts from 'The GREAT 'A'-Collection', with Whites, Ends, Edges, Sticks, Bricks, Bilms, Blocs, Books, Bars and Bazaars' / 'THE GREAT 'A'-Collection with Bits, Bricks, Bictutres and Bings Black and Beautiful').

BLANC-DE-BOUGÉ [BLUR-WHITE] the remarkable absence of a visible image on a scanned image is due to an exposure time that is so high that it permits the withdrawal of the object (image) for a given time. due to its ulterior repositioning, it ineluctably marks the resolution in progress with a void, an absence of pattern or commentary: such is the case of the TITRES-SALLE 'forex', on which one, indeed many, strips hollow out with an enigmatic white the images on the pages of the "Traité pratique du MODELAGE et de la SCULPTURE".

BLANCO (BLANCO 'SOLAR ROOM' / BLANCO 'X ANS d'ÂGE') [BLANCO (BLANCO 'SOLAR ROOM' / BLANCO 'X-YEARS OLD')] white copy of an existing, or still to come, work. a page marked by the length of its exposure to the sun, material for a SOLAR ROOM fated to accelerated aging, enhanced sometimes by a PAGE FLOTTANTE or a PAGE de CIRONSTANCE.

BLEU d'ESPACE ÉCHELLE 1:1 [SPACE BLUE SCALE 1:1] folded architect's blueprint, scale representation of a given space, either unidentifiable or left as unknown by an 'ammoniac' impression treated to saturation: the resulting image masks every marker, every pattern. all it offers up for viewing is a surface of a blackness, or a purple blueness whose only patterns are the paper folds gradually revealed by time.

BOÎTES [BOXES] these boxes (of which silver-box 'B' is the very first) group together the totality of the cardboard boxes that were once used to pack or contain some merchandise, an object, a random quantity. in any case, these are recovered containers, either received, or found. and then painted on the inside. they prepare the exhibition in the sense that they prefigure the space, in the name of similarities in the observed forms. in certain cases, as for *Stand Fair*, they evoke the space of an exhibition that has already taken place.

BOX: large formats  
box: small ones

BOULES – d'emballage [PACKING – BALLS] transparent plastic rolled into a

ball, a ball that was started during the installation of the exhibition 'Pas d'histoire Pas d'histoire', Witte de With, Rotterdam (NL), 1994. the ball has been exhibited periodically since then. during each public presentation, one can note the constant evolution of its size. it grows – sometimes considerably, sometimes not at all – in proportion to the free time left over during the installation of the new ongoing exhibition. a second ball, smaller still, appeared some years later. it's either one or the other that, according to an aleatory principle, changes calibre, thus opening the possibility for a third ball...

BOULE, BOULETTE [BALL, PELLET] BOULES and BOULETTES prepared, fashioned, made onsite, during the mounting of an exhibition. more often than not, the BOULETTES are made using found materials or residues left on the floor. these are then spread out, arranged in a certain way on the floor, on a tabletop, or even in an exhibition display case.

with every new exhibition, the arrangement respects how they had been packed up and kept, the storing away itself keeping the memory of the specific sites evoked in the wording of the title.

the latter in effect indicates the places where the balls of the categories BALLS and PELLETS were made. in certain, rarer, cases, there are two places of production.

... the balls covered the floor of two large rooms on the second floor of Witte de With, during the exhibition 'Pas d'histoire Pas d'histoire', Witte de With, Rotterdam (NL), 1994. there were also some on and in display cases.

the plasticine balls were re-kneaded, mixed and confronted with other balls, some quite large and others very small, tiny pellets even, made out of paper, aluminium foil, polystyrene balls, and carnival confetti. when they were exhibited again later, their arrangement on the floor respected the way in which they had been packed up and stored (in this case, a double site of production: some of the balls in the exhibition had already been made using the remains of low construction walls 4 constructions, in Horta colours, presented earlier, during the exhibition "L. Bianconi, J-P. Deridder, S. Eyberg, J. Tuerlinckx, C. Vandamme", *Antichambres, Palais de Beaux-Arts, Brussels (BE), 1993*).

BOULE, BOULETTE d'ARGENT [BALL, SILVER PELLET] made out of aluminium foil, placed in jars, floating in water. object of a trade based on the indexed coefficient of gold, which changes from day to day. a numbered jar, with weighed aluminium and free water.

BOUSSOLE [COMPASS] after an old school manual found in Cransac ('La Triangulaire de Cransac 'Musée de la Mémoire' – Propriété Universelle@', Cransac (FR), 2011, permanent work), which explains to students how to manufacture their own compass with the materials at their disposal.

important object to develop, on the ground, the idea, the suggestion of a multiple space-time, real and stretched by the imaginary. the BOUSSOLEs positioned along the length of the same floor (exhibition 'Crystal Times - Reflexión sin sol/Proyecciones sin objeto', Museo Nacional Centro de Arte Reina Sofía, Palacio de Cristal, Madrid (ES), 2009), in effect point North differently, based on their position in space, while the shadow of a balanced object (bar on a bottle) indicates the real solar time. the BOUSSOLE explores, joins and combines time (aion) (chronos), the time present in its duration, space thought in its revisited geology.

BROSSAGE [BRUSHING] design made with paper pre-marked with an 'accentuated' fold, that is to say, the fold's visibility heightened by the treatment the paper subsequently receives: systematic or insistent sweeping of the paper surface on the floor or table of the studio, kept 'in its usual state': the remains of a previous work are still there, and these, tiny or insignificant (particles of dust, coatings, paint) as they may be, serendipitously invade the space of the paper: there appears a trace, a speck of dust, a lingering bit of pure paint from an earlier work. each detail is pregnant. it is in this sense that one can say that a BROSSAGE is composed of nothing else than of what constitutes the off-screen of its own performance. gathering unto itself the remainders of histories, traces, dirt of its immediate surrounding (day table, ground of the week), it makes histories and subjects. in general, the BROSSAGES are framed by a SUNDAY FRAME, no doubt on account of its double-frame and as if to better maintain its closed space. impracticable. looped. (see SUNDAY FRAME)

the paper, after being marked with the fold, is laid out on the floor, on a table that, not long before, had received a layer of colour, using a systematic brushing movement the surface is swept with a to-and-fro that carries, by accident, the one or another pigment, dirt, left-over particles of colour, dust that constitutes its off-camera: the paper is marked. dirt makes history.

ÇA, LÀ [THIS, THERE]  
see VOLUME-FARINE.

CABINE d'EXPOSITION [EXHIBITION CABIN] variable height (+- 2m), wood panels, black paint or matt colour, (imprint of faces), the CABINE d'EXPOSITION is a room reduced to one person, made out of wood panels or compressed wood, new or recycled, where it is possible to stand upright. from one or more orifices made or ÉTANTS DONNÉS in the inside wall (old nail, or any old perforation whatever), it is possible to see one or another detail of the space: a mural inscription, an outside flower bank, visible behind the glass, a face in conversation. the CABINE d'EXPOSITION, a veritable 'exhibition rating device', measures

the attendance to an exhibition through the more or less visible imprint-of-viewing-faces.  
... that's how the Cabine d'Exposition acts, for those who try it out, as a gaze filter, a 'value inverter', letting us see an observed object as the space's subject or main motif. the inside walls of the cabin might be marked by one or many orifices. despite their tiny size, they are easily spotted, especially in the well-visited Cabins, where the accumulated imprint of the visitors displays its polished image on the matt surface of the black covering (notes of exhibition, extracts).

CAISSE d'EXPOSITION [EXHIBITION BOX] cardboard boxes that were once used to pack or contain some merchandise, an object, a random quantity. in any case, these are recovered containers, either received, or found. and then painted on the inside. they prepare the exhibition in the sense that they prefigure the space, in the name of similarities in the observed forms. in certain cases, as for *Stand Fair*, they evoke the space of an exhibition that has already taken place. in other instances, it pays tribute, evokes, designates ('B' Bernd Lohaus).

CARACTÈRE CARRÉ du TEMPS [THE SQUARE CHARACTER of TIME] every consequence induced by the phenomenon of being placed under the frame of a subject, a motif, be it abstract or figurative. terminology which appeared during the framing of PAPIERS SOLAIRES, that is, naturally marked by time. (exhibition 'Congé annuel/Jaarlijks Verlof', Stella Lohaus Gallery, Antwerp (BE), 2010).

CARRÉ de CONVERSATION [CONVERSATION SQUARE] (see LIGNE de FAX) the square is sent and received by fax: what results, as with the line, is a constitution of an exponential and double originality.

CARRÉ-FAX [FAX SQUARE]  
see CARRÉ de CONVERSATION.

CARTON ADAPTÉ [ADAPTED CARDBOARD] invitation I happen to 'adapt': inscription, using felt-pen or whatever is ready-to-hand, but sometimes more deliberately 'highlighted' with white Tipp-Ex.

CARTONS d'INVITATION - matériel pour film [INVITATION CARDS - material for film] an example: *what one saw as the sole object of the exhibition was a pile of invitation cards on a gallery table-desk and 'documentary' films about it. Stella Lohaus would sometimes pin a coloured invitation to the wall: a yellow one today, a pink one tomorrow, often a red one.* the invitation looks like a postcard - albeit a bit larger and with rounded edges - whose place (the 'view') is made from the shiny flattening of a colour (red was applied to some, blue to others, randomly). on the reverse side is information pertaining to the exhibition; the top left corner bears the mention

'EXHIBITION VIEW'. all the invitations, 1056 of them, were filmed. they can be seen in the film-video *Tous, À l'usine* [All, to/at the Factory]. some are also featured in *Voor jou, pour toi* [For You] (exhibition "Joëlle Tuerlinckx Exhibition/Stella Lohaus Gallery", Stella Lohaus Gallery, Antwerp (BE), 1997).

CATALOGUE ABSTRAIT - matériel pour film [ABSTRACT CATALOGUE - material for film] catalogue with coloured pages, made by weighing, meant to be manipulated in the FILMS ABSTRAITS (see FILM ABSTRAIT).

CHAMBRE SOLAIRE (see SOLAR ROOM) the usual lighting of an exhibition room is replaced by UV lighting. the air in the room or *exhibition room* with ultra-violet rays. although not visible to the naked eye, these have a considerable impact on the hues of the works, the colours of the walls and furniture, and they change the visitor's skin colour. lingering in the space means changing one's look, vary one's skin colour. a sign recommends short visits (on medical advice). the exhibition can be visited in groups or singly, with or without protective glasses.

wall text:  
SOLAR ROOM (CHAMBRE SOLAIRE) to transform appearances and change the colours of objects and bodies quicker than in real time ... an effect barely visible to the naked eye.  
in this room: 1 SECOND = 1 MINUTE, 1 day = 1 year  
an exhibition catalogue already over a year old is available for consultation inside.  
glasses to visit the room are available at the reception desk.

CHARBONS, dessin de - [CHARCOALS, drawings of -] the CHARBONS are used in different forms: they underline architecture moments, they itemize objects, they even produce sounds; on videotaped images we can hear them fall to the floor. that gives us an indication, for example, as to cubic air volume or ceiling height of the room.

CHUTE (de PAPIER) [SCRAP (of PAPER)] these are scraps or 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. like samples for a colour study to come (exhibition 'Modern-Arid', App. BXL, at Moritz Küng's place, Brussels (BE), 1995). they are also found stapled - by type or place of origin - on cards of different formats. the CHUTES can also be grouped in series of nine or twelve, thus forming a set whose characteristics are narrative, 'memorial', or deliberately abstract: a set of red cutouts, blue cutouts, ... the CHUTES (de PAPIER) are also present in the BACS d'EXPOSITION and affixed with magnets to a metal exhibition

disk (the MEMOIRES d'EXPOSITION). The CHUTES taken from exhibition spaces are likewise called MATERIEL pour THEORIE LOCALE, given how they are manipulated during the elaboration of 'THEORIES' (see DESSINS THEORY OF WALKING, THEORY OF VISION).

CHUTES d'ATELIER [STUDIO SCRAPS] those found on the studio floor, particularly present in the pink, blue and white series of FIGURES BAROQUES d'ATELIER.

CHUTES d'EXPOSITION [EXHIBITION SCRAPS] all sorts of remains of exhibitions found on the floor or archived and destined to the recycling of recurring materials (for SURCOLLAGES, and in the blue, white, pink, ... series of BAROQUES d'ATELIER, THEORY drawings).

CIGARE de TABLE [TABLE CIGAR] terminology more specifically used by Willem Oorebeek (artist, b. 1953) to designate an ENROULE d'ESPACE or a REPORT d'ESPACE, conceived over dinner conversation or made in a semi-conscious state. comparable in this sense to the BOULETTES, the CIGARE de TABLE can still mark the end of a dinner. in this case, it is made in full consciousness, its application closing a conversation session or indexing the end of a period of reflection. *deep down, a table cigar means the time we've spent over dinner. made using the tablecloth, the longer we've sat at dinner, the easier it is to roll. in itself, nothing is more normal than a table cigar* (W.O., gathered notes, Karlshure, March 2004). See REPORT d'ESPACE (ÉCHELLE 1:1).

CINEMA POUR LA MAIN [CINEMA FOR THE HAND] a variant of WHITE LIGHT (see WHITE LIGHT), to project on the hand. the film is pierced with a pinhole, with one hole per twenty-four images per second. in other words: 24 x 60 pinholes = 1440 pinholes per minute of film. there is also a: cinema for the hand - 1 second 16 mm b-&-w. in other words: 24 x 1 hole = 24 pinholes. cinema for the hand - 1 hour 16 mm b-&-w, so: 24 x 60 x 60 pinholes = 86,400 pinholes. p.s.: cinema for the hand - 1 hour doesn't exist yet.

CODE MURAL / CODE BARRE de SALLE [MURAL CODE / ROOM BARCODE] an exceptional mural collage, akin to a puzzle, inspired by the barcode, and stemming neither from sculpture nor from painting. it is usually situated at the entrance to a room, providing it with what we could call here as the instructions for use. nevertheless, it does remain, possibly, partially indecipherable and thus enigmatic. the mural barcode appeared as a concept, as a dominant figure in the room, in the exhibition 'BILD oder ' (Badischer Kunstverein, Karlsruhe (DE), 2004), where it was the main part of the exhibition.

COIN d'OMBRE [SHADY CORNER] of variable dimension, the COIN d'OMBRE can be produced using a variety of materials, such as clay ('Le Présent Absolutement',

Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna (AT), 2008), black paint ("Merz in Februar", :emyt, Berlin (DE), 2008), super white toothpaste ("The Fifth Column/Die Fünfte Säule", Secession, Vienna (AT), 2011), paints said to be of high toxic levels ("Von Dort Aus - Nieuwe Kunst uit België/Art Nouveau de la Belgique II", Galerie Christian Nagel, Cologne (DE), 2011).

it consists at first of applying a colour coating to an angle of a room; more often than not it is delimited by the layering of web of found points, enlarged and reproduced by the meter on adhesive tape (glued to and then stripped from the wall). depending on place and purpose, the COIN d'OMBRE can be minimal or it can, leaving the angle, invade the space of the room.

COLLECTION is related to the series of works of the ÉDITIONS PARALLÈLES, or to various papers, documents, kept, some for no apparent reason, others for a specific need. the COLLECTION serves as the report for a quantity of accumulated information, preserved and arranged by genre: papers - stained, ruled, numbered, heightened manuscripts, from the street, ... it establishes the relationship: the report of recurring, obsessive subjects. the elements of the collection are used in exhibitions like privileged materials (in a SOLAR ROOM, exhibition "Once Upon a Time ... A Look at Belgian Art in the Nineties", MuKHA, Antwerp (BE), 2003), the papers of the last decade show stains, time-marks (see PAPIERS DECENNIUM), the collection material is also used in the collages of the series THEORY OF WALKING, THEORY OF VISION, and in the blue, pink, and yellow series of BAROQUES d'ATELIER. see COLLECTION ROSE, BLANCHE, LIVRET, PARALLEL DRAWING PAPER.

COLLECTION FONDAMENTALE [FUNDAMENTAL COLLECTION] the unique, never-under-taken collection of objects: of stones - picked up in a city's landscape, or the countryside's, during an exhibition (to explore the ground), received, and, very rarely, bought. the stones are sometimes used to define the ground of the exhibition (a cobblestone from Brussels on the floor of MAMCO, in Geneva), and exploited for their tint, origin, and age on the TABLES-PAYSAGE, on the PLATEAUX-PAYSAGE, on the PLANCHES-COULEUR for their power, among other things, to dilate space-time.

COLLECTION LIVRE [BOOK COLLECTION] develops on the margins of an official publication or exhibition, the number of copies varies, sometimes there is only one; it remains open to future developments (see COLLECTION).

COLLECTION LIVRET # [COLLECTION BOOKLET #] a collection of some twenty volumes, edited during the exhibition "Documenta 11" (Fridericianum Museum, Kassel (DE), 2002) (see: LIVRET). a set of leaves assembled into booklets, classified by material and genre, and illustrated as 'book'. a state of the computer, dating from March 2002: the inventory of Matters/Materials,

the inventory of sold, given, or disposed of works, the chronological and material repertory of main colours, the exhibition notes, correspondence extracts, (short) exhibition descriptions, etc.

COLLECTION PARALLÈLE [PARALLEL COLLECTION] see ÉDITION PARALLÈLE.

COLLECTION ROSE B.O.O.K [PINK B.O.O.K COLLECTION] 106 volumes in the same format as the catalogue-book for the exhibition "This Book, LIKE A BOOK"\* (S.M.A.K., Ghent (BE) and FRAC Champagne-Ardenne, Reims (FR), 1999). in B.O.O.K., all the studio papers are arranged and bound into books, all in the same format as *This Book* vol.0, with subjects that remain raw and detailed, as follows: exhibition description texts, titles, title bits and title words and title captions, text bits, title-cards, inventories of materials, descriptions, invoices, letters to museums, complaints, prep schemes for exhibitions, phone numbers, lists, dimensions ... in short, detailed descriptions, correspondence with museums, art centres and galleries, the measures to be taken for the maintenance of the pieces, complaints, dialogues and excerpts of dialogue, extracts of personal texts, various photographs and reproductions ... \* an exhibition like a book: the exhibition consists of assembling films, photographs and all kinds of residues from previous exhibitions.

COLLECTION 'SALZBOURG' double catalogue of an exhibition in two instalments: "Gottfried Hundsbichler - Joëlle Tuerlinckx, Ringausstellung/Raumausstellung" (Salzburger Kunstverein, Salzburg (AT), 1996); 'Ausstellung Catalogusfilm part 1' (the 'white' volumes), 'Ausstellung Catalogusfilm part 2' (les 'black' volumes). the second catalogue differs from the first in that it received a black dust-jacket in the course of the exhibition. these catalogues were made to measure, to match the dimensions, price and number established by earlier series from the same institution. all the catalogues have been filmed; we see the pages being turned, the colour fields succeed one another. the second part of the exhibition shows a more sombre film (black series) in line with the black jacket added to the original editions. the white and black volumes constitute the original material of the FILMS ABSTRAITS 'SALZBOURG' series 1 and 2 (see CATALOGUE ABSTRAIT - matériel pour film).

COLLECTION 'THEORY OF WALKING' veritable material thought at first to be of great use. the work accompanies the exhibition, with each copy condensing the language used. it is originally made to be used up on the very terrain of the exhibition: cut up into pieces - 'title-slide', 'mural title-card' - it borrows from the catalogue *letraset*, which it sees as its model, aesthetic signs such as the repetition of patterns, words, copy-pasted exhibition combinations, all of which are used up in the course of the installation and

mark the object with as many holes. some among these are reproduced in the pink B.O.O.K. collection under the heading: TROU BOOK. printed in monochrome photocopies, green, red, blue, white on black and black on white (see: THEORY of WALKING), they are all rather unique.

COLORIAGES ou DESSINS STRETCH FILMS SCALE 1:1, série Lignes.Points.Figures [COLOURING or DRAWINGS STRETCH FILMS SCALE 1:1, series Lines.Points.Figures] a drawing made under the camera's gaze: the gradual covering over of the image field by a colour, the changing directions of the lines, the hesitations in carrying out the colouring operations. the action is essentially that of a thought in the process of unfolding under our eyes, as the colouring attests to. the pattern, as a pretext for action, is always deliberately simple: a geometric form such as a square, a rectangle, sometimes a circle. the image of a geometric form such that the rectangle or the square entertains, in effect, once it is projected on the wall, a relation of exchange and 'confusion' with the architecture of the places of exhibition. the duration of the sessions varies from a few minutes to 10, 12, 15 minutes. See STRETCH FILM.

COMPOSITION d'ATELIER [STUDIO COMPOSITION] a composition found as is (a studio composition that evokes that day at the studio). a blue coloured bar on a red-background volume (a jar), a red one on a blue. a base. an object ~~object~~ (a wooden stick on/erasing the object. the object: a jar, an erstwhile red jar (it had been there). bar, jar, colour ... rounds rounds, and Rounds (see Ronds-de-langage, RONDS, ronds-de-visionronds, doubles Ronds, grandsRONDs et grandsronds + RONDs de journal) (see BARRE de COULEUR).

CONSTRUCTION - PLASTICINE the plasticine constructions lean on the floor. they form short, handmade walls. one penetrates these 'territories' by stepping over the wall (at most 10cm high). there are, rarely, openings on the walls. these constructions can be found in exhibition rooms or in hallways. some segments play off the colours of the surrounding materials, or off the white wall of the room itself. play dough (the 'plasticine') allows one to mix red, green and black, for example, until one obtains a striped mixture similar to marble. other segments come from a deliberately new range (fluorescent); these intervene in some places or throughout the entire construction. several of these constructions have been inadvertently damaged by visitors. and it is the guards, and sometimes the visitors themselves, who restore the accidentally damaged constructions (exhibition "L. Bianconi, J-P. Deridder, S. Eyberg, J. Tuerlinckx, C. Vandamme", Palais des Beaux-Arts, Brussels (BE), 1993). that's one reason why CONSTRUCTION - PLASTICINE is said to be 'malleable' with regard to its initial and evolving scheme. and another is because

we witness the transformation of its forms, indeed even from one exhibition to another, and of the wall 4 Constructions (exhibition "L. Bianconi, J-P. Deridder, S. Eyberg, J. Tuerlinckx, C. Vandamme", Palais des Beaux-Arts, Brussels (BE), 1993), into its BOULE or BOULETTE in the exhibition "Pas d'histoire Pas d'histoire", Witte de With, Rotterdam (NL), 1994.

CONTAINER de NUIT / COMBI-UNIT-NUIT / NIGHT CABIN [NIGHT CONTAINER / NIGHT COMBI-UNIT / NIGHT CABIN] the COMBI-NUIT is an isle of the night, a machinery to see night by day. a construction-site container (combi-unit) with automatic closing door, solar films and wall inscription, that has come from 'elsewhere' and has been placed for a while in one or another part of the city, in a landscape. the text hanging on the cabin door announces:

ENTER HERE  
THE ROOM OF THE NIGHT  
AN ISLE OF THE NIGHT  
or: how to see the night by day

the windows of the cabin are tinted in such a way that, from inside, one sees the park (the castle) (the river) (the buildings) (the trees), as if, having entered the NIGHT CABIN, one had - suddenly and in fact - been literally plunged into the night: the sun appears like the moon, the grass is purplish, a man plays ball with his child on the lawn, others sunbathe - and yet, everything happens as if at night, under the bright light of the moon.

COTILLON de CARNAVAL [CARNIVAL CONFETTI] the COTILLONS: these are countable touches of colour (there are "3" or "4" or "5" or "9"). they are, also, expressible as quantity (there are "many", there is "a handful"). they are arranged in grids, in open and unfinished structures, on pieces of fabric or on (inverted) museum pedestals (exhibition "Transfer", Palais des Beaux-Arts, Charleroi (BE), 1994). others align themselves directly on the designs of the parquet floor. (slightly revised English translation by The Drawing Center, New York)

COUPE HUMAINE [HUMAN CUT] contour of the finger, of the hand or other part of the body, operated, cut-out from a white paper or card, positive (the extracted pieces) or negative (the preserved pieces of holed out paper); among these are the FICHES de DOIGTs, the PAGES - TROU BOOK, one of the 116 volumes of the collection B.O.O.K. (see LIVRES - collection rose B.O.O.K.).

CROIX ADAPTÉE [ADAPTED CROSS] originally produced from a unique model (the CROIX PATRON or CROIS MODÈLE, exhibited and preserved under vacuum, crate, or glass), it applies and adapts itself by extension, contraction, reduction, and enlargement on all materials defined as basic modules for a construction. There are three sorts of CROIX ADAPTÉES [(A), (B), and (C)].

CROIX ADAPTÉE INVISIBLE [INVISIBLE ADAPTED CROSS] there are invisible CROIX ADAPTÉES; these are simply indicated on the floor plan.

CROIX ADAPTÉE VIRTUELLE [VIRTUAL ADAPTED CROSS] that is to say, that which exists in virtual mode, as a possible or probable future realization: a cross realized by the imagination of the visitor when prompted by a line drawn in felt pen or something else. Example: the crosses drawn atop the photo of the building and shown in display cases, these are the so-called "project" Crosses. Another example: the crosses done with "blue architect" tape on the first table of the corridor and on the three large segments of the wall of the long, back corridor (CROIX d'ARCHITECTE or CROIX BLEUES).

CROIX BLEU d'ARCHITECTE / CROIX BLEUE / CROIX d'ARCHITECTE [BLUE ARCHITECT'S CROSS / BLUE CROSS / ARCHITECT'S CROSS] see CROIX ADAPTÉE VIRTUELLE.

CROIX d'APRÈS NATURE [CROSS MODELLED ON NATURE] resulting from the copy, drawn free-hand or using some other transfer procedure, of a slice of reality, naturally 'crossed', like a tree branch, for example.

CROIX de SEMI-RÉALITE [SEMI-REALITY CROSS] reality cross: unfinished, started, interrupted (see CROIX de REALITÉ).

CROIX ENTROPIQUE [ENTROPIC CROSS] a cross, traced or applied following a variety of procedures and undergoing consequent transformations, engendered by every phenomenon of natural disappearance, such as wear and tear, aging, the fading of colours. as a general rule, the 'entropic cross' ends up disappearing with time. it is much more rare to witness the formation of an ENTROPIC CROSS through the movement of appearance. the example of the cross mowed on the lawn, which grows back, illustrates this exceptional case (exhibition "After Architecture After", deSingel Internationaal Kunstcentrum, Antwerp (BE), 2006).

CROIX hors REALITÉ [OUT-of-REALITY CROSS] see IMAGE-CROIX hors réalité.

CROIX MASTER [MASTER CROSS] see MASTER CROIX.

CROIX ORIGINAL PRÉMASTER [ORIGINAL PRÉMASTER CROSS] see ORIGINAL PRÉMASTER CROIX.

CROIX PROJET [PROJECT CROSS] see CROIX ADAPTÉE VIRTUELLE.

CROIX SEMI-ADAPTÉE [SEMI-ADAPTED CROSS] see CROIX-de-RÊVE, CROIX ADAPTÉE.

CROIX sur MESURE [MADE-TO-MEASURE CROSS] it is 'made-to-measure' by the



transformation of the Model Cross, which is adapted and applied using with vinyl tape onto every specific medium chosen for the circumstance. the translucency of the film makes it take on the colour of the material onto which it is applied: in this case, it can constitute the main and central material of an exhibition, hence its denomination: CROIX CENTRAL or MATRIX-X-CROIX.

CROIX SURNATURELLE [SUPERNATURAL CROSS] natural cross on found the stone picked up in the summer of 2006 (in Pavia, Italy). set on the floor of an exhibition ("After Architecture After", deSingel Internationaal Kunstcentrum, Antwerp (BE), 2006), it is indicative of a 'being here'. in the exhibition 'Le Présent Absolument' (Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna (AT), 2008), one finds it under the name "La Otzi" ("Traditional stone with natural Cross and bronze Pocket").

(DOUBLE) CROIX VULNÉRABLE [(DOUBLE) VUNERABLE CROSS] made using water-based paint on glass (interior)/exterior. susceptible to permanent erasure due to the inclemency of the weather (rain water).

(MANU) CROIX [(MANUAL)CROSS] see MANUCROIX.

(MI) CROIX [(HALF)CROSS] see MI-CROIX, see CROIX-de-RÊVE.

CROIX-de-BARRÉS [BARRED CROSS] that is, that which designates an object as belonging thenceforward to the set of 'Barred Objects': barred wall, barred floor, barred door. it is red (or pink); either drawn free-hand, line-painted like the CROIX-de-REALITÉ, or even manufactured, like the CROIX ADAPTÉE TRANSPARENTE. but it also made using red vinyl tape, to apply to the chosen architectural module, or traced using red crayon, a red felt pen, red/pink lipstick, red/pink nail polish ... its meaning is nevertheless singular: it indicates a remarkable peculiarity, an architectural anomaly, the desire to eliminate something else: a window or door to be removed ... the CROIX-de-BARRÉS are simultaneously CROIX-de-RÊVE or insistent CROIX ADAPTÉES or CROIX-de-REALITÉ.

CROIX-de-RÉALITÉ [REALITY CROSS] the CROIX-de-RÉALITÉ, or 'Cross on a 1:1 scale' and the IMAGE-CROIX are painted, transferred, taped down or fully drawn over the entirety of the pattern, that is to say, in-situ and to measure, to the dimension of a selected and entirely architectural element, like a wall, step, window, the side of column, with the exception of the out-of-reality IMAGE-CROIX. certain CROIX-de-RÉALITÉ are paradoxically also CROIX-de-RÊVE or CROIX PROJET: the crosses drawn on the doormats to entrance halls.

all the CROIX-de-RÉALITÉ formed by doubly painted and crossed lines are, strangely enough, to be regarded as 'dream negatives': in effect, we can imagine them as residual paint, the

treated surface having been completely covered with ink, then cleaned, save for the residues formed by the tracing of the lines.

CROIX-de-RÉALITÉ NÉGATIVE [NEGATIVE REALITY CROSS] traced by finger on glass (may be understood as a dream of a cross).

CROIX-de-RÊVE [DREAM CROSS] example: the finger-drawn cross on white paint applied to a window. the CROIX-de-RÊVE are either positive (drawn free-hand), or negative (the example of the finger-drawn cross on the fresh paint). when positive CROIX-de-RÊVE are laid over the material but not adjusted to its format (on a corner of a window-pane), they are established as CROIX SEMI-ADAPTÉE; when they are incomplete, for example on the 'architecture' study forms, they are MI-CROIX.

CUBE MODÈLE [MODEL CUBE] see: FIGURE-CUBE.

DÉCOUPES BLANCHES [WHITE CUT-OUTS] extracts of heterogeneous sets, such as the COUPES HUMAINES, the 'small material for a LOCAL THEORY' (doily from the café 'Maastricht') or, less common, a 'CHUTE d'ATELIER c.f.': in other words, scrap found on the floor of Christoph Fink's studio (artist, b. 1963), the 'developed negative' of a moment of one of his 'landscape movements'.

DEMI BLANC SEMI WHITE like the DEMI GRIS, partially covered in white.

DEMI GRIS [SEMI GREY] partially not-covered in grey, the GRIS NEUTRAL Kodak, the one that gives the right aperture (of the diaphragm) for a perfect exposure (term and material used in photography by professionals (see 3, 50)).

DESSIN à ÉCHELLE 1:1 [SCALED DRAWING 1:1] obtained by outlining an object placed on a piece of paper. a drawing that could be qualified as photographic, in the sense that it attests to the presence of an object, x, exhibited in its real dimension, one on one.

a procedure aimed at reducing the gap between the manual trace and the digital, mechanic or computerized one, in which the model is simply a guide, the tool even for the trace, allowing one to explore the inexpressive character of the drawing.

by relying on the object, I cancel out or reduce the body's shivering. I reduce the error (of proportion), that which can be interpreted as 'sentimental'. in the sense that it might tell us something about the author, his or her state or what of seeing the world ... (Documenta 11, 2002, exhibition notes; see also DESSIN DE CONTOUR, DESSIN PHOTOGRAMME)

DESSIN à la SANGUINE [SANGUINE DRAWING] a series of sanguine drawings, 1989-1990. outline of an object with an opaque

liquid ink, deliberately interrupted. the ink flows for a spell (as if there was a forced amnesia) and the drawing comes full circle, in an imaginary graft over reality. the hand carries on its freehand outline, forgetful of the represented (traced) model.

DESSIN d'ÉLASTIQUE [ELASTIC DRAWING] done in the space of a stretched elastic band, between the floor and ceiling, somewhere in the middle of a room, at the edge of a space, in a stairwell ... one part of which – from a few centimetres to over a metre – is coloured (tinted). this segment, coloured using green, blue, red ink or marker, floats in the space and impresses itself on the surrounding walls and objects. the ground-height of the coloured segment: variable, dependent on the tension, or the height of the room space. the surplus on the ceiling: no more than the length necessary for hanging. 'remainder' on the ground: variable. when you take an elastic band in your hand, to tighten or stretch it, it can happen, depending on the tension, that it vibrates for a few long seconds still.

DESSIN de CHARBON ("à 1 MÈTRE", "à 2 MÈTRES", "à 7 MÈTRES") [CHARCOAL DRAWINGS ("at 1 METRE", "at 2 METRES", "at 7 METRES")] videotapes, monitor and sound installation for dolby sound.

a series of drawings made by gluing pieces of charcoal onto the wall, at 1 metre from the ground, at 3 metres, ... at 7 metres. a camera records the elaboration of the drawing in real time, without prior tracing. the gestation figures are formed and come undone, are repeated and differentiated by dint of the (random) disposition of the charcoals and their (unforeseeable) persistence in the image – some carbons stick, while others fall almost immediately. it's though the sound produced by the falling charcoal that one notices the height of the sketch.

phenomenon accentuated by the disposition of the presentation of the films, the monitor on the ground and the speakers on the ceiling ... the gap between sound and image is thus optimal: the monitor on the floor, the speaker at ceiling height. *this inversion denounces that which constitutes, in a way, the outside-the-frame of the drawing; for example, the height at which it is produced, or the different moments in the formation of a figure that the camera does not capture in its frame* (intention notes, extracts from "La jeune peinture belge", 1986; proposal refused).

DESSIN de CONTOUR – pour grand inventaire [CONTOUR DRAWING – for large inventory) a simple, direct and fast means that allows above all a 1:1 scale tracing of very large subjects, using pencil, felt pen, ballpoint, through genre, family, ... the objects: real exhibition objects listed in the COLLECTION LIVRET # (see COLLECTION LIVRET #, LIVRET) the DESSINS de CONTOUR present themselves as the patterns of long papers, presented horizontally or executed on paper tablecloths which, by their

predisposition to horizontality (table) highlight all the more the volumetry of the traced object. some are marked with a letter or number, in colour: (A1 K123 R351) (R347) (R35 56) (R3512a).

DESSIN de CONTOUR – série geste [CONTOUR DRAWING – gesture series) each drawing reproduced in blue or red felt pen on copy paper. the simple (everyday) gesture of taking an object and passing it from one hand to the other. the left hand seizes by tracing the moment in which the object passes to the right hand and vice versa. denominated 'brief forms', it is in this sense, and given the banality of the gesture, that they are considered 'anonymous sculptures'.

DESSIN de GOMMETTES [ADHESIVE LABEL DRAWINGS] on paper or wall, configurations of self-adhesive labels glued directly on the walls of the room. the more lively colours, fluorescent ones in particular, react to the neon lighting. they makes the neighbouring hues vibrate: dark green, fluorescent green, fluorescent yellow, dark yellow, black, fluorescent orange, purple, violet, cadmium orange, crimson, purple, cobalt, azure, ...

DESSIN MURAL – ORIGINAL [MURAL DRAWING – ORIGINAL] the elaboration of each of these drawings is filmed: the drawing happens under the lens and in the frame of the camera, without direct control over the space of the page. the session retraces the construction of the drawing in real time, with no cuts or editing. the image is then reproduced as a projection on the wall of a space, on a paper screen, an original that corresponds to a screening of the film. the frame of the image coincides with the edges of the wall, the colouring gradually covers over the entire wall, the paper is displaced, the wall appears to move, to the right, to the left, upwards ... unveiling each time on its edges new infinitudes (a new space immediately filled in by colouring). the enterprise seems infinite, the drawing gigantic: only seeing the original can show and unveil its real extent. an original is in fact a 'positive result': indeed, most of the time, these drawings are filmed in negative. hence the impression of film and colouring of white light.

DESSIN NÉGATIF [NEGATIVE DRAWING] see DESSIN MURAL, see STRETCH FILM.

DESSIN PROJET ou SCULPTURE de PAPIER [PROJECT DRAWING or PAPER SCULPTURE] cut or torn pieces of paper, paper disks, 'carnival' confetti and 'paper puncher'. different sizes. different lengths of segments. different colours. carnival confetti, paper disks. proposition for the floor of a room. in an empty space, or one filled with objects, as for example during a group show. in the latter case the colour of the markings and the placements varies in light of the elements present in the field of vision (exhibition "WATT", Witte de With and Kunsthall, Rotterdam (NL) 1994).

the papers placed on the floor mark the placement of full or outlined forms. the territories are greenish grey, rectangular, square or of square-ish forms. the papers are cut using scissors, torn into strips, or cut with a paper puncher all the way to the smallest manipulable diameter (around 1,5). other pieces of paper, found on the spot, come for example from the table drill. the lengths are measured in metres or centimetres: from a few metres to more or less 30 centimetres. from afar, one notices different degrees of legibility.

DESSIN PROJET discoblanc [PROJECT DRAWING white disk] a variant of the SCULPTURES de PAPIER: the papers on the floor are all white, the room is lit only by one, or more, 'black' light bulbs. this lighting (common in discos, actually) brings out the white forms, whether on the floor (the paper sculptures) or on the visitors (jackets, white shirts, ...).

DESSIN PROJET – matériaux divers [PROJECT DRAWING – various materials] made from coloured tape, disks and adhesives, pencil, play dough, paper, thread and strings ... the DESSIN PROJET addresses the development of thought: from the sketch of the project to its realization and completion. it materializes the different stages, formulations, transformations and sizes of a thought developed in space (exhibition "L. Bianconi, J-P. Deridder, S. Eyberg, J. Tuerlinckx, C. Vandamme", Antichambres, Palais de Beaux-Arts, Brussels (BE), 1993, and WATT", Witte de With and Kunsthall, Rotterdam (NL) 1994).

DESSIN sans CONNAISSANCE [DRAWING WITHOUT KNOWING] or drawing of the series THEORY of WALKING or featured in the STRETCH VISION set: explanatory schemes produced without direct link to a lived reality, to a given situation. *i only explore their signifying possibilities later. here, what interests me is what we carry inside each of us as floating memory and our inaptitude to pure creation* (notes on the drawing). these are schemas, annotated drawings of letters or numbers or words, at first produced 'abstractly', neither conforming to nor explaining any reality. they make sense during their arrangement in a moment of manipulation, when they are linked to a specific context. the drawings of this series accumulate over time to form a pile of pages 'available for the future'. see THEORY of WALKING / THEORY of VISION (dessin), a set of drawings on European standard format (din) or American (US letter).

DESSIN SOLAIRE [SOLAR DRAWING] (a book in the making 1989, 1990, 1991, 1992, 1993, ...) a drawing session, generally marked by a nail hole, a thread a pin and two, or very rarely three or four, carbon residues, which look like small black dots. the sheet is annotated during a period specified down to the second, and accompanied by a brief description

supposed to convey the (absent) pattern of the page ... later, these notes are typed up, and these become the labels placed on the drawings ("on the square, back to the city hall, 13h48, 13h52"). the drawings are shown horizontally\*; each series corresponds to a work session. despite the elapsed time between two drawings, the interval between the sheets of paper remains identical. hence, a space without paper between two drawings or two tables translates the passing of a time without drawing. (\*L'ÉTUDE, an installation of DESSINS SOLAIRES (La bibliothèque des Arques, summer grant, 1991).

DESSIN sous ZÉRO [DRAWING under ZERO] intertwined, baroque line, made with a computer using a basic programme, and subsequently, in 'zero' time, flattened, contracted into a simple line figure, in a moment announced as being a beginning (T°) and then 'reopened' into several times (T1, T2, T3, ...): the initial intertwined line reappears under the form of a modernist geometric figure with right angles. the construction of the DESSIN sous ZÉRO (T-1), with the indication of its time of execution, is noted down in crayon at the bottom of the drawing. the drawing takes place on the form, each figure can, by transfer, be developed to the free scale of a wall.

DESSIN STRETCH FILM 'BÂTONS' et 'LIGNES' [DRAWING STRETCH FILM 'STICKS' and 'LINES'] the BÂTONS (compilation of different recordings with handheld bars or sticks), and the LIGNES (compilation of different filmed lines). presentation on a monitor or wall projection. the monitors are suspended, placed on the floor or on a table. some films can be presented in a split screen (2 monitors placed side by side), or even a triple or quadruple screen (4 times the same film on the 4 walls of a room).

DESSIN SUR NÉON [NEON DRAWING] made with neon. can be seen lit or not, and can be taken down from the ceiling and placed on any display surface: table, vitrine, ...

DIAPOSITIVE [SLIDE] exhibitions "Pas d'histoire Pas d'histoire", Witte de With, Rotterdam (NL), 1994 ; "Joëlle Tuerlinckx", Galerie des Beaux Arts, Bruxelles (BE), 1996; "Inside the Visible", Whitechapel, London (GB), 1996; "A-exposition", Opus Operandi, Ghent (BE), 1995; "Doppelbindung-linke Maschen", Kunstverein, Munich (DE), 1996; "Skulpturale Ideen", Galerie Martina Detterer, Frankfurt (DE), 1998, "Un ensemble autour de MUR", S.M.A.K., Ghent (BE), 1999; "A Stretch Museum scale 1:1", Bonnefontenmuseum, Maastricht (NL), 2001; "Chicago Studies: Les Étants Donnés", The Renaissance Society at The University of Chicago, Chicago (US), 2003; "'No'w' (no Rest. no Room. no Things. no Title)", The Power Plant Contemporary Art Gallery, Toronto (CA), 2005; "Un coup de dés", Generali Foundation, Vienna (AT), 2008. words (wall) (table) (mur) ... written on glass, acting as slides that 'illustrate' an ongoing exhibition.

mode of presentation: depends on the principles and particular uses of the place.

different presentations: blocks of 6, organizing trays of 24, unique copies ... with mention of the exhibition places.

(classeur) DIAPOSITIVE d'EXPOSITION [(binder) EXHIBITION SLIDE] drawings and collage on glass, acting as slides that 'illustrate' an ongoing exhibition.

mode of presentation: depends on the principles and particular uses of the place.

an example: the binder with the slides of the exhibition 'Pas d'Histoire Pas d'Histoire', Witte de With, Rotterdam (NL), 1994. (see also DIAPOSITIVES).

DIAPOSITIVE - STRETCH VISION [SLIDE - STRETCH VISION] slide images designed to be projected according to the scale of, and in a complex relationship to, the whole of the elements brought together in a space.

it is possible to observe the presence of a manipulated paper piece, or the tip of a finger at the border of the frame, as if it had been brought into the image by mistake, though it is there precisely to give an awareness of the scale during the projection, a sense of its enlargement, its stretch. series of images projected in a loop (80 slides carousel), projection of a single image, projection of a series of 2, 6, 10, ... images in dissolve. the speed and rhythm of the projection are variable.

variable dimensions of the projected image, from minimal to optimal, according to the size of the existing wall.

DIAPOSITIVE - THEORY of WALKING [SLIDE - THEORY OF WALKING] slide reproductions of selected pages from the whole of the THEORY of WALKING.

first generation images (the original drawings, photographed), second generation images (photocopies of the originals, manipulated, that is, covered over with various objects and materials, the negatives of the originals).

DISQUES [DISCs] discs of variable colours, materials and sizes, ranging from a tiny confetti to twenty centimetres in diameter for the small sizes, to over a metre for the large ones.

of paper, wood, vinyl, they are often extracted from existing 'Givens': a cut-out of an (random) segment of the newspaper ('Newspaper Rounds'), operated on a found material (material for THEORY LOCALE, for FIGURES BA-ROQUES, ...), recuperated, they save, by extraction, some details of the exhibition (pierced disc on annotated panel, on a toilet door with inscription) (exhibition "In Real Time", South London Gallery, London (GB), 2002). they are found, painted, or semi-painted (painted beer pack, semi-painted pie bottom ...).

the 'Rounds' are monochrome, multicoloured, patterned (the series 'Newspaper Cut-Outs').

pinned to the wall, side by side or laid flat on a horizontal surface, they form a (mural) SEGMENT of VISION (see SEGMENT, see rétro-SEGMENT).

set in a grid, they cover the under-

lying image (see PLANCHE EXPLICATIVE, PLATE).

less often, they are arranged in a compact pile, the series of 100 white discs, made to measure, in the format of an old, found Italian pie-crust box. the discs of used colours in the abstract film 'After me after me after me' (see material for FILM ABSTRAIT).

DISQUES d'EXPOSITION - matériel DJ [EXHIBITION DISCs - DJ material] cut-out from materials found on the spot, or used for one or another exhibition and subsequently recovered, they are 'played' on revolving platforms or on turntables (pick up) during an exhibition ("In Real Time", South London Gallery, London (GB), 2002). the played discs come from the series of 'newspapers', of 'Colour-Discs', of 'Rounds of Language', of 'Exhibition Moments': among these is the silver disc 'played' on a loop on the pedestal of 'Crystal Time' during the 2009 exhibition at the Museo Nacional de Arte Reina Sofia, Palacio de Cristal, Madrid (ES).

DOIGT FLOTTANT, MAIN FLOTTANTE [FLOATING FINGER, FLOATING HAND] original material of 'Het Witte Moment' (realization on a 1:1 scale of a project formulated as follows):

'a project on a 1:1 scale' and the possibility of circulating in the 1:1 project. here, paint in 'ultra' white a portion of the hallway for a length measured in baby fingers (525), or in adult feet, or in average women steps (35) ... (see also DÉCOUPES BLANCHES, PRISE NOIRE, PRISE BLANCHE). the DOIGTs FLOTTANTES and MAINS FLOTTANTES are obtained by cropping, which ensures from the outset the conversation of the scale relation of the original, the latter taking as a model an inhabitant, a visitor, a guard, an adult, a child ... the DOIGTs, the abstract DÉCOUPES BLANCHES are all singular.

the floating members are sometimes arranged on PLANCHES EXPLICATIVES, as in the 'BILD oder ' (see TROU - B.O.O.K.) or exhibited in a display case ('this book, LIKE A BOOK', during a 'gathering around the WALL', S.M.A.K., Ghent (BE), 1999).

DURÉE d'ABSTRACTION [ABSTRACTION DURATION] video file, abstract film series, produced from an object, x, filmed for a certain period: this will be either all the sheets in a ream of paper (as it was bought or found, or even cut up), or a number (24, ..., 100, ...) which determines the extension of the series. and hence the duration of the shot, the sequence, the entire film.

ÉCRAN MURAL [WALL SCREEN] paper or plastic surface, found or cut, or a whole other surface of materials destined for the study of shades, 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, ...)

example of some exhibitions where the 'Mural Screens' were used:

- NY: The Drawing Center (see catalogue)
- Chicago: The Renaissance Society (see catalogue)
- Geneva: Mamco
- Dusseldorf: Ulrike Schmela Gallery
- Antwerp: MuHKA (Solar Room) (see catalogue)
- Antwerp: Stella Lohaus Gallery

title examples:

- ÉCRAN MURAL 33 *thermo sensible* (original material of the exhibition "CHICAGO STUDIES: Les Étants Donnés. SPACE THESIS 2003, The Renaissance Society at the University of Chicago, May 2003)

- ÉCRAN MURAL *grand glossy blanc* (original material of the exhibition "CHICAGO STUDIES: Les Étants Donnés. SPACE THESIS 2003, The Renaissance Society at the University of Chicago, May 2003)

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 film, 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 onto 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.

some examples:

- old* - mural model
- ARTIST - natural shadow
- RADIANT-meteor
- COMMODORE
- Petit mural bleu*
- ideal* - large model
- ideal* - small model
- Spectra-metal
- Sans titre - gris clair*
- Cosli

ÉDITION PARALLÈLE 'The jt Parallel Drawing Paper' [PARALLEL EDITION 'The jt Parallel Drawing Paper'] in inventory of drawings, kept, scanned, sometimes enhanced by objects (half-painted beer pack), letters, words, and gathered into books in the format of the publications of The Drawing Center in New York, titled using a font borrowed from graphic designer and publisher Luc Derycke.

the vitrine at the entrance to the art centre displayed, for the duration of the show, the (to that date) complete works in this series ('Drawing Inventory', The Drawing Center, New York (US), 2006).

EFFET SPÉCIAL [SPECIAL EFFECT] the special effect acts on the image. from the moment of shooting to the time of montage.

it sets the tone, the measure, the thought of the one who films and looks, which is sometimes predictable, and sometimes slip, untimely, into the image, into the gap between the gazing self and the subject seen in the image. it acts. on the image, to set or thwart its duration, its own space. in some way, it meddles in the filmed affairs. it demonstrates nothing. it shows: a distance, the distance that always separates us from the image. and from the filmed subject. the distance is itself telling: now silent, now cruel, immense ... inevitable, sleepy, always critical.

EFFET SPÉCIAL (forme) [SPECIAL EFFECT (form)] geometric form in movement (circle, square), simple stylistic figure in formation (line, cross), drawn on the computer and added, montaged, over an image, a scene, a filmed VOLUME de RÉALITÉ. the films that have recourse to this procedure are said to be ÉTUDES à EFFETS SPÉCIAUX. in the video film, the special effect acts on the image. from the moment of shooting to the time of montage.

EFFETS SPÉCIAUX NOIR/BLANC [SPECIAL EFFECTS BLACK/WHITE] figures exerting movements and illusions of movements in space. motifs used in the *Études américaines*, 2003, and announced as such. (see EFFET SPÉCIAL, EFFET SPÉCIAL (forme)).

ÉLASTIQUE ou drawing-élastique [ELASTIC or elastic-drawing] an elastic stretched and stapled between floor and ceiling. in the middle of a room, at the edge of the space, in a staircase, one segment of which – it could be a few centimetres or more than a metre – is coloured.

it is coloured using green, blue, red ink or marker...

surplus on the ceiling: just the length necessary for stapling.

'remainder' on the floor: variable. height from the floor of the coloured segment: variable, dependant also on the exerted tension or on the height of the space.

in its present state, the complete formulation of the title includes the measurements of the object with an indication of its floor height, followed by the length of the segment (green), connected without spacing to the word 'elastic': Elastic-green184/138/41,4, or in mm elastic-green1840/1380/414.

ENROULÉ d'ESPACE [SPACE ROLL-UP] see REPORT d'ESPACE (ÉCHELLE 1:1).

ESPACE 'AREA AEA' 'HERE YOU DON'T EXIST' [SPACE 'AREA AERA' 'HERE YOU DON'T EXIST'] title of a proposition for a virtual space.

this space can be constructed in different ways. a simple line drawn on the floor with chalk is enough to define it. the space HERE YOU DON'T EXIST can be placed anywhere: in a museum, a house, a public space.

the thing is, if, and when, one crosses this space, one doesn't exist.

anything seen from 'AREA AERA' doesn't exist.

an object OBJECT placed in the ESPACE 'AREA AERA' is an object OBJECT, an object OBJECT is an object that doesn't exist.

ESPACE BARRÉ [CROSSED-OUT SPACE] space that, by decree (crossed-out wall, floor, word) does not, or no longer, have place (for being). permanent solution for the exclusion of a given space: an embarrassing room such as that was the case of the large, covered central patio of the Karshure Kunsverhein, during the exhibition 'Bild, oder '. all its walls had been crossed-out, from top to bottom, starting with from the frame drawn around its title, which had been written directly on the wall in one uninterrupted trace (AUGESCHSCHRIFTEN RAUM); its frame, paradoxically, spared it from being crossed out.

ÉTANTS DONNÉS [GIVENS] the givens of an exhibition (air space, walls, state of the floor), including its historical givens, including Marcel Duchamp's *Étant donné*s (1946-1966). hence the evident plurality of concept itself is established ('Chicago Studies: Les Étants Donnés', The Renaissance Society at the University of Chicago, Chicago (US), 2003).

ÉTUDES BLANCHES ou FILMS d'ÉTUDE série barres, batons, objets + effets spéciaux blanc [WHITE STUDIES or FILM STUDIES series bars, sticks, object + white special effects] in some ways, a series of first filmed live reactions 'to white'. the images are enhanced with special effects decided upon during the editing or 'based on the motif', with the help of objects taken up by hand in front of the camera: American straw, tree branch from Luxemburg, Belgian or German beer pack found on the spot. moments filmed in a park, a city, at water's edge, around a sculpture, on the street, in a museum gallery... observations in direct, with the help of a primary colour (white), basic objects (bars, sticks, papers, (beer) packs, ...), and elementary actions (shot, pose, exposition).

ÉTUDE d'OMBRE [SHADOW STUDY] like the *Large-Scale Study* or the *Object against the Wall*: an object, x, the wall of a given space, the ambient light and the neon lighting, the halogens, as was the case in the lobby of the Galerie nächst St. Stephan Rosemarie Schwarzwälder in Vienna or, priorly, at the Stella Lohaus Gallery in Antwerp. the study is pursued with a found scale, a double lighting 'daylight', warm-cold, and carried out intermittently, with variable arrangements and frequencies.

ÉTUDES 3D ou ÉTUDE-CUISINE 3D [3D STUDY or 3D KITCHEN-STUDY] made from

pieces of thin black paper: round or square geometric figures of varying sizes take form over a kitchen towel (chequered, usually) in its used state (with stains, tears). the network appears as if it had been imprinted with the fabric, pressed down with starch and ironing to an extreme compression of its fibres.

ÉVÉNEMENTS de FILM [FILM EVENTS] sometimes, when the image of a colour appears on the screen (for example), one hears a sound in the space that seems to 'imprint' this moment of abstraction: someone passing by, a sound heard, an object suddenly recognized ... these are what will constitute the 'events' of the abstract films.

EXEMPLAIRE 0 [COPY 0] material object of exhibition, trip, or exhibition, copy.

EXHIBITION VIEW 1056 abstract views. (enlarged) 'post-card' images that stand for moments/pieces of reality. 1056 colour prints on paper (CARTONS d'INVITATION), 1056 film shots of variable length (FILM ABRSTRAIT) what one saw, as the sole exhibited object, was a pile of invitation cards on a table-desk.

all these invitations, 1056 of them, were filmed; the films could be seen upon request in an office at the back of the gallery (exhibition "STELLA LOHAUS GALLERY/JOËLLE TUERLINCKX EXHIBITION", Stella Lohaus Gallery, Antwerp (BE), 1997).

among these was the white invitation, at the origin of the *Film blanc* [White Film] and its 'remakes' (the invitation was subsequently re-filmed in other circumstances, circumstances in which what the image lets us 'see' and hear, in the first place, is the sound of the filmed space) (see CARTONS d'INVITATION, see FILM ABRSTRAIT).

EXPOSITION [EXHIBITION] an exhibition is, first and foremost, an experience of space – space composed, perhaps, of objects of space – that proposes action, or reaction, as a means of reflection, of thinking our human condition. as a common experience, it regards itself as public and open to all, to all forms of creation, interpretation, within a given territory or space.

a survival method, a way to make do, to raise questions and find new answers in order to enlarge our possibilities for being.

an exhibition is also a perpetual re-definition of things, a sort of permanent and necessary form of refutation. it turns on the project of observing, experiencing and transcribing the complexity of the elements of the real that surround and traverse us, beyond their apparent banality.

the exhibition is this 'extra-ordinary object' that is at once extra, common, banal, extra and not-so-banal, made of a spatial-matter on a 1:1 scale ... albeit sometimes not so visible. under the appearance of the known, the real and the imaginary, the physical and the mental, the perceptual and the conceptual are always tangled up, superposed, intertwined, untangled to form sort of ball, a heap of balls,

a magma, a fluid, a block of spatial reality: between the perception and the representation of reality, between what we see and what disappears, between what we hear and what is not, or no longer, there, visible through the categories of grandeur, colour, nature, culture, opposed and brought together in the same 'moment of space'. that's what an exhibition is: this moment of space.

vision of space, projection of space, illusion of space, manipulation of space, displacement of space, crossing space, thinking space, hearing space, calculating space, scale of space, BEARING of space.

VARIATION d'ESPACE, FLUCTUATION d'ESPACE, disturbing space, measuring space, observing space.

A PRIORI d'ESPACE. SUPPOSÉS d'ESPACE.

the sentiment of space. the sensation of space. the sentiment of an object. the feeling of people. the impression of time. (re-sentiment).

the exhibition: a way of seeing, of advancing as if with eyes close.

FAUX-SOLEIL [FAKE SUN] a luminescent shade imitates the movement of a sunspot in a room, a hallway, a stairwell. the spot evolves, increases and diminishes, it is now geometric and now shapeless.

its hue and luminescence change, its contours are sometimes very sharp and sometimes blurry.

all of these evolutions are recorded and orchestrated by a computer system (programmable console and light type PAL 2000).

speed of the movements. various possibilities below:

solar speed  
or solar speed x 2  
or solar speed x 3  
or solar speed x 10  
etc.

FAUX-BOIS [FAKE-WOOD] or FAUX VRAIS-BOIS, when compared to VRAIS FAUX-BOIS. (see VRAI FAUX-BOIS). cardboard structure covered with an image that acts as a decoy: the scan of a BARRE de COULEUR (a stick once used to mix colours), reproduced entirely, in colour, in black-and-white, leaning on a wall, on a table, in a VITRINE-PLATE.

FICHE de CHIFFRES – original pour FILM de CHIFFRES [NUMBERS CARD – original for the film NUMBERS FILM] the numbers are handwritten on a pile of paper. this is either the total quantity of sheets in the pile, just as it was bought or found, or as the pile was cut into pieces, or the number (24, 100...) that determines the extension of the series.

the writing of the numbers is recorded on video, in real time: the soundtrack or the image's surroundings give the materiality of the space.

an example: one could see these FILMS de CHIFFRES in the offices of a gallery (Stella Lohaus Gallery, Antwerp). while a photographic flash fires its flashes of light in the front room, the numbers are flashing on the screen. given the frequency of the flashes, now very close together, now more spaced out, the image of the numerals seems to be measuring the intervals between two

flashes or counting the strokes of light. ... the numbers help see time, they cut it up into a fraction of space that one invariably resolves to the idea of a second or a minute or an hour, depending on the circumstances. and when the series spreads from zero to twenty-four or twenty-five, what one sees there, in abstract form, is the 24, 25 images of the 'cinema-television' second.

that is why I consider 'numbers' as among some of my most abstract films: abstraction of space and object, abstraction of genre, abstraction of images, and, finally, in their duration, abstraction of time (the 1 flashing being, or not being, equal to one second of space-time continuum, even if the duration is respected) (exhibition notes).

FICHE-CARRÉ [SQUARE-CARD] square, full, empty, in the format of an existing model.

as with the CUBES or LIGNES, the FICHES-CARRÉS also feature as illustrations in the collages of THEORY of WALKING, THEORY of VISION.

FICHE-CUBE [CUBE-CARD] the scheme of a cube, designated as the Title-card or the Invitation Title-cube.

in accordance with circumstances and depending on the observation of an already existing model, the Invitation-titles ('cube') act as captions to every object or situation related to them, either through formal or conceptual association.

the cube is erected as a rhetorical figure and, for the circumstances of its display, its title (the Title-cube) is erected as a metaphor, tautology, metonymy, ...

FICHE-LIGNE [LINE-CARD] ditto. Invitation-title in the shape and pattern of a line: straight, manual, digital, curved, dotted, transferred, traced, printed.

FICHE-TITRE / CARTON-TITRE [TITLE-CARD / INVITATION-TITLE] having the power and right to illustrate, explain, name, title and caption any and all given situations deemed to be related to it.

it is exclusively in this sense that one finds them in the presence of an exhibited object, of an image, of a configuration of objects, in direct relation to a situation, a given context. the presentation: on the wall, on a table or in a vitrine (made to measure or pre-existent), in a book, laid over an image, on the cloth base of the series PLATES (see PAPIER FIXÉ).

FIGURE BAROQUE (double) (de langage) [BAROQUE FIGURE (double) (of language)] see BAROQUE d'ATELIER.

FIGURE BAROQUE (MURAL) [(MURAL) BAROQUE FIGURE] akin to the principle of the BAROQUE d'ATELIER, the figure develops with the wall: made from extracts of various CHUTES d'EXPOSITION, of figures, objects or floating lines, of figures of time, it is formed with the situation (context, wall, room).

the first FIGURE BAROQUE (MURAL) appeared during the exhibition 'BILD oder ...', in Karlsruhe, one of the cradles of the German baroque ('BILD oder ...', Badischer Kunstverein, Karlsruhe (DE), 2004). seen from a certain angle, the baroque figure is nothing other than a CODE BAR de SALLE.

FIGURE de TEMPS [TIME FIGURE] in a FIGURE de TEMPS, we observe the formation – implosive, explosive, or unfurled – of time, starting with scientific imagery, of schematization or vulgarization, sometimes even fantastical, not relying on any codified reality approved by scientific or other competent authorities, the FIGURE de TEMPS nevertheless does give a certain credibility to representation.

among the main ones are the Wings, the Stars, the Deviants, the Double Stars, the Doubles, the Tripe wings, etc. among the main representations, those of seconds, minutes, hours, months, years, centuries ...

the Time figures can also take on a linear aspect (see LIGNE de TEMPS).

FIGURE de TEMPS (FICHES et DESSINS MURALux) [TIME FIGURES (MURALux CARDS and DRAWINGS)] schemes extracted from THEORY of VISION-PAGES and THEORY of WALKING-PAGES. they list, as in a lexicon, visual representations of a conventional time duration: concentric circles, irradiation of lines, undulations, radiance, interrupted radiance into so many credible figures of time, minute, hour, day, week, month, year, ... among the most important are: the AILES (angle radiance), AILES DÉVIANTES (at many angles), the STARS (star-shaped radiance), MI-STARS (interrupted figures), STARS DÉVIANTES.

FIGURE de TEMPS-PAPIER [PAPER-TIME FIGURE] usually black, in the natural pattern of a form, an object that over time gradually appeared on a piece of paper, impressed only by the effect of the accumulated dust in the place. the FIGURE de TEMPS-PAPIER appears in SURCOLLAGES, in BAROQUES d'ATELIER, in THEORY – of vision, of walking – or simply by itself, through its natural aptitude to treat time in its duration dimension.

FIGURE SOLAIRE [SOLAR FIGURE] a 'solar figure' is a programming sequence that proposes the evolution of a spot of 'solar' light on a trajectory of space, from one point to the another. each figure possesses its own tint, rhythm, speed and trajectory; its duration that varies from a few seconds to several minutes.

that said, all the Figures move in the same direction, imitating the 'course of the sun' from left to right, all of them at an exponential solar speed: solar speed x 1, solar speed x 2, x 3, x 5, x 8, x 15...

FIGURE SOLAIRE sur PAPIER [SOLAR FIGURE on PAPER] the evolution of a spot of solar light along a spatial trajectory, delimited by a piece of paper, from one point to the other (see FAUX SOLEIL, TÂCHE SOLAIRE).

FIGURES-CUBES [CUBE-FIGURES] also called CUBES-MODELES: they constitute an ensemble that can serve as a model to one or another future realization or sketch. exceptionally, the FIGURES-CUBES signed on the back can serve as the explanation card for a given or found situation: in this sense, they are categorized as FICHE-TITRE. here, FICHE TITRE-CUBE or even CARTON TITRE-CUBE. the presentation: on the wall, on a table or in a vitrine (made to measure or pre-existent), in a book, laid over an image, on the cloth base of the series PLATES.

FILM ABSTRAIT [ABSTRACT FILM] filmed abstract material: the 1056 colour invitation cards of an exhibition, the colour pages of a catalogue conceived as so many unique copies, made of coloured paper sheets assembled by weight. sometimes, when the image of a colour appears on the screen, one hears a sound in the space that seems to 'imprint' this moment of abstraction: someone passing by, a sound heard, an object suddenly recognized ... these are what will constitute the 'events' of the abstract films. in a certain way, these films can be considered as FILMS DOCUMENTAIRES (all of the catalogues have been filmed; you see the pages turning over, the colour shots succeeding one another). the abstract films shot in 16 mm are edited by the metre: 10 metres of film, followed by 10 metres of black film, followed by 10 metres of blank film, film that was never even put into the camera. in this last case, the subject of the film consists in fact of a flash of light on the film: a lighter was lit, a door was opened... flaws, such as these flashes of daylight or scratches, are kept and constitute the true matter of the film. this results in a projection of colours interrupted by black moments.

FILM aux BLANCS [WHITE SPOT FILMS] a compilation of filmed moments, extracted from the VOLUMES de RÉALITÉ and the FILMS d'ÉTUDE. the filmed space takes form, cut by sparks of white. the 'whitening' as a phenomenon of whitewashing the real is a procedure that takes place during editing. it reorganizes the narrative in a field of vision made of moments of absence of images to form a 'white' film: the image seems to be uncoupled from the sound, the screen lights up BLANC, the sound continues.

FILM d'ARCHIVE ou FILM d'ACTEUR [ARCHIVE FILM or ACTOR FILM] films produced on the exhibition site. the film's characters (the 'actors') are in fact the people at the exhibition. *it's in this sort of film that I intervene with a stick, a switch (coloured or inscribed, with a flag, with a written word) to designate or give to the image an idea of the present at the moment it is being filmed.* these films are also enhanced with special effects (*Un mètre cube* [One cubic metre], Cransac (FR) 2011, where Catherine Mayeur, who came as an art historian to give a talk, found herself as one of the actors in the film. her main

role: to walk, cross the landscape, the town of Cransac, which had commissioned a monument.) the characters of the film are named 'actors' if a specific action had been requested of them. such is the case with the 'walkers' in the FILMS d'ÉTUDE, where someone was asked to cross the space by walking on the floor, which had been covered over in toilet paper from one end to the other. it's also the case with *L'homme qui compte* [The counting man] or *Ferrari étude* [Ferrari study], 1991, where the actor was asked to count everything, the furniture, all the dishes in the canteen, folders and piles of paper, trees and shrubs of an administrative building.

FILMS d'ATTENTE [WAITING FILMS] a compilation of filmed moments. when someone is there, waiting in the landscape, in a hall, in a room, ... how time takes shape and how space develops from the one who looks, live from the space.

FILM d'ÉTUDE [STUDY FILM] a compilation of filmed moments around a painting, a sculpture, in a museum gallery. how space organizes itself in a field of vision around them (series TABLEAUX). study of movements in space, study of forces in movement in the image: measures, comparisons. studies of extension, studies of resistance, of surface quality, with the help of a piece of paper, or pieces of wood, or matchsticks ... in interior. in exterior. (series BARRES, BÂTONS ...)

FILM d'ÉTUDE - série POINTS + VUES d'ESPACE [STUDY FILM - series POINTS + SPACE VIEWS] automatic video film. a succession of brief, 5-second shots: shots of the table intercut with views of the space. how the space of the exhibition comes to us, how it is 'vaguely' revealed by a sudden movement of the camera, or of the table towards the room, or by some intimation in the soundtrack: the tones of voices, the sounds of footfalls, the closing of doors, ...

FILM de CHIFFRES [NUMBERS FILM] among the most abstract of the FILMS d'ÉTUDES: abstract of space and object, abstract of genre, abstract of image and, finally, without duration, abstract of time (the parading 1 standing, or not, for a second of space-time, even though its duration is respected). the numbers are handwritten on a paper pile. it is either the quantity of all the papers in the pile, as it was bought or found, or even cut up, or a number (24, ..., 100,...) that determines the extension of the series. and hence the duration of the shot, the sequence, the entire film. the writing of the numbers is recorded on video, in real time: the soundtrack or the image's surroundings give body to the space. 'the numbers' help see time, they cut it up into a fraction of space that one invariably resolves to the idea of a second or a minute or an hour, depending on the circumstances. and when the series spreads from zero

to twenty-four or twenty-five, what one sees there, in abstract form, is the 24, 25 images of the 'cinema-television' second.

FILM ~~FILM~~ film originally conceived to be shown on a television screen and to be imagined as an object of exhibition for a space that would not exist. composed of pieces of paper, crossed out using crayon, marker or chalk and filmed in a fixed shot or in pauses of variable lengths: the pieces of paper linger on the table, they are taken in hand and filmed close-up. the result is a frame of crossed-out colour.

FILM FOR (A) SPACE THAT WOULD (NOT) EXIST

FILM FOR (A) SPACE THAT WOULD (NO LONGER) EXIST

FILM FOR TELEVISION THAT WOULD (NOT) EXIST

FILM FOR TELEVISION THAT WOULD (NO LONGER) EXIST

among other things, a wall panel indicates that this is a space which doesn't exist; everything you see in that space doesn't exist; when you cross this space, you don't exist ... (see AREA).

all these films adopt the same principle of construction and action, that of a succession of filmed shots in their respective duration.

still, the film's continuity is interrupted by pauses of varying lengths: the freeze-frame lasts anywhere from a few seconds to over a minute.

thus, for an undetermined duration, if one freezes the image in a pause (one must in effect imagine the pan of crossed-out colour that appears in the frame of the television), it's the television object that seems crossed-out.

*... in fact, these freezes are provoked by totally unpredictable causes that I mark in my own films when I discover them as I watch them: for certain shots, I remain fixed on their image during the entire duration of the pause, while for others it may happen that I leave the room and come back later.*

*between pauses in the shots there are, for examples, black paper discs crossed-out with chalk, which present themselves like lens caps; the camera allows a few glimpses of the studio, with the positive or negative of the 'circles' exposed, that is to say: that which the exhibition does not show. (autour de film.cinéma. EXPOSITIONS PROJECTIONS, extracts). see NÉGATIVE.*

FILM IMAGES d'ARCHIVES [IMAGE FILMS, ARCHIVES] for suspended monitor or screen. in certain cases, this sort of film can be shown in an exhibition room, on a monitor on the floor. these are images recorded during the preparation of an exhibition or during the setting up of the room, so that they can be later shown in the very same exhibition room. it's in this type of film that one can see how sticks and labels inscribed with words, spots, points or coloured lines are used (see PANNEAU-TITRE, FILM d'ACTEUR).

FILM NOTES a succession of brief, 5-second shots: shots of the table intercut with views of the space. how the space of the exhibition comes to us, how it is 'vaguely' revealed by

a sudden movement of the camera, or of the table towards the room, or by some intimation in the soundtrack: the tones of voices, the sounds of foot-falls, the closing of doors, ...

FILM POÈME de TRAVAIL [WORK POEM FILM] for screen or monitor, suspended from above or, sometimes, set on the floor. in this category one finds the films projected in exhibition spaces and, among them, the numbers and digit poems, which are also listed under the set 'Film-Compte' [Counting-Film]. *the work poem is a moment in the life of work.*

*in general, it happens somewhat as follows: I film with one hand while the other busies itself, undertakes something, counting boxes, for example. in so doing, I can directly observe the unfolding of time.*

*or: the work poem is also a way of surprising my thoughts in their hesitations and bifurcations.*

*the sequence cuts correspond to the takes. nothing is discarded.*

*I'm increasingly aware, when I film this present moment, that it will be shown later, and that it will there merge with other realities of perceived time. hence the very contradictory feeling of a state of consciousness/unconsciousness, of being in a recent past, but already inside the present and the future.*

*in 'Table Table', one sees the first moments in the construction of an exhibition; what stems at first from nothing and from the ground provides the means (the table?) for: '1, 2, many' (autour de film.cinéma. EXPOSITIONS PROJECTIONS, extracts).*

FILM POINTS  
see FILM NOTES.

FILM RÉUSSITE / RÉUSSITE [SUCCESS FILM / SUCCESS] for an auditorium, a bar, an exhibition space ... or to be seen at home.

for a video monitor, a television set or a wall projector.

images of handled objects, intercut with shots where for a split second there's a view of the studio, of a table, of the mess on the table and floor.

the film is recorded in one shot, the cards are seen, handled and stacked, then the image is recorded.

that's how the 'success' happens, that is to say: the image is interrupted in the speed of its flow, frozen on one or another shot of a card, according to a rhythm and with a pause time that varies from one version to another – the rules and the stakes of these instantaneous stops remain unknown.

hence the interest of trying to watch a FILM RÉUSSITE to the end.

FILM ROL (ou FILM ROULEAU) [TURNING FILM (or FILM ROLL)] the drawings, rolled-up and placed this time on a turntable, turning at 33 or 45 rpm: in the gyrating movement, the drawings seem to curb the wall, provoking a sensation of vertigo on the viewer.

FILM SCULPTURE films projected in certain condition, viz.: those deemed ideal to react to the present. in full

heat or total darkness, the doors wide open, half-open or closed, in the breeze, in the sun, in silence, in a loud din ...

a filmed matter destined to appear later, in the specific space of a determined context: incidence, reflection, range, value ...

interfering actions. reactions.

FILM SECONDE GÉNÉRATION [FILM SECOND GENERATION] film of a film already projected on a wall.

in effect, a hand covers the lens and one is left in the dark for a few seconds ...

sometimes, someone's shadow crosses the image. this shadow is the 'ME' of 'AFTER ME', that is to say, me myself. that is to say, the first person to have seen the film (autour de film.cinéma. EXPOSITIONS PROJECTIONS, extracts).

(when the visitor to the exhibition crosses the beam of light, his image imprints itself there and then on the colour shot, on the wall of the exhibition, and it may happen that the shadows are confused for a while).

FILM STRETCH sketches, outlines, studies, often enough set against a sound of TV programmes, of nature, of the city, of car horns, bird songs, ...

sketches gathered in a compilation, all elaborated with an eye to being subsequently projected, enlarged, on a wall, a projection wall of the format of the frame of the projected image. the elaboration of the drawing takes place live, under the gaze of the camera: drawings in black-and-white, filmed in negative, or drawings with (coloured) patterns, as pretexts for deliberately simple actions: geometric forms, such as squares, rectangles, circles.

studies of the gradual covering over of the field of the image by colour:

change in the direction of the drawn lines, hesitation in the colouring operations, the appearance of 'involuntary' figures (images of doors, images of windows, ...).

how the projected image influences the architecture of a given space.

how the latter increases and decreases in volume: illusion of magnitude and infinity.

how the formation of these images influences real space.

*the STRETCH FILMS: a selective compilation of drawings elaborated live under the eye of the camera, and to the random sound of zapping, like so many pretexts of architecture studies, in this case for Aldo Rossi's Bonnefantenmuseum, in Maastricht. (autour de film.cinéma. EXPOSITIONS PROJECTIONS, extracts)*

FILM TABLE/SOL [TABLE/FLOOR FILM] images of handled objects, intercut with shots where for a split second there's a view of the studio, of a table, of the mess on the table and floor.

FILM-TITRE [FILM-TITLE] an inventory of space, around a written word, a title, a sign ...

camera movements at once take in and extract these space contexts.

FILM VOLUME de RÉALITÉ [VOLUME or REALITY FILM] vision-moments of time: it either lasts and stretches beyond its metric, or it thickens into several layers and layered meanings going in many directions, sometimes kindred, sometimes opposed.

exercises, of a sort, to see how life reaches me: I turn on the camera and, later, I turn it off. there will be no editing. (autour de film.cinéma.

EXPOSITIONS PROJECTIONS, extracts)

FILS d'HAUTEUR [HEIGHT STRINGS] for use in a room transfer (see REPORT d'HAUTEUR)

FLASH VISION an image produced even though no photograph was taken, discharged in the darkness by the release of a luminous photographic flash so strong that it imprints upon the deepest reaches of the eye the image perceived by the subject confronted with its luminescence: for a few seconds, the image continues to be impressed upon the wall of the space, confronting real space and its double, photographed by the retina of the viewer, in a single gaze.

*AN IMAGE WILL BE PRODUCED ... THOUGH NO PHOTO WILL BE TAKEN ... IT'S ENOUGH TO LOOK AT WHAT IS PRESENTED UNDER YOUR EYES ... SO AS NOT TO MISS THE EVENT OF ITS APPEARANCE, IT IS ADVISABLE NOT TO BLINK TOO MUCH ... KEEP YOUR EYES WIDE OPEN ... A FEW SECONDS STILL ... THE IMAGE THAT WILL IMPRESS ITSELF UPON YOUR EYES WILL BE: THAT WHICH YOU WILL HAVE SEEN ... WE REGARD IT FOR THE LENGTH OF ITS APPEARANCE ... MAY IT MAY BE THAT IT IS MADE TO LAST ... IT'S POSSIBLE, EVEN, THAT WE COULD MAKE THE IMPRESSION LAST A LIFETIME ... THE IMAGE WILL BE CALLED 'FLASH VISION' (sign announced at the MuKHA during a tribute to artist Bernd Lohaus, who died in 2010).*

FLASH VISION ou/or BILDLICHT WEISS BLICK BLIND SCHWARZ literally: an image of light or a white flash-black blind spot. a spot (in common use in studio photography) condenses light in order to discharge it in the form of a flash. the time interval is aleatory, varying between a half-minute and several minutes. the dazzle of light provokes a momentary blinding, followed by an image produced from retinal persistence. an image is formed in the retina, even though no photographer has really taken it.

FORME BRÈVE [BRIEF FORM] an inventory of everyday gestures, cut-out on paper and considered as 'anonymous sculptures'. (see DESSIN de CONTOUR – série geste).

FORME MOBILE (blanche) (rouge) (orange) ou FORME FICELLE ou TERRITOIRE FICELLE / FORME TERRITOIRE [MOVING FORM (white) (red) (orange) or STRING FORM or STRING TERRITORY] the two ends of a rope, of a piece of string, are tied together to make a soft form one can lay on the floor and drag around in the space of the exhibition rooms. spread out on the floor or on any other suitable surface (a table can also serve as a base), the forms are irregular or geometric.

if we move the FORME MOBILE around on

the floor or table, it changes its mass. if we throw its volume on the ground we get an amorphous mass, of the spudoid type.

to obtain a more angular form – as was the case with the long, 13cm orange rectangle in the exhibition 'Pas d'histoire Pas d'histoire' (Witte de With, Rotterdam (NL), 1994) – you need two people to lay it down, one at each end, their arms open wide in a 'quartet'; that procedure alone can ensure a right angle. (see WHITE FORM / RED FORM / ORANGE FORM).

GUARDIEN de SALLE [ROOM GUARD] of human posture and size, the guard is made out of nothing (paper) covered in clothes: shirt, size 'medium', 'extra-large', pants, small ... giving size and scale to the construction, the guard proportions it (*Un ensemble autour de MUR*, 1999, collection S.M.A.K., Ghent (BE)).

GRIS KODAK / GRIS NEUTRAL [KODAK GREY / NEUTRAL GREY] this grey is called Kodak grey due to the photographic material (plaque 'neutral Kodak grey', professional material) which allows the correct development of the subject in the light and determining the adequate exposure time.

composed of an equal amount of red and green and blue in an subtractive mixture, and of magenta, yellow and cyan in a subtractive mixture, its natural equivalent is the green colour of a meadow, a field.

GRIS NEUTRAL has the power to exalt colours, to make us see the nuances of an apple (no doubt the reason why Paul Cézanne chose this shade of grey for the walls of his studio in Aix-en-Provence).

of a brand, from one continent to another, its hue, reproduced by scanning the original, decides the GRIS NEUTRAL to be used: to cover over the beer packs and other elements MATÉRIEL pour THÉORIE LOCALE, for the pages of publication notebooks, to serve as background for the SURCOLLAGES des DESSINS SOLAIRES, for the walls of exhibitions ('Congé annuel/Jaarlijks Verlof', Stella Lohaus Gallery, Anvers (BE), 2010). we may conclude that there are as many GRIS NEUTRAL as there are words to designate the whiteness of snow among the Inuit of Greenland.

the small VITRINE-PLATE uses 9 of these GRIS NEUTRAL as study material for STILL PLATE.

(vérifier encore auprès d'un spécialiste si le gris neutral provient du mélange additif ou soustractif)

IMAGE-CROIS hors réalité [out of reality IMAGE-CROSS] by which is meant that the frame is off the field (of reality).

INTERLUDE as a general rule, the interlude, in the classical sense, is a pause, a stop in the narrative; it is an effect, a figure of montage, produced subsequently to the shooting. to me, interludes are moments of distraction one might fall into while filming a subject, designated or determined as the main one.

with the film, it appears quite clearly that one can be led to follow a subject and become lost in another.

the interlude admits these moments of loss in which the reality of each instant is entire.

the sight of the flowers that interrupt the field of vision in a documentary film about the constructions of pieces in a garden is an example: we are suddenly plunged into a close-up of a rose or of the flower of a strawberry plant; we are in a large close-up in the rose, the yellow, the red geranium.

the direct, live interlude marks a natural passage, in real time, from set to action, from subject to pause.

... *the interlude here did take place during the shooting: I was wandering, camera in hand, through the gardens of the gallery to record some moments of the setting up the show. it was there, on the spot, that I decided to privilege nothing in particular: I would head wherever a colour, an object, a sound drew me.*

*an unforeseeable alternation of flowers and people.*

*it's in the opposition of subjects, more than in their reality as objects, that these images of flowers strike as interludes.*

*for, seen from another angle, the film shows the elements that compose the garden: men, hammer, constructions, flowers, constructions and men, grass, flowers, men, blocks on a table, flowers, flower, table, posts, trash, man, flower, etc.*

LÉGENDES des MATIÈRES RÉCURRENTES – quelques détails à titre d'exemple [CAPTIONS for REOCCURRING SUBJECTS – some details by way of example] listed here are objects, subjects, materials that develop over time and through periods of exhibitions. it's through time that they are eventually constituted as a genre that it is possible, today, to detail or list as follows.

certain 'objects' saw the light of day during the development of an exhibition and, from thence, pursued their history in a process of transformation. others are developed, through multiplication, into a diversity of species. and still others are transformed in a unique movement of growth, diminution, aging ...

all serve as a tool for thought, useful to the experience, the understanding and the subjective measure of space and time.

none is decorative in itself. if they are, it is in spite of themselves, as is true of everything produced or found by human beings.

LIGNE de CONVERSATION [CONVERSATION LINE] of variable length, transmitted by fax. by the fact of its transmission, the line is an instantaneously split original: in effect, each re-dispatched line of correspondence is continuously multiplying its originality. depending on the mode of production and on the apparatus itself, it is developed as a roll-up or a sheet of paper.

LIGNE de TEMPS [TIME LINE] a line – manual, mechanical, digital, dotted, of every size and degree of enlargement – that measures space in terms of time. they are found on the cards and in the books of the COLLECTIONS PARALLÈLES,

among which are the COLLECTIONS THEORY of WALKING (series MASStab', tied to exhibitions).

LIGNES de TEMPS [TIME LINES] natural and always plural, they are produced by the gradual evaporation of (coloured) liquid contained in a vessel of whatever sort ('Bassine de salle gris neutral, COMPOSITION D'ATELIER-bocal, ...). one sees them also in the TREMPAGES.

LIGNE ÉPAISSE [THICK LINE] extracted from the THEORY of VISION-PAGES and THEORY of WALKING-PAGES.

a line, be it manual or mechanic, quite enlarged, thus revealing the grain (of the photocopy, for instance) that constitutes it, which will be called thick (a term more frequently used to qualify the degree of thickness of dairy (like cream)).

LIGNE-FAX [FAX-LINE] see SEGMENT de CONVERSATION – modèle, esquisse, ébauche pour segment mural.

LIGNE FLOTTANTE murale [mural FLOATING LINE] extracted from the works THEORY of VISION-PAGES and THEORY of WALKING – Page(s).

enlargement of manual drawings, of a line in a magazine; the line is scanned, enlarged, transferred onto a wall: it can measure 1 metre, or 20 metres.

the degree of enlargement transforms the dimensions of the room: the LIGNE FLOTTANTE murale doubles its volume or, conversely, shrinks the space. it makes us read the real as out of proportion.

LIGNE FLOTTANTE rouleau [roll-up FLOATING LINE] a LIGNE FLOTTANTE, imprinted or transferred onto any transparent surface, on a transparent roll, and developing itself on the background context, which it influences, or whose scaled appearance it contradicts.

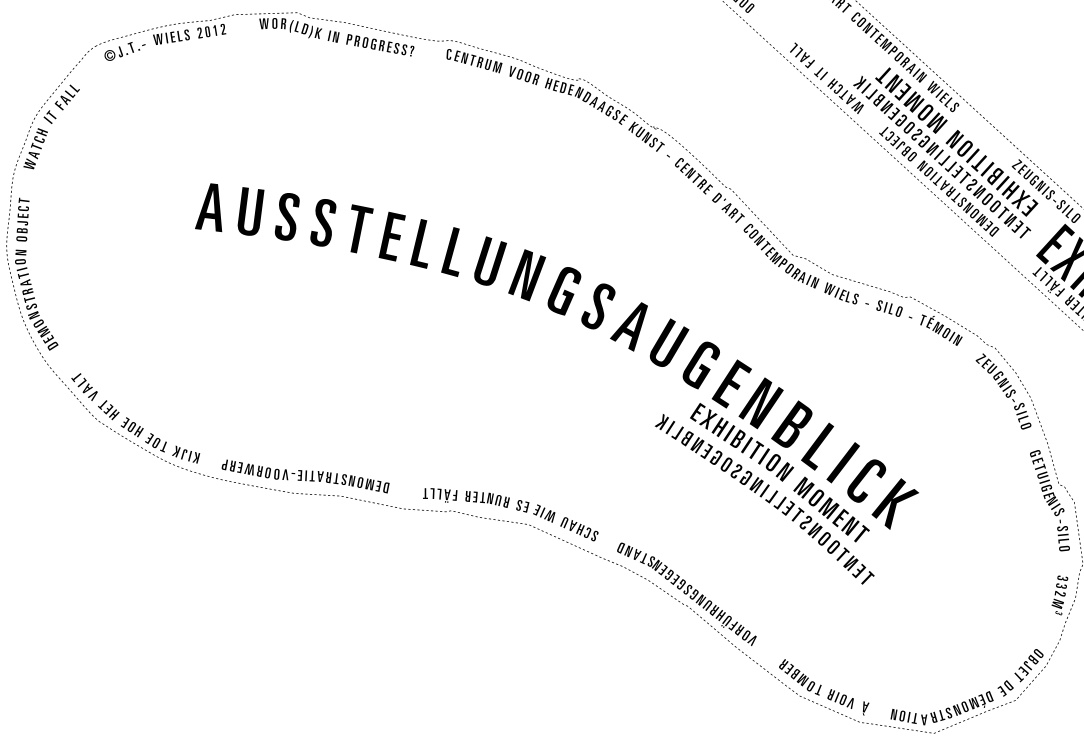
LIGNE PARALLÈLE [PARALLEL LINE] manual or computer-generated lines that are sometimes joined by a mistake outside the frame of the page.

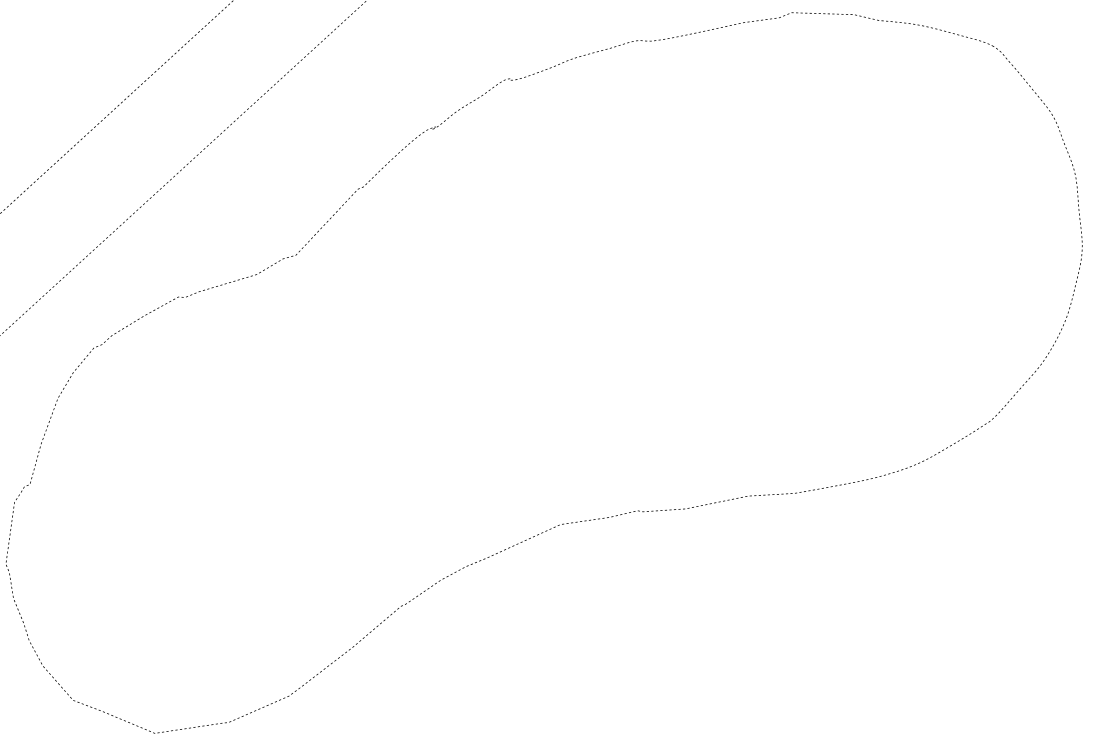
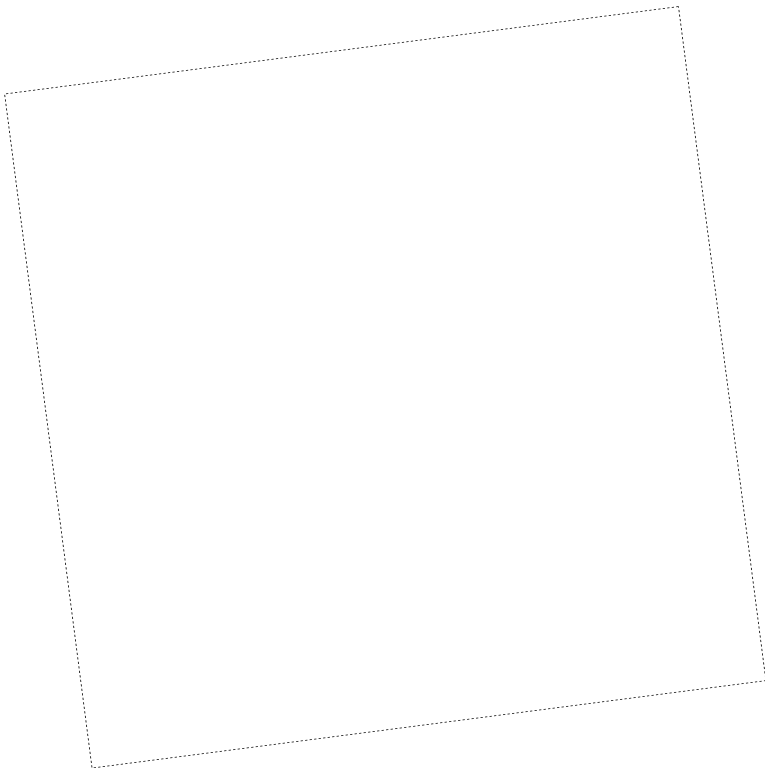
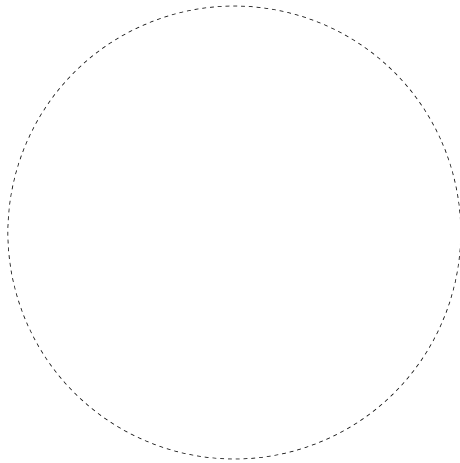
LIVRETS [BOOKLETS] its upper right-hand corner is rounded. a sort of inter-book, between-two-books. its task being more to provide the inventory of a set and not its reproduction, properly so called (the entire content of a computer on a given day), the booklet announces a book in progress, to come, dreamed, imagined (see COLLECTION LIVRET #).

MAGIC BARRE / MAGIC STICK [MAGIC BAR] see BARRE FLOTTANTE.

MANUCROIX [MANUCROSS] manual cross, drawn free-hand: it presupposes and tolerates irregularity, the accidental. Unreliable MASTER CROIX: one cannot rely fully on it, certainly not when constructing heavy buildings or highway infrastructures (road, bridge, avenue).







MAQUETTE d'ESPACE, MODÈLE d'ESPACE [SPACE MAQUETTE, SPACE MODEL] a U-shaped structure, open at one end, meant to be placed on the floor of an existing room to share its space (see MICRO ESPACE).

some of these maquettes will be covered over with a paper such patterns as: 'imitation red bricks', or 'white-painted bricks', or imitation 'cinder blocks', or 'concrete wall'. in such cases, it is the reproduction that imposes itself and suggests for the whole a scale that itself comes to contradict or amplify the scale originally suggested by the grasping of the physical proportions of the MAQUETTE d'ESPACE. one can imagine films (or slides) projected inside these maquettes. or imagine the maquettes empty. or empty + light. or a mixture.

the nature of the image, by delusion, tends, it too, to transform the physical scale, that is, the scale of the maquette, that is, of the space, that is, of the whole.

it's possible to imagine the effect of a very enlarged adhesive piece of paper projected on the back wall of the MAQUETTE d'ESPACE (for example).

we see that, given the reduced scale and its construction in relation to that of the building that hosts it, the MAQUETTE d'ESPACE puts us to the test: it proposes a real experience of ubiquity through the complexity of changes to possible states. in effect, when one is inside the space of the maquette, and to be sure the floor exists (scale 1:1), things are seen in scaled relations at the same moment, but they are sensibly and diametrically different.

MASSE [MASS] ball of play dough to throw on the floor, once, or several times, while the dough is still fresh (the first one was thrown on the floor around thirty times). it will be there, on the floor, in the place and site of their respective throws that the MASSES will be left to dry for the time necessary for them to take their final shape.

MASTER CROIX [MASTER CROSS] any cross produced from one piece by a computer, starting with an angle "X" stretched to scale, to the edges and the form of any object whatsoever. any cross "X" drawn on any medium at all, glass, beer carton, A4 paper. there are as many MASTER CROIX as are said to be such. there is no "best" MASTER CROSS: they're all equally well suited to the givens of the situation, for on reason or another.

(PETIT) MANUEL pour THÉORIE LOCALE [(SMALL) MANUAL for LOCAL THEORY] used recto/verso (the rectos or versos are often blank).

to glue, place on, superpose on the drawings of THEORY of WALKING – PAGE (drawings and schemes executed without reason, but which later illustrate or render explicit a given situation or support an exhibition proposal). this material is useful to the elaboration of a THÈSE d'ESPACE. example: a plate picked up in a hallway, a straw found on the spot to evaluate the relative importance of a building in an urban landscape. this is also what inspires the creation of more abstract forms,

of the special effects in the FILMES d'ÉTUDES (*Études américaines, Études coréennes, Études européennes*).

MATÉRIEL GRIS [GREY MATERIAL] material original to the exhibition 'CHICAGO STUDIES: Les Étants Donnés', The Renaissance Society at the University of Chicago, Chicago (US), 2003.

all the presentation material is painted in GRIS NEUTRAL: base, one-sided rails, double-sided rails, small blocks for the study of shadows, display case with small materials, such as an elastic door, film cabin. it is in effect the grey used in photography to determine the 'right exposure', the Kodak neutral grey.

NB.: exists also in white. (see also ROND GRIS or RONDROND GRIS.)

MATÉRIEL NEUTRAL – assiette 'MUFFIN PLATE', assiette 'HAMBURGER PLATE', gobelet, paille, serviette de table, poster d'exposition... [NEUTRAL MATERIAL – 'MUFFIN PLATE', 'HAMBURGER PLATE', glass, straw, napkin, exhibition poster] originally, these were study materials for the 'Chicago Studies'. found onsite or recovered, used also in the film-videos 'American Studies – summer, autumn, winter, spring', 2003. Chicago – Cleveland – New York.

later transferred to the collages of FIGURES BAROQUES d'ATELIER – série rose, bleue ou blanche. on the background of the SURCOLLAGES, the object is said to be neutral when it is covered in grey paint, of a value and tint that matches the one on the *Carton gris neutral Kodak* (see GRIS NEUTRAL), conceived, in principle, for the professional photographer attentive to have the correct exposure: the shutter speed is calculated on the value of the (neutral) grey of the Kodak box exposed under the camera final, definite shot, which takes place subsequently on the original.

MÉMOIRE d'EXPOSITION [EXHIBITION MEMORY] takes place on metal disk, pieces of paper, in general they are CHUTES d'ATELIER from different exhibitions and pinned with magnets to the disk, which is sometimes itself painted in the colour of an exhibition which it records.

MÉTA NEUTRAL-ROND [META NEUTRAL-ROUND] reproduction of exhibition disks, of colour, of language on grey forex. see SÉRIE GRISE (BLANCHE), see ROND.

MÈTRE COULANT [FLOWING METRE] obtained by soaking a rope in a moulding material, such a plaster or resin.

MÈTRE CREDIBLE [CREDIBLE METRE] piece of wood, thread, paper strip, object found as is, or cut/worked on in any material whatsoever, visible to the eye as possibly being a metre long. the MÈTRE CREDIBLE FLOTTANT or COULANT is suspended in the space of the room.

MÈTRE<sup>3</sup> CREDIBLE [CREDIBLE METRE<sup>3</sup>] any object designated as a metre<sup>3</sup> by a sign panel, a piece of paper, the heightening of an annotation, the subtitling of a film, etc.

concept that offers the possibility of the increase of a given space – exhibition room, hallway, kitchen – by the simple utterance of its fictive cubage (see STRETCH MATÉRIEL).

METRUM made according to the prescriptions laid down in a book on MODELAGE ET LA SCULPTURE from the beginning of the last century. the led thread ('metrum') would be the 'artist's veritable master'. of earth, aluminium, found as is or enhanced with a piece of cardboard, the better to imitate the drawing of its illustration, the METRUM accompanies, from its conception, an exhibition or concert performance (see PLANCHE EXPLICATIVE).

MI-CROIX [HALF-CROIX] see CROIX-de-RÊVE.

MICRO ESPACE [MICRO SPACE] defined by a MAQUETTE d'ESPACE (MAQUETTE d'ESPACE). portion of an other space, transferred to the actuality of a given situation. sometimes at its most optimal it fills the space: it adorns with appearance the form of a theatrical scene (*La scène primitive*, "Art 43 Basel Unlimited", Basel (CH), 2012).

MOMA-METAMATERIAL a material conceived originally for the fabrication of THE BIGGEST-SURFACE-ON-EARTH SCALE 1:1. originally made on the computer superimposed grey lines, the MOMA-MÉTAMATIÈRE remains open to every explanation (ROND de COULEUR ...).

MOMENT d'EXPOSITION [EXHIBITION MOMENT] object to be seen falling. paper rounds that one lets fall to the floor, from a bridge or a parapet (inside, from the top of a ladder). variable diameters: other formats, more irregular or rectilinear, are also conceivable: each curvature, each cutting decision radically alters the drawing and the time of its fall, thus rendering the MOMENT exceptional and non-reproducible. certain MOMENTS are preserved as architecture moments. these moment-disks bear the indication of the time of their fall.

MOMENT NUL [EMPTY MOMENT] an empty moment, in the sense that it lets us see all other movements.

MORCEAU d'INFINI – multiples [PIECE OF INFINITY – multiples] a glass stick, a twisted Plexiglas stick. sections of varying lengths. manipulating the stick by making it turn on the hand provokes the illusion that it stretches on both sides to infinity. hence, it being a multiple, the impression that one possesses a single part of an infinite object, cut into so many pieces whose missing parts, their quantity and sizes, we don't know. some segments (painted in black or white) constitute the material manipulated in a sequence of the series THEORY of WALKING – SLIDE. we find them in a space defined by the segment of a step of determined length (see SEGMENT de MARCHE), exposing, by setting in parallel, their similarities

and differences in size, length and scale.  
in this case, they are presented horizontally on the plane of a vitrine or in Plexiglas BAC d'EXPOSITION constructed to measure and mounted on the wall.

MOT de TRAVAIL [WORK WORD] a word that has served to classify, pack, archive works (titles or dimensions), annotations on pieces of paper to discard, that sometimes enhances an air volume ('objet Belgique'), takes its place on a title-card, or on a 'Theory drawing'.

MOUVEMENTS de l'ÉTÉ [summer MOVEMENTS] the MOUVEMENTS de l'ÉTÉ are a succession of movements of a subject-camera, sometimes brief and varied, and sometimes organized into a suite or repeated series, but most often stretched to the extreme. as if through the intention of going to see: the shot lasts till then. it keeps up till then, in the heat, in the light of its shooting, to subsequently to be stretched out or fall under the weight of having lasted so long. MOUVEMENTS de l'ÉTÉ is an attempt to record space in all its dimensions, beginning with what it is made of, how it is seen, how it is shot: on the spot, made of sounds, heat, of near and far ... the images are edited directly as they were taken, and the whole is interrupted by blacks and whites. all these movements, from their origin, have the effect of being conceived to be arranged into a total or partial suite, the whole forming a film stretched out optimally and ending, in sum, on the summer sun.

MUR [WALL] projected slide on the wall of an exhibition. page from the catalogue *This book, LIKE A BOOK*.

MUR-ARGENT [SILVER-WALL] silver-covered: silver paint, silver foil. possibility of being subsequently transformed into pellets (see BOULE, BOULETTE), meant, among other things, for the trade of BOULES and BOULETTES d'ARGENT (see SALLE-ARGENT).

MUSEAL STEP of the size of a museum-visit step, thus smaller than a 'city'-step; sometimes it measures the space of an exhibition ('22 museal steps', 'Documenta 11, Fridericianum Museum, Kassel (DE), 2002).

MUSEUM OPEN 24/24 in effect, the possibility of being able to walk, night and day, for an entire week, in an empty museum whose large doors would be always open. the possibility for dogs also to enter the museum. in the empty museum, the activity of the natural and artificial light is animated in line with a programmed rhythm: the lights in the rooms go on and off - or, if you will, they fill their volume with light. light escapes, settles, and circulates in the exhibition rooms, but also in adjoining spaces, such as performance halls, storage rooms, bathrooms. from outside, from the street that is, one observes the activity of the light: the museum seems animated by an intense activity.

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

NÉGATIVE / IMAGE NÉGATIVE / NÉGATIVE D'EXPOSITION [NEGATIVE / NEGATIVE IMAGE / EXHIBITION NEGATIVE] these views, revealed by a freeze-frame in an FILM ABSTRAIT or in a FILM de CHIFFRES, for example, and more visible still in the 'slow' versions, are considered as 'negative' images.

that is to say, it provides a matter that is opposed, by negative, to what the exhibition shows. the exhibition of 'rounds, rounds, and rounds' proposes, for example, the simple gathering together of drawings, all of which bear the mark of a disk or a hole. the negative, in this case, is the studio view that shows these 'objects-lacks' that have marked the space of the page: a coffee cup, a plate, a wineglass, a slide carousel ... they have almost the value of taboos: that show that which is not, as such, exposable; and they do so in an even more evident manner in the 'slow' versions, which reveal through their view the presence of these 'objects-that-have-marked'.

NEUTRAL DOUBLE / MÉTA-OBJET [NEUTRAL DOUBLE / META-OBJECT]  
see SÉRIE GRISE (BLANCHE).

le NOYAU DUR DU RIEN [THE HARDCORE OF NOTHINGNESS] (or the Absolutely-Nothing (AN) or Total Nothingness (TN)). the hardcore of nothingness takes place between two works, two things, either very close or extreme. two alphabetical things, two names, two forms of politics, two paintings, two thoughts, two ways of doing, two characters, two authors ... (exhibition "Nichts", Schirn Kunsthalle, Frankfurt (DE), 2006) (see RIEN). given the invisibility characteristic of the RIEN-TOTAL (or the 'RIEN ABSOLU'), the random nature of its frequencies, and the brevity of its state, to visit it, to go through it, to notice it ... in short, to have any experience of it is, still, a exception.

O.T. [F.O.] every found object, including the book on Marcel Duchamp, found in a bookstore in Berlin, which was used to dry flowers and leaves, among them the originals of PLATES (letter, butcher paper, kitchen towel), among which are all the PRÉSENTS (the Willem, the red, the 'Generali Foundation' green, ...).

OBJET (voir aussi VOLUME d'AIR, OBJET ~~OBJET~~) [OBJECT (see also VOLUME d'AIR, OBJET ~~OBJET~~)] by object, I understand a visible and palpable manifestation of my thought. at bottom, these are tools that help me see, and which I end up naming and grouping under the generic term OBJECT. examples: Bars, Sticks, Volumes, Balls, Pellets, ... ('collection LIVRET# INVENTAIRE des/for NOMS pour/for MATIÈRES/MATÉRIAUX, 1988-2002') among these, the VOLUMES d'AIR return regularly, under the name VOLUME or OBJET d'AIR.

OBJET ADAPTÉE [ADAPTED OBJECT] to the circumstances of an ÉTANT DONNÉ. see also REHAUSSÉ.

OBJET d'OMBRE [SHADOW OBJECT] marked by a shade on the floor, drawn or transferred, the OBJET d'OMBRE (absent) can sometimes take shape on the vestiges on the floor after the removal from the room of an inner wall ("Cantos", Casino Luxemburg (LU), 2005).

OBJET DÉVIÉ [DEVIATED OBJECT]  
see RESCUED OBJECT.

OBJET 'OBJET' [OBJECT 'OBJECT'] these are geometric volumes, 'the very ideas' of objects, materialized using no other means than their skeletons. they are made of 'borrowed' materials on the site itself of the exhibition: display glass, the PVC of plumbing pipes, the metal of laundry lines, garden bamboo, ... all in thin sections of 1, 2, or maximum 5 mm.

(some among these bear a name, or an indication like 'garden object', 'toilet object', 'Belgium object', ...). they can also be seen as boxes meant to transport air, vision and language. the OBJETS 'OBJETS' - also called VOLUMES d'AIR, OBJETS VOLUMES d'AIR, VOLUMES-COULEURS - that appear in documentary films are barely visible on the video image. they allow, above all, one to see the space around them like the set of construction scenes, whose actors are the people building the volumes. they render visible the gestures of labour, the movement of bodies during the transport.

objet ~~OBJETS~~ [object ~~OBJECTS~~] an object placed on a fabric-Base, on a plank, a crossed-out base or level with the floor, marked out, in cases, with crayon lines, or marker, or paint. in most cases, an objet ~~OBJET~~ finds itself designated, in a new situation, as an OBJET 'OBJET', and vice-versa. in effect, an object, qualified with a label or a BARRE DE DESTINÉE as 'red', 'large', 'Belgium', etc., loses, once it has been moved or changed context, as a result of this new context, its quality relative to the origin. that's what the hatching, of the surface it occupies on the floor or of the chosen BASE, translates.

OBJET PERDU ou OBJET TROUVÉ [LOST OBJECT or FOUND OBJECT] since 1991, an object can be it lost or found, depending on how one envisages it. a glove, for example, one of the two gloves in a pair. a glove, stitched using a reflective plastic material, thrown on the floor, on an window sill, set out somewhere in the exhibition. as for knowing how many species of it exist, the number will never be made explicit, it will not be the object of a public report of any sort. given its reflective properties, the object shines in the sun, it is seen, picked up. that's how it (the glove) circulates, how it has gotten lost and found since 1991.

OBJET PERMANENTs [PERMANENT OBJECTs] copies (in plaster, resin) from a unique original (the five oranges shown at the Musée des beaux-arts in Paris, from a single cast orange).

OBJET 1 MÈTRE [OBJECT 1 METRE] of a credible metre, different in every language: *een meter* is not *un mètre* is not *one metre*.

OBJET X ANS d'ÂGE (les 10 ANS d'ÂGE, les 20 ANS d'ÂGE, les ONE WEEK, ONE DAY, ONE YEAR) [OBJECT X-YEARS OLD (the 10-YEARS OLD, the 20-YEARS OLD, the ONE WEEK, ONE DAY, ONE YEAR)] objects marked by time, their aging accelerated by natural, artificial, or mixed procedures.

ONDULÉ [UNDULATED] line with undulating curves marking the time passed (in a train), insisting on the repetitive character of a situation, an action.

ONDULÉ d'ESPACE ÉCHELLE 1:1 [SPACE UNDULATION SCALE 1:1] see REPORT d'ESPACE.

ONE DAY – territoire [ONE DAY – territory] imaginary, one day territory: when one traverses a ONE DAY – territoire, one walks a day. the territories are marked with pencil, or delimited using other means, like tape, for example. to stimulate their imaginary dimension, they can include (be 'ornamented' by) natural symbolic object(s), such as stone(s), shell(s), plant(s), local water ... like so many elements gathered sometimes on the same fauna and flora terrain, they stimulate thereby, and simply by their sight, the virtual walk.

ONE WEEK – territoire [ONE WEEK – territory] see ONE DAY; the concept is identical.

ONE YEAR – territoire [ONE YEAR – territory] see ONE DAY, ONE WEEK; the concept is identical.

ONE PIXEL ou/or THE SINGEL PIXEL we can understand thereby, detached from all the thousands of pixels that compose the image ('The Pixel Screen Ballet', 'Atlas Eclipticalis J. Cage, Atlas Eclipticalis', deSingel Internationaal Kunstcentrum, Antwerp (BE), 2010), a pixel of radical autonomy (title of an exhibition at the Netwerk/Centrum voor Hedendaagse Kunst, Aalst (BE), 2011). the pixel, once projected, paradoxically adapts itself to every given context, until it exhausts the forms (plinth, moulding, curtain fold).

ORIGINAL PRÉMASTER CROIX [ORIGINAL PREMASTER CROSS] the first neutral cross, drawn on a piece of paper, has been pinned to the wall since 2002 as the formulation of a future (architectural) development: this first and last cross, made up of the double criss-crossing of median and diagonal lines and done with lath and ball point pen,

shows a centre without a real visible dimension, and that in spite of the density left by the accumulation of ink from the tracing of the four directional lines. it is neutral in the sense that it bespeaks the desire to draw a line without romanticism, a real or fake accident, without quavering, without sentiment: it is at once measured and free of all dimension. architectural: it crosses its object from end to end. architectural: it measures, constructs, and rebuilds the object's extension.

PAGE a missing catalogue page. the grams, the number of copies and the years are all indicated on it.

PAGE X ANS d'ÂGE [PAGE X-YEARS OLD] a floating page exposed to the ultraviolet rays of the SALLE X ANS d'ÂGE. each 'top of the pile' page underwent, during the time it was exposed, an alteration over time brought about by a phenomenon of acceleration due to the physical properties of the lighting itself. a page taken by the visitor thus liberates the field for the one below it, exposing it in turn to the alteration: only the taking-it-away decides the how intensely the page yellows, thus rendering the taking of each page 'x-years old' sensibly unique and irreproducible.

PAGE d'OMBRE [SHADOW PAGE] a 'floating page' marked with the possible shade of the volume of a book open on it. positioned in every book to align with the dimensions of the reference book from when it issues, its shade (in crayon, printed) makes effect.

PAGE de CIRCONSTANCE [PAGE of CIRCUMSTANCE] floating page, exceptional insert that takes place and marks spot in a existing publication often exhibited in a vitrine: newspaper cut-out, page of THEORY of WALKING, image cut 'to the format'.

PAGE de THÉORIE [THEORY PAGE] schemas, drawings annotated with letters (usually A, a, B, b, C, c), numbers, words, onomatopoeias produced at first in an 'abstract' manner, so neither agreeing with nor explaining any reality. these pages find their meaning or have meaning in their arrangement through a moment of manipulation attached to a particular context. the THÉORIES, gathered around the two camps, the THEORY of WALKING on one and the THEORY of VISION on the other, explore the complex relation between images and intelligible figures or abstract signs as faculties that schematize, render explicit, align a spatial or conceptual situation to a reality. they also explore the limits of possible analogical, codified representations of a reality, or their resistance to alignment. (see THEORY of WALKING / THEORY of VISION – Page(s)).

PAGE FLOTTANTE [FLOATING PAGE] in the format of a publication, to place in a book. sometimes edited by weight, the PAGE FLOTTANTE is an insert the reader can use freely.

PALETTE MURALE [MURAL PALETTE] coloured papers placed on the walls and forming a colour field; the pointed spot lighting on one or another tint reveals, in its variations, the infinity of possible perceptions.

PANNEAU TITRE / DRAPEAU [TITLE PANEL / FLAG] the PANNEAUX TITRES, written in different languages, are presented in the FILMS d'ARCHIVES and FILM POÈMES to indicate, for example, the approach of the exhibition ('EXHIBITION'?, 'TENTOONSTELLING'?). (in this case, one will notice the recourse to the 'shaky' line, whereas when the exhibition project is still in the distant future or remains vague, 'dotted lines' are more frequent). the recourse to flags makes thought visible, while the image, for its part, tries simultaneously to frame a scene or a moment of space, and that in total objectivity. that produces an effect of surprise, due no doubt to the intrusion of thought in the image (whose nature is impregnable). that's what the procedure tries to convey: the who beholds the image is beholding this already-thought out-image.

PAPIER 'DECENNIUM', 1990-2003 ['DECENNIUM' PAPER, 1990-2003] extracted from the set of PAPIERS TROUVÉS, 'studio papers', 'white' series, with stains, folds, versos, marks. extracted from the collection presented in a museum rotunda (*Solar Room*, 2003) during a group show about Belgian art of the last decennium ("Once Upon a Time... A look at Art in Belgium in the Nineties", MuHKA, Antwerp (BE), 2003).

PAPIER FIXÉ [FIXED PAPER] the cards or papers said to be fixed are specific specimens of the 'pieces of paper' that serve as FICHE-TITRE (or CARTON-TITRE), caught or fixed once and for all in the way they are related to the very object they designate. demonstrative example: that of the 'silver' wrapping paper of a chocolate bar, its folds and degree of opening preserved and presented under Plexiglas as the CARTON-TITRE of the *Salle d'argent* [Silver Room] (exhibition "The Fifth Column/Die Fünfte Säule", Secession, Vienna (AT), 2011), precisely because of the formal similarities it entertains, in that state, with the announced room.

PAPIER SOLAIRE [SOLAR PAPER] various papers with solar stains. a paper naturally marked by time and with the pattern (trace) of a deposit, which has either been provoked, or befell it by chance (stack of sheets, piled up randomly and left out in the sun, exposed to the light of day for a day or for an indeterminate period of time). in this sense, each PAPIER SOLAIRE is a report, it gives an account.

PAPIER SOLAIRE (fond gris) (fond blanc) [SOLAR PAPER (grey background) (white background)] a first series on GRIS NEUTRAL background, a second on white, both destined to appear in as many comparative figures as possible.

PAPIER SOLAIRE – série 'CONGÉ ANNUEL' [SOLAR PAPER – series 'ANNUAL HOLIDAY'] the set of PAPIERS SOLAIRES with fading forms and patterns that have appeared with time, highlighted by one or more layers of mats, which have themselves been constituted by a 'enhanced' memory (see REHAUSSÉ – enhanced drawing, memory, object; see SURCOLLAGE). the number of layers is variable: one can find a *Cahier peint blanc de titan* [A notebook painted titanium white] 'This book, LIKE A BOOK', 1999, a *Papier solaire nappe d'atelier* [Solar paper studio tablecloth], une *Aquarelle locale jaune fluo* [Local watercolour fluorescent yellow], 2009, a small, solar-green cut-out. framed in Plexiglas, blocking one hundred percent the effect of ultra-violet rays, the solar impression is stopped. works shown as a group during the last exhibition at Stella ('Congé annuel/ Jaarlijks Verlof', Stella Lohaus Gallery, Antwerp (BE), 2010).

PAPIER TROUVÉ – série noire, blanche, série atelier, série rue... [FOUND PAPER – black, white series, studio series, street series, ...] papers found on the street, with stains, folds, marked versos; these sometimes constitute remainders, the scrap of some used material, serviceable to the drawings-collages of the THEORY of WALKING, THEORY of VISION, and pinned with magnets to the metal or paper PLANCHES EXPLICATIVES (material 'Bild oder '). the CHUTES de PAPIER are also present in the BACs d'EXPOSITION, or pinned with magnets to a metal exhibition disk (the MÉMOIRES d'EXPOSITION).

PAYSAGE INTERACTIF [INTERACTIVE LANDSCAPE] landscape made of canvas, or any other flexible material, fastened to the sides of a BAC d'EXPOSITION. the landscapes are marked by a sign, for example two crosses. when one lifts, stretches or manipulates the canvas, the geography of the landscape changes and the drawing emerges again, but modified.

PERDU-DE-FILM [FILM-LOST] PERDUS-DE-FILM appear most frequently in REMAKES. these are the images of numbers and figures that disappeared under the luminous strips of the re-filmed screen (see REMAKE). in certain films, the camera is programmed to automatically film short, five-second sequences: if the action of the two hands are not well synchronized, it could happen certain numbers are lost, that is, not filmed. these lost numbers are present in variable quantities from one series to the other. hence the fact that the series of numbers appear incomplete at one end, since these are rather pieces from the middle.

PÉRIMÈTRE – CRAIE [PERIMETER – PENCIL] perimeters traced in pencil on the floor or on a horizontal inscription surface such as a table ... visible in the placement and tracing of a form is the future development of a volumetric project.

PLAN de CHUTE / PLAN TOMBANT / PLAN DÉCLINANT [FALL SHOT / PLUNGING SHOT / DECLINING SHOT] a stylistic procedure, a camera movement exercised at the moment of shooting that allows one to feel the length of the recording. shot with a image subjected – to the laws of gravity and the physics of bodies and affects. sometimes it resists, sometimes it plunges and goes out: the filmed space persists or wears itself out in the darkness. a shot that lasts, that waits for the action, until it falls under the heat and the summer light: space lasts as long as the shot lasts. a shot subjected to the laws of gravity, of resistance, of the forces of attraction. the PLAN de CHUTE, the PLAN TOMBANT, the PLAN DÉCLINANT show how image and space agree, how they align their own limits and edges. all the way to there the image reaches, from the initial shade where the shooting starts to the full light of the faraway blue (extract, film notes). these PLANS de CHUTE, whether they are PLANS TOMBANTS or DÉCLINANTS, light or dark, constitute, in the direct construction of the film, the central editing figures of the series MOUVEMENTS d'ÉTÉ.

PLANCHE ARCHIVALE [ARCHIVAL BOARD] collage of elements, 'œuvres sur papier', from the past, exhibited in a box under Plexiglas. drawings with subjects organized by themes, subject matter or series, the whole laid out on a surface with a millimetric bottom: an image conceived originally for the study of Malevich's Architectones, scanned from a book whose measures were greatly increased by the printing scale, thus allowing us to see the whole and the details from other scale angles, among them the one prompted by the printing itself and the degree of enlargement that it supposedly references. exhibited under Plexiglas, the ARCHIVALES classify, compare, disturb, and preserve, in a deliberately de-centred layout based, at first, on the angle of the page and thus making place for the future (see ARCHIVALE).

PLANCHE EXPLICATIVE [EXPLANATORY PLATE] enlarged image, usually a book page, mounted on a metallic panel and augmented by the mobile fixing (magnet/electrostatic) of elements of new actualities: like a PLATE, the explanatory plate proposes a commentary, it revisits the page, masks, suspends, denies, corrects form and content. image, painting, cardboard, papers, pieces of transparent cellophane, manufactured paints, cut or found – everything serves in apposition the causes of the 'explanatory plate' (see MATÉRIEL pour THÉORIE LOCALE, CHUTE d'ATELIER).

PLANCHE EXPLICATIVE 'Bild oder ' [jtwo] [EXPLANATORY PLATE 'Bild oder ' [jtwo] every page of the book 'Bild oder ' (published on the occasion of the exhibition 'Bild oder ', Badischer Kunstverein, Karlsruhe (DE), 2004). model of explanatory plate done on a 1:1 scale, numbered, then photographed and bound as a book. all the background material (poster, printing notebook, found page), enjoins a dialogue project between the works

of [jt] (Joëlle Tuerlinckx) and [wo] (Willem Oorebeek): the plates [jtwo] explore common and diverging subjects and obsessions.

PLANCHE PLASTIQUE [PLASTIC LEAF] archiving, in a state of first conservation, of raw materials: newspaper cut-outs arranged by genre (micro, monstration, human body, tryouts for graphic pages, studies of invitations) before any treatment (see SURCOLLAGE, DESSIN THEORY of WALKING, FICHE-TITRE ...). the archive PLANCHE PLASTIQUE (also called 'L'ARCHIVE PLASTIQUE), under a supple sheet of PVC, permits, through a horizontal stretching and a recto-verso movement, a global and reversible view of the included materials: with time, it is often the inverse of a choice that will end up imposing its relevance. a vision of things made possible by the double transparency of the points of view of the plastic leaves.

PLAQUE de CHIFFRES [NUMBER PLAQUE] see TARTE de CHIFFRE.

PLATE [FLAT] an adaptable laser print, in colour, black-and-white, negative, positive, sepia. they are reproductions, of varying scales and dimensions, of a sheet of paper, a piece of fabric, a kitchen towel, found and scanned as is: the paper surface is treated ('deformed') to match the format of a table or an existing display case. the PLATES constitute an important series: they serve as the background for photographs or for the presentation of various objects and materials.

PLATEAU-PAYSAGE [PLATEAU LANDSCAPE] on steel, aluminium, three-dimensional version of a BAROQUE d'ATELIER. made of volumetric object in presence, it forms a landscape marked by (hi)stories (rest-of-exhibition roll, three-dimensional piece-sketch of monument).

POCHE d'ATELIER [STUDIO POCKET] studio piece or moment, reconstituted in a floating mural vitrine (mounted on the walls of the space). the POCHE d'ATELIER exhibits a moment in the life of the studio (blue moment), a total composition as it was found (x objects on a table). the studio pocket, then, always figures in a 1:1 scale.

POCKET ROOM ou POCHE d'ESPACE [POCKET ROOM or SPACE POCKET] 'porous' space or room in which one advances without the bearing of the four usual walls, and which allows one to see, by the unusual texture of its inner walls, what lies on its other side. the inner walls of the POCKET ROOM are constituted of a mat black membrane fabric, which adheres to the wall of the space that hosts it; the fabric fastened to a door frame or an existing opening: when one stretches the fabric, one can see what there is on the other side of it, the side of heard sounds and objects felt through the thickness of the black fabric. POCKET ROOM is this 'dark' and 'soft' room, this outgrowth that is constantly

forming space, its forms irregular and variable depending on the imprint one gives it.

POINT de VUE [POINT of VIEW] drawn on the floor ('the guard's point of view'), transferred using self-adhesives (extracted from VALISE de POINTS de VUE) applied to the floor in the shape of a cross, a pointed circle, an angle. the POINT de VUE marks the architecture of a proposition of positioning which in turn proposes a view.

PRÉSENT [PRESENT] (gift) wrapping, found as is, either framed (the red, the green), or used as the bottom of a display case in a SURCOLLAGE, or scanned for a VITRINE PLATE (the Willem: gift-wrapping received from artist Willem Oorebeek, who knew of the project). the first PRÉSENT a gold wrapping covering over a volumetric object of parallelepiped form and whose contents remain unidentified to this day, was intended for the show's curator (Chris Dercon). during the whole exhibition, the room guards were asked to move the golden object around, 'forgetting' it on the floor of one gallery, leaving it out in the sun, etc. (solo show 'Pas d'histoire Pas d'histoire', Witte de With, Rotterdam (NL), 1994).

PRISE NOIR, PRISE BLANCHE [BLACK TAKE, WHITE TAKE] the positive of an object taken in hand and obtained by tracing it on a 1:1 scale on a sheet of paper. among these are the stunning 'human tracing': the traced object is the hand or the finger. material specifically for use in THEORY of WALKING / THEORY of VISION – SECONDE GÉNÉRATION.

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

REMAKES the REMAKES are in fact series re-filmed on the screen. they allow the formation of 'disappearing' images obtained by the non-synchronization of images, some recorded, others filmed. for some seconds, the subjects are no longer visible, they disappear in the thickness of the sweeping of the re-filmed screen. the REMAKE makes it possible to thicken the sound through the addition of layers of recordings of the real (see also PERDU-DE-FILM).

REPORT d'ESPACE ÉCHELLE 1:1 [SPACE TRANSFER SCALE 1:1] transfer of a given length of space, different formulas and techniques of presentation: the ENROULÉS, the ONDULÉS, the REPLIÉS... that's how the SEGMENT de MARCHE, placed or traced on the floor of a room or museum gallery, is copied on tracing paper, which in turn becomes the original for an ammonia printing (the architect's 'blueprint' or 'BLEU d'ESPACE ÉCHELLE 1:1'). transparency and the thickness of the roll makes it possible to guess the length of the transfer, of which the

'Blueprints' or 'architect's Blueprint' is the copy on a 1:1 scale (... 'Blueprint', in reference to architecture drawings, which use a similar printing technique). other transfers on a 1:1 scale are effected this time by the simple setting of a material (for the most part toilet paper found onsite) on the space segment. the toilet paper is unrolled on the entire envisaged length. it is then unrolled on itself in a wave of undulation with random movements of a reduced length that allows one to guess, approximately, its original length. the 'Undulations of space' are presented in vitrines or in Plexiglas trays, made-to-measure and mounted horizontally on the walls ('Hyper Space', Marie-Puck Broodthaers Gallery, Brussels (BE), 2002 or "Super-Bodies", Hasselt (BE), 2012).

REPORT d'HAUTEUR [HEIGHT TRANSFER] the transfer of the height of a room (the studio) to another space (the gallery), using a string, or some other technique.

RESCUED OBJECTS or saved object, deflected from an intentional trajectory. the RESCUED OBJECTS appeared during the exhibition "No'w' (no Rest. no Room. no Things. no Title)" (The Power Plant Contemporary Art Gallery, Toronto (CA), 2005).

... while on the other side of the wall of the room, the invited artist (Geoffrey Farmer) had, for his project, proposed setting fire to all the second-hand furniture he could buy around the tend; all the furniture that could be cut up so that it could be burned in a stove set up to that end. some pieces of wood, spared and marked as such [RESCUED OBJECTS], were arranged on the other side of the wall, in the common central hall, as unique objects marking the transition and the demarcation of the fields of the two practices (works) present. under other modalities, on the work table 'Work Table #1', exhibited at the Drawing Center in New York during the exhibition 'Drawing Inventory', in 2006. the OBJET DEVIÉ also presents itself under the form of the 'whitened' object: a pre-cut log meant for the fireplace covered in white paint stands out.

RIEN [NOTHING] what there is when there is nothing left. from a to a, including b, including what we imagine a to be.

RIEN: necessarily between two things, two meanings.

RIEN: in the beginning of its thing, instantaneously too much, improbably little, irremediably some thing. as for its extension: it could be that the RIEN is organized (structured) into space zones, the first more 'supple', the relative RIENS (zone B). assimilable to RIEN, identified as such despite their multitude of spatio-temporal contents, they encircle, get ahead of or precede the 'absolute' RIEN (zone A). the vaster their extension is, the more compressed and dense its centre (its hard core) will be. see NOYAU DUR du RIEN.

RIEN RELATIF [RELATIVE NOTHING] in the beginning was the thing ('res'), a thing ... a possession, indirect, rather a 'having-effect', a consequence of production ... because in fact nothing – the consequence of productions (systems and ideologies) – is rarely a direct thing: deliberately nothing (the exclusive quality of the 'Total Nothing' or of the 'Absolute Nothing'). the attempt to fabricate this exceptional nothing ((AN) or (TN)) remains a non-political, non-economic, non-religious, and non-scientific endeavour (the Rien Total is not empty). in this sense, the endeavour is still informed by resistance. (notes for the exhibition 'LE NOYAU DUR DU RIEN' or 'LE RIEN ABSOLU' or 'LE RIEN TOTAL', April-May 2006.)

ROND de COULEUR – matériel pour film [ROUND of COLOUR – material for film] (coloured disks manipulated in the abstract film 'after me' and 'after me – remake II') coloured paper disks and plastic lenses, original material of the abstract film. the 159 disks are exhibited in a pile (in 1 or several piles). they form a thick multicoloured slice with a coloured base, yellow if the yellow disk is on top of the pile, or red if the manipulation of the disks stops at the red one. one can change the order of the colours every day, every minute, once a year (the paper fades in this case), or never. identical version in white – material for film INTERLUDE.

ROND DNOR ou double ROND recto verso [ROUND DNUOR or double ROUND recto verso] a variation of ROND ROND in which one of the 2 objects is always presented on the verso side. here, too, the arrangement and spacing between them are variable: they overlap, one covering the other, in part or totally. and here too, in some cases, the two disks are presented further from each other in the space.

ROND: the large dimensions  
rond: the smaller sizes

ROND GRIS NEUTRAL KODAK [NEUTRAL KODAK GREY ROUND] painting on packs of beer, pie crusts, local material, various rounds (coaster, paper pie doily) reproduced by the scanning, at first, of a GRIS NEUTRAL KODAK cardboard, a material for professional photographers that allows the correct development of the subject in the light and which determines the adequate exposure time. worth noting that the idea of the neutral is, paradoxically, a concept that allows of variations: the American neutral grey is more reddish than the European, hence the presence of American, Viennese, Belgian (brownish), European, etc., neutral Rounds.

ROND GRIS ou RONDROND GRIS [GREY ROUND or GREY ROUNDROND]  
see MATÉRIEL GRIS.

ROND ROND ou double ROND [ROUND ROUND or double ROUND] two disks, made out of wood, plastic, metal, glass, identical in their dimensions.

these two elements are covered in paint applied with a brush, a roller or an airgun. with each new exhibition, one of the two rounds is always repainted or freshened up, while the second one doesn't undergo any treatment. exceptionally, areas of wear and tear, stains and accidents will be touched up, but in no case will the disc be freshened up in its entirety. while the first one is carefully protected during each transport, the second one circulates in the open, without any protection. during their exhibition, they are arranged on the floor, or propped against the wall, or placed on an existing piece of furniture. the arrangement and the distance are variable: as a rule, the two elements remain grouped in the same field of vision. they overlap, one covering the other, in part or totally. in some cases, the two disks are presented further from each other in the space.

ROND: the large dimensions  
rond: the smaller sizes

Rond-de-langage, RONDS, rond-de-vision rond, double Ronds, GrandROND et grandrond + ROND DE JOURNAL [Language-round, ROUDs, vision-round round, double Rounds, grandROUND and grandrond + NEWSPAPER ROUND] the set of round forms cut from a variety of materials (mirror, glass, Plexiglas,...), sometimes found on the spot (DEXIA world map), or circular cut-outs extracted from materials found on site (bathroom door, South London Gallery, 2002).

ROULEAU d'ESPACE ÉCHELLE 1:1 [SPACE ROLL SCALE 1:1]  
see REPORT d'ESPACE (ÉCHELLE 1:1).

ROULEAU - matériel pour FILM ROL (ou FILM ROULEAU) [ROLL - material for TURNING film (or ROLL FILM)] ENROULÉ d'ESPACE (see REPORT d'ESPACE (ÉCHELLE 1:1)) treated as a ROULEAU - matériel pour film, that is to say, simply placed on a turntable, turning at 33 or 45 rpm: in the gyrating drawings provoke a sensation of vertigo on the viewer.

SALLE d'OMBRE [SHADOW ROOM]  
see OBJET d'OMBRE.

SALLE X ANS d'ÂGE [ROOM X-YEARS OLD] space marked by time, obtained by any procedure that artificially accelerates the aging process (yellowing, cracking). see SALLE-THÉ (or SALLE au THÉ).

SALLE-ARGENT (ou SALLE d'ARGENT) [SILVER ROOM (or ROOM of SILVER)] in effect, a room entirely repainted in silver, sometime due to the formal similarities between the volume of the room and the folds of a small piece of a preserved Côte d'or wrapper (see CARTON-TITRE de SALLE), and referring directly to the context (political, spatio-temporal) of an exhibition such as the one in Vienna (a curious exhibition experiment, proposed by Moritz Küng: to return the Secession of today to its original state for the exhibition: the 4 columns of the

large central hall would thus show, 'as in earlier times', their original steel structure, which had been hidden for years by white, red, pink, etc., paint) ("The Fifth Column/Die Fünfte Säule", Secession, Vienna (AT), 2011).

SALLE-THÉ [TEA-ROOM] (see the SALLE X ANS d'ÂGE) a tea-treated room, so that it looks as if it had been yellowed by time. this classic procedure for artificially accelerating the aging process, used by museums in the restoration of artworks, is here applied to the architecture: the walls are painted (covered, distempered) with tea, either entirely, or only up to a certain height from the ceiling, thereby accentuating the possibility of applying it to an angle of the room.

SCÈNE d'ESPACE [SPACE SCENE] audiovisual volume of a filmed moment of reality, provoking thereby a distance towards the subjects, expectation, the sweeping of space, theatricality, the (natural) lighting of the action in the scene, the illusion of witnessing, more a representation of reality (filmed, scripted, performed scene), than a direct shooting.

SCULPTURE de PAPIER / TERRITOIRE de PAPIER [PAPER SCULPTURE / PAPER TERRITORY] cut or torn pieces of paper, paper disks, 'carnival' confetti and 'paper puncher'. different sizes. different lengths of segments. different colours. carnival confetti, paper disks. proposition for the floor of a room. in an empty space, or one filled with objects, as for example during a group show. in the latter case the colour of the markings and the placements varies in light of the elements present in the field of vision (exhibition "WATT", Witte de With and Kunsthall, Rotterdam (NL) 1994). the papers placed on the floor mark the placement of full or outlined forms. the territories are greenish grey, rectangular, square or of square-ish forms. the papers are cut using scissors, torn into strips, or cut with a paper puncher all the way to the smallest manipulable diameter (around 1,5). other pieces of paper, found on the spot, come for example from the table drill. the lengths are measured in metres or centimetres: from a few metres to more or less 30 centimetres. from afar, one notices different degrees of legibility.

SCULPTURE de PAPIER / OBJET de PAPIER [PAPER SCULPTURE / PAPER OBJET] although the fabrication process is identical to that of TERRITOIRE de PAPIER, the OBJETS-papier are exhibited on a concrete screed or on a table where one finds, again, roundabout objects that are more diversified and complex, such as irregular semi-ovals, ovals or rectangles.

SEGMENTS de CONVERSATION - modèle, esquisse, ébauche pour segment mural [CONVERSATION SEGMENT - model, sketch, outline for a mural segment] traced

on fax paper. line of variable length, quality and thickness. variable arrangement: rolled-up, showing its extremity, partially or totally unrolled, unrolled in an undulation with multiple folding movements, evolving in a game of random coverings or in repetitive frequencies. from one version to another, placed in the same space as a SEGMENT de MARCHÉ on the floor, the SEGMENTS de CONVERSATION prefigure a future production. hence their qualification as 'model' or 'sketch' or 'outline' for a SEGMENT de MARCHÉ. that said, some of them exist on a 1:1 scale.

SEGMENT de MARCHÉ [WALKING SEGMENT] among these we find the SEGMENTS X Museum Steps Length. ideal for a museum gallery. a corridor, a hallway, a sculpture gallery, an exhibition room,..., marked on the floor by a segment of black, white or other coloured tape while the length, measured in numbers of 'museal' steps, is indicated on a caption label. for info: the segment presented in one of the rooms of the Fridericianum during "Documenta 11" in Kassel in 2002 measured 22 'Museum steps'. an identical length segment, as if it had been transferred this time, was presented later in the space 'Hyper Space', in the apartment section, at Marie-Puck Broodthaers's in Brussels in 2002. in the event of an acquisition with a fixed place, one could envision a more definitive production: a mixture of white cement-epoxy, or even a white or black marble inlay.

SEGMENT de VISION - modèle, esquisse, ébauche pour segment mural [VISION SEGMENT - model, sketch, outline for a mural segment] material for 'roll' film or Stretch-Film Scale 1:1, material for the slide series 'Stretch Vision'. white or black, tape segment, traced on the wall, sheet of paper, toilet paper. line of variable length and thickness. variable arrangement: rolled-up, showing its extremity, partially or totally unrolled, unrolled in an undulation with multiple folding movements, evolving in a game of random coverings or in repetitive frequencies. the scaled SEGMENTS de VISION prefigure a future production. hence their qualification as 'model' or 'sketch' or 'outline'. that said, some of them exist on a 1:1 scale: they are as they are seen, in the simultaneity and the extension of the field of vision encompassing them.

SÉRIE GRISE (BLANCHE) [GREY (WHITE) SERIES] the reproduction of a set, represented by its (few) species, all in the same material, of an abstract, unnatural appearance, deliberately chosen as a composite (the grey foxes), manufactured (series of metals), neutral (white series): something grey. or totally white. a series of objects brought to this same denominator of genres, and yet they are as different as a wooden bar or a glass disk. to obtain the reference height of the objects, their contours are reproduced using laser on a metal or plastic leaf, which is then staked into two or three or more thicknesses. these 'real



objects' ('neutral double', also denominated 'meta-object', are placed on a paper, on a mural disposition bar, on a vitrine PLATE, ...).

SOCLE de MARCHE [WALK PLINTH] its principle identical to a SOCLE de PAS, the walk plinth tends to be marked by the people passing. in their reversible to-and-fro, the SOCLEs de PAS occupy and organize, in every sense of the word, the space of a room ('A Stretch Museum Scale 1:1', Bonnafantenmuseum, Maastricht (NL), 2001).

SOCLE de PAS [STEP PLINTH] bears the traces of footsteps. a posture imprinted by the dust on a floor, transferred onto the black surface of a podium. from the sign of the step we deduce its having taken place: the step plinth shows the human in his/her total invisibility.

SOL-PAYSAGE [FLOOR-LANDSCAPE] a floor adaptation of the TABLES-PAYSAGES: stones and tapes, marked on the floor of a room, explore the distances – real, mental, imaginary – covered by the walk between two objects whatsoever – natural, manufactured – with their own histories.

SOLAR ROOM CHAMBRE SOLAIRE  
see CHAMBRE SOLAIRE.

SOULIGNÉ-BARRÉ [UNDERLINED-CROSSED-OUT] an infrequent form of insisting on a object, a situation, crossed-out as if to single out its importance or to remember it.  
(...) *it's curious and funny that something crossed-out can be underlined* (Willem Oorebeek). (see BARRÉ, see OBJET ~~OBJET~~).

SPACE THESIS establishes, operates and joins the givens: the givens of things contained and co-existing in the same visual field.

it being neither a synthesis nor an antithesis nor a negation, the 'space thesis' shows and demonstrates a thought more than it establishes a hypothesis.

the unique and singular experience of having been there, of having seen the image *under those conditions*, in real time and in the real space of the exhibition ...

'Thesis', in reference to the practices and methods of learning specific to institutions of knowledge, such as universities.

SPEAKER CURSUS a reference to the famous Speaker's Corner of Hyde Park, the SPEAKER CURSUS is the title given to action sessions proposed at different institutions of knowledge, such as faculties of letter, sciences, biology, agronomy, medicine, law, philosophy, at art and applied arts departments, departments of physical therapy, or even at the aesthetic schools of a country – in Europe, Asia, Africa – and indeed wherever it might be possible to explore the forms of discursive constructions aimed at exploring our cognitive faculties in the audio-space of a given room volume.

conducted in sessions, during which the participants will be asked to address only the invoked interlocutors, without exchanging words between them, and to speak without stopping for the entire duration of the experiment. given the polyphonic character of the experiment and of its recording – the scene is recorded by multiple audio sources and by different individuals – we can imagine that it is possible to restore to its absolute entirety the complexity of the audio matter that on that day filled the volume of the room with what can be said, enumerated, explained, told.

STILL-FIGURE a figure resulting from an arrangement informed by a particular principle for manipulating pieces of wood, bars, sticks, rods, rounds, which are arranged on a piece of fabric marked by its apposition (depending on the figure, the STILL-FIGURE will bear the mention BARRES or BÂTONS, or of the RONDs that compose it). *the elements are arranged on a piece of fabric; taken in hand, their displacement impressed the fabric with a movement. whether overlapping or spread out, the pieces of wood are thus immobilized into a 'still' figure. (extract from the certificate of authenticity.)*

STILL-SCULPTURE sculpture resulting from a movement of manipulation, of arrangement and apposition, impressed upon the materials that compose it. arrangement of pieces of wood and fabric named Figures or STILL-FIGURES (depending on the figure used, it will bear the mention BARRES or BÂTONS).

STILL-SCULPTURE d'angle [STILL-SCULPTURE of angle] STILL-SCULPTURE in the form of an angle – obtuse, right, acute – of varying amplitude made of two variable lengths and of variable materials (iron, glass, wood) and resulting from a movement of manipulation, of arrangement and apposition, impressed upon the materials (fabric) that compose it. (see STILL-FIGURE).

STRETCH FILM the live elaboration, under the gaze of the camera, of black-and-white drawings, filmed in negative and meant to be projected on the wall of a building, in a room or in a maquette made to measure, with the projection wall made in the format of the frame of the projected image.

drawings with patterns, as pretexts for deliberately simple actions: geometric forms such as squares, rectangles, circles. how the projected image influences the architecture of a given space. how the latter increases and decreases in volume: illusion of magnitude and infinity. studies of the gradual covering over of the field of the image by colour: change in the direction of the drawn lines, hesitation in the colouring operations, the appearance of 'involuntary' figures (images of doors, images of windows, ...).

how the formation of these images influences real space. sketches, outlines, studies, often enough set against a sound of TV programmes. a selective compilation of drawings

elaborated live under the eye of the camera, and to the random sound of zapping, like so many pretexts of architecture studies, in this case for Aldo Rossi's Bonnafantenmuseum, in Maastricht.

the sketches gathered in a compilation are all elaborated with an eye to being subsequently projected, enlarged, on a wall, a projection wall of the format of the frame of the projected image.

STRETCH FILMS SCALE 1:1, série Lignes. Points. Figures + Dessins négatifs, 2000-2001 [STRETCH FILMS SCALE 1:1, series Lines.Points.Figures + Negative drawings, 2000-2001] a series of audio and video recordings done in one take, as so many sketches or projects for future realizations.

the image: against the background of a television broadcast, film soundtrack, interview, ..., we witness the elaboration of a drawing live, under the gaze of the camera. the gradual covering over of the field of the image by colour, the changes in the direction of the drawn lines, hesitation in the colouring operations, the appearance of 'involuntary' figures (images the pattern, as pretext for the action, is always deliberately: geometric forms such as a square, a rectangle, sometimes a circle.

(the square, particularly present in these sessions, was related to the architecture of the Bonnafantenmuseum in Maastricht, designed by Aldo Rossi. the image of a geometric form such as the rectangle or the square enters, in effect, once it is projected on the wall, a relation of exchange and 'confusion' with the architecture of the places of exhibition).

the film projections are sometimes intercut with drawings, this time placed, rolled-up, on a turntable turning at 33 or 45 rpm: in the gyrating movement, the drawings seem to curb the wall, provoking a sensation of vertigo on the viewer.

these films, conceived for the architectures of specific sites (in-place architecture, constructed architecture), were originally thought as real thrillers: in the suspense of following the action of a thought in the process of unfolding under our eyes. the film is shown on a television monitor or projected on the wall, with a video projector ...

the wall of an existing room, a room arranged or conceived to this effect: in the latter case, the proposition requires the construction of one or more volumes, in paper, cardboard, wood.

we walk from one to the other, exiting one to enter the other.

the duration of the sessions varies from a few minutes to 10, 12, 15 minutes. they are gathered with an eye to being subsequently projected, enlarged, on the wall of the exhibition space.

the sessions are scheduled for specific hours; they succeed one another and are presented, in a loop or alternation.

STRETCH MATÉRIEL d'EXPOSITION [STRETCH EXHIBITION MATERIAL] various materials, adhesive tapes, colour discs and stickers, chalk, play dough, paper, threads, strings, rubber bands and all kinds of rope, video film. the whole

being used among other things to visualize various stages, formulations, transformations and sizes of a thought developed in space.

expressing the development of the thought: from the project to its execution and its achievement, these (stretch materials), because of their very aptitude to adapt to the surrounding space, reveal the potential elasticity of a given architecture. more and more I think of this exhibition as a slow progress inside my own brain. but here, this can be a brain 1,200 square metres (excerpt from the notes published in "#3", Witte de With, Rotterdam, 1995).

STRETCH VISION as a way of living and seeing, as a way of 'getting by', by adaptation or transformation, notably by the simple phenomenon of the perception of a given architecture.

SUNDAY FRAME a modernist frame, made of a double layer of framed mounted at right angles, their nails showing. used, especially, for the works on paper whose pigment is not fixed. 'home-made'; conceived, as its name indicates, on a Sunday.

SURCOLLAGE [OVER-COLLAGE] it's when a drawing, a gouache, an ACQUARELLE, a PAPIER SOLAIRE (marked by time) is glued to the bottom of multiple 'mats', each of which is itself made of history: a page from a notebook of a previous publication covered by the GRIS NEUTRAL 'Chicago 2003', or by the yellow post-it 'SMACK 2000', or by the pink 'Présent absolument' Vienna 2007, ... the SURCOLLAGE, in an excessive mis-en-abyme of the bottom below the pattern, attempts the study of its incidences, of how the bottom exalts, reveals or disturbs the balanced motif by the sudden advance of a new background.

beyond the central pattern of the collage, the SURCOLLAGE condenses parallel times (narratives), of which each 'mat' can stand bail for. seen from the angle of sculpture and its tradition, the SURCOLLAGE is nothing other than a pedestal. it assembles two or more moments of works, studio periods that are a priori without relation, which it fixes by the successive layering (touches) in a tray of assembled works (sculpture).

SURCOLLAGE-THEORIE [OVER-COLLAGE-THEORY] collage by layers, according to the principle of a SURCOLLAGE, enhanced by a newspaper cut-out, a word, in accordance with the principles of the assembly-collage of the THEORY of WALKING / VISION.

TABLE d'ATELIER [STUDIO TABLE] having been used, for a determined period of time, for the fabrication of a work featured in the films (d'ARCHIVES), or suggested in the POÈMES de TRAVAIL (table table), the studio table can consist of time as such, as the exhibition element to be transferred to the gallery (Stella Lohaus Gallery, 2007: the studio furniture and the height of the ceiling were both taken into the gallery).

TABLE d'ESPACE [SPACE TABLE] see SPACE THESIS.

TABLE-PAYSAGE [TABLE-LANDSCAPE] horizontal surface, in wood, glass, with time marks, colour stains, on which, in a constellation of 'stone figures', are fixed some stones of the COLLECTION FONDAMENTALE (Podium for the projects 'Crystal Times - Reflexión sin sol/ Proyecciones sin objeto', Museo Nacional Centro de Arte Reina Sofía, Palacio de Cristal, Madrid (ES), 2009); the stones are linked them, sometimes by the trace of a line, or a tape ('Geologie einer Arbeit', Table CN, Galerie Christian Nagel, Berlin (DE), 2011).

the tape may or may not be marked with an inscription (1 cm, 5 cm), while the light-years of their own geology inscribes itself between the stones, in the equidistance of the reality of the table.

TABLE-PAYSAGE explores the credible and the imaginary representations of space-time made out of complex layers of space comprehensions, between memory and the direct discovery of some thing (table) perceptible at a glance (a single gaze). rendering their givens more complex, the TABLES PAYSAGES can also develop under other constellations, mixing materials, natural and manufactured objects (bottle, Tupperware, branches).

TACHE FLOTTANTE [FLOATING STAIN] on every transparent surface, akin to the manner of a BARRE FLOTTANTE, in suspension in the space of a vitrine, of a page. under lighting, the stain imprints its shade on the background surface, calling more attention to its latent three-dimensionality. the stain is said to be floating because it constitutes the unique illustration of a publication (*Moments d'espace, Moments of Space*, Vienna, Secession, 2011).

TACHE SOLAIRE [SOLAR STAIN] stains of light in movement. the FIGURES SOLAIRES parade on walls (books), (globes and pedestals), plinths, mouldings, floors and nooks (library of the Museum Plantin - Moretus and Surroundings, exhibition "Orbis Terrarum: Ways of Worldmaking", Antwerp (BE), 2000). the light stains, imitating the course of the sun, move in the space from left to right, slowly (but also very quickly, when compared to the sun's actual speed). they prompt one to 'read' the details of the space and objects: the edge of a book, the twist of the arm of a chair, the dust on the floor. the effect is produced by a mirror lamp and an editing console linked to a computer: the mirror comes on and the whole reacts through the programming of x recorded figures.

TAILLE d'HOMME / TAILLE d'OBJET [HUMAN SIZE / OBJECT SIZE] strings of variable length, stretched between two pins. two nails. the strings, first cut to the measurements of an object or a person, are then reduced from their original length through a specific 'process of knotting': over and over, the knots form conglomerates, or balls of agglomerated knots (many of

the knots end up coming back together) that, by the randomness of their formation, distribute themselves along the length of the thread, thus punctuating the line with more or less dense 'accident points'.

TARTE de CHIFFRE - original pour film / FILM de CHIFFRES, FILM d'ATTENTE [NUMBER PIE - original for film / NUMBERS FILM, WAITING FILM] ... a pile of self-adhesive numbers transferred one by one onto a series of pie crusts or other materials, such as coasters, coffee packages or metal plates cut to shape.

pile of 20 elements, 100, 1000 elements... series numbered from x to y or series of single numbers, with or without the intrusion of other isolated numerals (a 4), or grouped in sequence (1, 1, 1, 1, 1... 3, 4, 5, 1, 1, 1...) like the model exhibited in the display case in the exhibition "Hyper Space" (Marie-Puck Broodthaers Gallery, Brussels (B), 2002).

the marked stack forms a pile. or the elements are shown separately: 5 coasters next to each other, two of them in a pile, in a recto-verso combination.

the TARTEs de CHIFFRES are also an ideal material for the FILMS de CHIFFRES, the RÉUSSITES, and the FILMES d'ATTENTE ...

mounted on the wall, side by side, or laid out flat on a horizontal surface, they form a SEGMENT (mural) de VISION (see SEGMENT).

THE GREAT 'A' - collections made of Whites, Ends, Edges, Sticks, Bricks, Films, Blocks, Books, Bars and Twists.

THE BIGGEST-SURFACE-ON-EARTH SCALE 1:1 the biggest surface of earth, which, like the gruyere, is made of holes: imprinted on a round disk, in a numbered edition of two hundred parts. it is, then, the dispersion across the world of these 'pieces' that decides, in the end, the relative immensity of its extension (see the MOMAMÉ-TAMATIÈRE, the 'MOMA-METAMATERIAL').

THÉORIE BOUGÉE [BLURRY THEORY] a THÉORIE LOCALE, THEORY of WALKING, THEORY of vision, a page from a book of the 'Theories' collection of second or third generation, rephotocopied, rescanned while moving: the image slides during the scan, producing the appearance - sometimes striking and unpredictable - of complexities, in many senses of the word: its structure has been morphologically modified, by metaphor, and thus one says that it stutters.

THÉORIE BOUGÉE À BLANC [WHITE BLURRY THEORY] BLANC-DE-BOUGÉ on 'Theory', a sort of picnolepsy of the image, that is to say: the showing of so-called 'white' (empty) spaces, obtained by long exposure times interrupted during the scanning of the document. the image is withdrawn, sometimes for as long as it takes to have a cup of coffee or doing one thing or another, the result of which is precisely this emptiness.

THÉORIE GRISE ou GRIS (ou ROND GRIS ou RONDROND GRIS) [GREY or GREY-ISH THEORY (or GREY ROUND or GREY ROUNDROUND)] material for THÉORIE LOCALE covered in grey. original material for the exhibition 'Chicago Studies: Les Étants Donnés', The Renaissance Society at the University of Chicago (US), May 2003.

all the presentation material is painted in GRIS NEUTRAL: base, one-sided rails, double-sided rails, small blocks for the study of shadows, display case with small materials, such as an elastic door, film cabin. it is in effect the grey used in photography to determine the 'right exposure', the GRIS NEUTRAL (Kodak). NB.: the 'Theories' exists also in white, black, pink,...

THÉORIE LOCALE [LOCAL THEORY] see THEORY of WALKING, THEORY of WALKING-PAGES, THEORY of VISION.

THEORY of WALKING a 'practical' based on not-knowing and on action as a mode of knowledge; it manifests itself in many forms: books, explanatory schemas, slides.

THEORY of WALKING - collection is the generic title of a collection of books, entitled 'Walking and Thinking and Walking', started in 1996, on the occasion of the exhibition "NowHere" (Louisiana Museet, Humlebaek (DK), curated by Bruce Ferguson. each book, since then, accompanies the exhibitions simultaneously as memory and as the possibility of a tool of the specific language in use for each of them (some books are marked with a hole, announcing lacks, like a catalogue of Letraset letters: title-words, material to take out of the book to label the exhibition slides). thus, each book proposes to gather words, titles and headings as well as wall captions or slide captions and various materials from the exhibitions in the form of an inventory with materials that are subsequently multiplied by time and by the new combinations offered by the corpus of a new context to inventory. that's how one finds contractions and invented words (DACHT EN NACHT, WANDELWEEK...). some materials develop themselves or reappear throughout several works (LATER, the days of the week declined, the days of the week combined with a phrase found in a museum brochure (TO BE A WOMAN MONDAY TO BE A WOMAN TUESDAY - Museum of Woman, Washington). or yet certain phrases found in the street or in a museum of the city. this first collection regrouped under the title *Theory of Walking* is in the classic, A4 format. see also PAGE.

THEORY of WALKING - Page(s) pages excerpted from books from the collection *Theory of Walking*, chosen or manipulated for a specific exhibition. to be framed, enlarged, affixed in a book, a display case, facing other objects and documents, so as to illustrate or support an exhibition proposal. when enhanced by a paper scrap found on the spot, they are defined as THÉORIE LOCALE.

THEORIE of WALKING / THEORY of VISION (dessin / drawing) see PAGE de THÉORIE. it's on the pages of second generation theory that we find the CHUTES de PAPIER, pieces of cardboard of different origins that serve the THÉORIES LOCALES (see THEORY of WALKING - Page(s)).

TITELTABLE recto / verso [TITELTABLE recto / verso] all the words having to do with an exhibition and figuring on the front and back side of a piece of plastic. transparent plastic surface adorned with manual inscriptions meant to cover a table. the table made is of a colour background (TITELTABLE) that allows for the reading of the inscriptions that figure on the sides of the plastic (the words inscribed on the back side appear, quite logically, as reversed). the front-back process is used in order to bring up to the present exhibition some titles or word groups that have an indirect relationship to it: either they are already there in light of near future, or they are still there, having already served one occasion or another in a near or distant past, one whose aptness they constantly punctuate.

TITRE SALLE [ROOM TITLE] (see CARTON-TITRE) image, object of reference or inspiration: a book ("*Traité pratique du MODELAGE et de la SCULPTURE*"), a page from a book with a bookmark object (Duchamp/dried flower), an open door (Leeuwarden), a vitrine, a chocolate wrapper (Secession, deS-Ingel), a restaurant placemat (Mamco), the original piece of paper, torn from the packaging, folded at the angle and exhibited in its degree of foldedness. (see TITRE SALLE), everything can be TITRE. the TITRE SALLE, at the entrance to the room, announces its content, its intention, its colour. it is its key, its 'captions'.

TONBAND/GEHEN - BANDE SONORE [TAPE BAND - SOUNDTRACK] a soundtrack entitled, for example, *64 min. TONBAND/6750 cm GEHEN*, measured in cm to stretch out space, including in the language. speakers placed in the four corners of a hallway emit the sound of an advance into the accumulated layers of radio waves. in the distance, we recognize the melody (sometimes inverted) of a piece of classical music. (RINGAUSS-TELLUNG/RAUMAUSSTELLUNG, "Gottfried Hundsbichler - Joëlle Tuerlinckx", Salzburger Kunstverein, Salzburg (DE), 1996).

TROU-DE-MONDE [WORLDHOLE] a hole (WORLDHOLE) pierced into all the maps of the world - representation of the world, tourist guide, school manual, military Michelin map - corresponding to a zone of terrain decreed to be unmappable. in reality, the WORLDHOLE can be concretized by a covering of cement (white carbon). ideal project for a round-about, inasmuch as it is the invention of an uninhabitable territory (unrealized project, Eindhoven, 19..). see also WORLDHOLE.

TREMPAGE [SOAKING] a suspended piece of paper, cardboard or carbon that had previously been soaked, saturated with a fluid (local liquid) - water, tar, ... - which marks the object, as it dries, with streaks, with natural LIGNES DE TEMPS.

VALISE d'EXPOSITION [EXHIBITION SUITCASE] flat, in the dimension of floor plans, titled on the edges (*BILD oder*), and able to receive publication originals ('*BILD oder* ') as well as one subject or another (European birds cut from a book and placed on the floor plan of a room ("Wanderlust", Art Sonje Center, Seoul (KR), 2012)), the VALISE d'EXPOSITION is exhibited half- or wide-open.

VALISE de POINT de VUE [POINT of VIEW SUITCASE] the matrixes of POINTs de VUE, by boxes of 4, 6, 8, ... (see POINTs de VUE).

VISION the word vision painted in reserve on the wall, either by application or by the propulsion of paint (black). non-photographed form produced by the phenomenon of the retinal persistence of the word transferred onto the white wall, imprinting its image this time in positive on the white wall.

VOLUME COULEUR [COLOUR VOLUME] colour volume under Plexiglas, fixing the effectuation of its covering over in a veritable geography of currents, paint formations, water movements, brushings, leaks: the painting visibly forming itself under the transparency of the volume.

VOLUME d'AIR [AIR VOLUME] a parallel-epiped 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.

VOLUME d'AIR de SALLE / VOLUME de SALLE [AIR VOLUME of the ROOM / ROOM VOLUME] an exhibition room, or a living room, kept in the state it was found in, closed-off to visits or occupation by an inner wall of transparent Plexiglas perfectly fitted into the entry orifice (the doorframe). the air volume in the room becomes palpable (Provinciaal Museum, Hasselt (BE), 1997; Palais des Beaux Arts, Brussels (BE), 2000; Bon-nenfantenmuseum, Maastricht (NL) 2001; South London Gallery, London (GB), 2002; Roger Raveel Museum, Machelen-Zulte (BE), 2011, ...). Machelen-Zulte

VOLUME d'OMBRE [SHADOW VOLUME] study of the incident of – natural or artificial – room lights on painted metal objects (tube, cylinder). the objects (sections of raw or welded steel), used for their (reverberating) power, for their hues and natural facture (steel, aluminium), undergo a (partial) surface treatment: they are polished, and this accentuates their propensity to reflect the space, lights, and the movements of the space.

semi- or partially painted, the VOLUME d'OMBRE is named after the painter whose style and procedure informs the covering facture. sometimes, the invocation stems from the volume itself (*Édouard*: a long steel bar balanced on a shelf evokes Manet's asparagus; *Fernand*: a small flat and rusted volume, repainted with strokes of *Tipp-Ex* in the 'Léger' style; or a *Gérard*: a polished stainless steel tube spray-painted white, in an invocation of the sweeping gestures of the master from Dusseldorf, ...

VOLUME de DÉMONSTRATION (pour exposition 'plein air') [DEMONSTRATION VOLUME (for 'outdoor' exhibition)] exhibition space, increased by the sounds of recorded space-time. a glass exhibition cabin, reduced so that it can take place in a container or found kiosk and thus propose a stroll in response to the sounds coming from outside: a stroll by night, by day, in the rain, on a winter day, a summer one ... 5 cubic metres equivalent to more than 30 000 000 m<sup>3</sup> of exhibition ("*Sous les ponts, le long de la rivière...*", Casino Luxembourg, Luxembourg (LU), 2001). for a stroll, press your ear against the glass. during exhibition hours you can also enter the volume.

VOLUME PROJET [PROJECT VOLUME] traced in pencil, marked by pieces of paper or Plexiglas Bars ('Nieuwe Projecten D.D. – Nouveaux Projets D.D.', Museum Dhondt-Dhaenens, Deurle (BE), 1999). thus defined, one can see in a VOLUME PROJET the future placement of an architectural intention, the establishment of an intention, the desire to occupy an object (see PÉRIMÈTRE CRAIE). when a BARRE de MESURE, of COULEUR, of LANGAGE ('Belgian Object', 'Large', 'Red') is placed on an VOLUME d'AIR (see OBJET), one can also see it as a VOLUME PROJET, as a result of the BARRE de PROJET ('red, 'belgian', 'large') next to it. in a certain way, and in certain cases, the objets ~~OBJETS~~ (see also the crossed-out objects ~~OBJET~~ and ~~OBJET~~) can also be considered as VOLUMES PROJET, by the fact that they too are invested with intention, the intention to disappear, for example. an object (volume made only from its edges), placed on a tabletop, crossed-out using crayon, a marker, paint, can here pass for an installation.

VOLUME-FARINE ou ÇA, LÀ [FLOUR VOLUME or THIS, THERE] in every one of these exhibitions there is the same load of flour, weighing about fifteen kilos, in a parallelepiped shape. the flour object placed on a table is handmade onsite, with no assistance from any instrument. for each of these exhibitions, the load is accompanied by a drawing pinned to the wall.

it serves it, as a way, as a model, even though the representation of the volume is different.

VOLUME À TREMPAGE [SOAKING VOLUME] (air) volume, marked, crossed, pierced by a TREMPAGE.

VRAI FAUX-BOIS [REAL FAKE-WOOD] unlike the FAUX VRAI-BOIS, the VRAI FAUX-BOIS is an illusion made out of 'real wood': the pieces of wood imitate the existing and standard forms of cut wood (beam, commercial strips) of varying lengths. only the fact that they are feel so light when picked up, for example, betrays the illusion. the object is in fact hollow (it is constructed using thin strips of plywood). it is conceived to create the illusion of an object that specifically questions the decoy, not based on a surface resemblance or a tactile quality; instead, the imitation happens here through the phenomenon of standardization, integrated as a principle of knowledge and recognition (copy/illusion of standard measures). see FAUX-BOIS.

WANDELWEEK [WALKWEEK] a week-long walk. term used in the books THEORY of WALKING 'TIME SCALE'.

WHITE ensemble a series of coloured objects or white materials, extracted from different exhibition contexts ("*Inside the Visible*", Whitechapel Art Gallery, London (GB), 1996). among these one finds: the white disk manipulated in the film *AFTER ME*, extracted from the stack of colours and exhibited alone under a plastic lens; the *WHITE LIGHT*, a projection of white light shown again in 2002 in a 'fake brick' construction in the exhibition 'Drawing\*' (Stella Lohaus Gallery, Antwerp (BE), 2002) and later that year at Documenta 11 (Kassel (DE), 2002); the white string exhibited on the floor of Witte de With and thrown over another form on the floor of the Whitechapel (*WHITE FORM*). here we also find the flour volume ÇA LÀ (white), or the territory with plasticine walls (white) that, under different dimensions, was featured at the Palais des Beaux Arts in 1993 (*CONSTRUCTION BLANCHE* [WHITE CONSTRUCTION]), and later in Rotterdam, at Witte de With, in the exhibition 'Pas d'histoire Pas d'histoire', in 1994.

WHITE FORM / RED FORM / ORANGE FORM form constituted by a string or a rope, tied and placed on the floor. the forms contain the pieces of space they memorize. a text or a label indicate the pieces they contain.

WHITE FORM is either geometrical and set at a right angle, or amorphous and shapeless.

once set down, the WHITE FORM exists, regardless of its shape. once folded up, the WHITE FORM is an 'extinguished' or inactive work. in that case, the title indicates the conditions of validity: "to see the WHITE FORM on the ground, please call the guard".

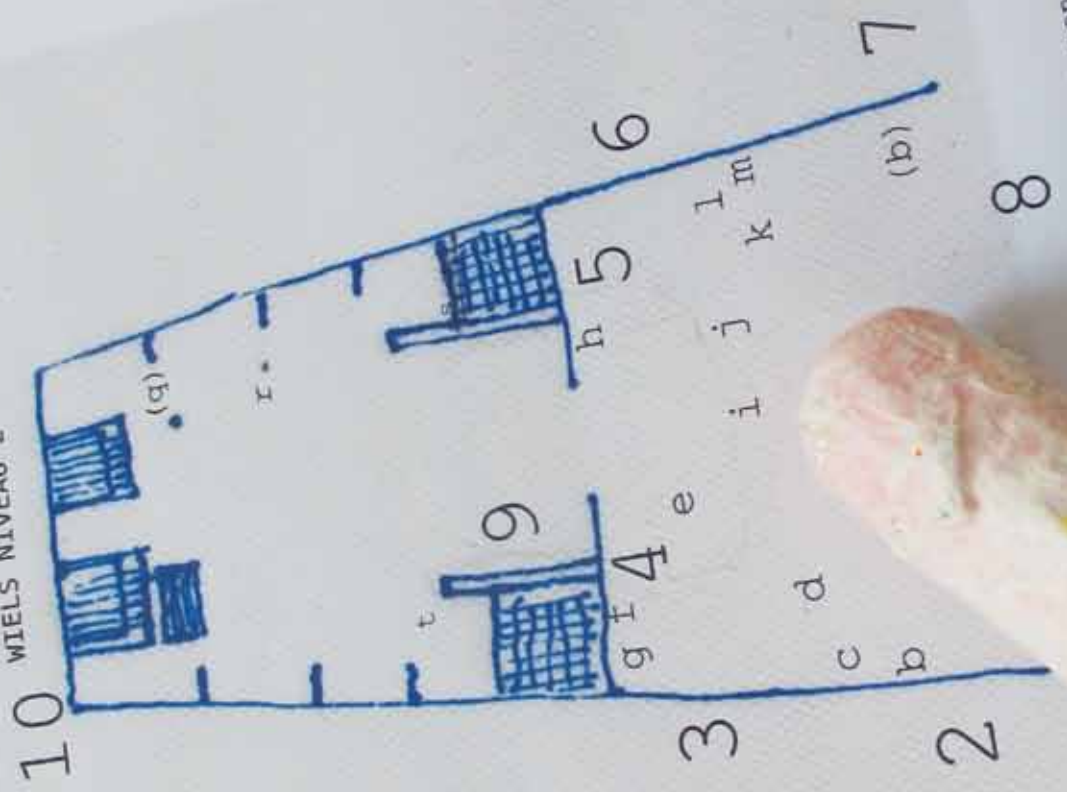
WHITE LIGHT the negative of a slide film pierced with a pin. the smallest

image-light imaginable. projection of every dimension. close to the wall, like a laser beam, the light bounces off in a star-shaped figure.

HET WITTE MOMENT [WHITE MOMENT] a portion of the corridor on the tenth floor painted 'ultra' white for a certain length, indicated on wall panels both in metres and in feet, that of the guardian or of the general director (Graaf de Ferraris building, Environment, Nature and Energy Department of the Flemish Community in Brussels (BE), 1996).

WORLDHOLE a WORLDHOLE is an intention, a project, a proposition. a utopia? an unmappable zone, a 'nowhere' territory of variable form and extension. it suppresses all representations of the earth: map, tourist guidebook, atlas, Google Earth View, ... it turns out that the WORLDHOLE escapes the laws of physics and the rules in place, thus allowing for other ways and modes of living, existing, moving, and circulating thoughts and ideas. see TROU-DE-MONDE.

10 WIELS NIVEAU 2



8

- passage central
- 9. mur d'intention bleu
- salon proue NE du Visiteur Parfait
- salon proue NE du Visiteur Parfait

anabeth'

elle des sujets

serves



3rd Floor  
THÈMES ET PROGRES  
étage des  
4th Floor:

table 'THE SINGLE PIXEL'

FLASH VISION

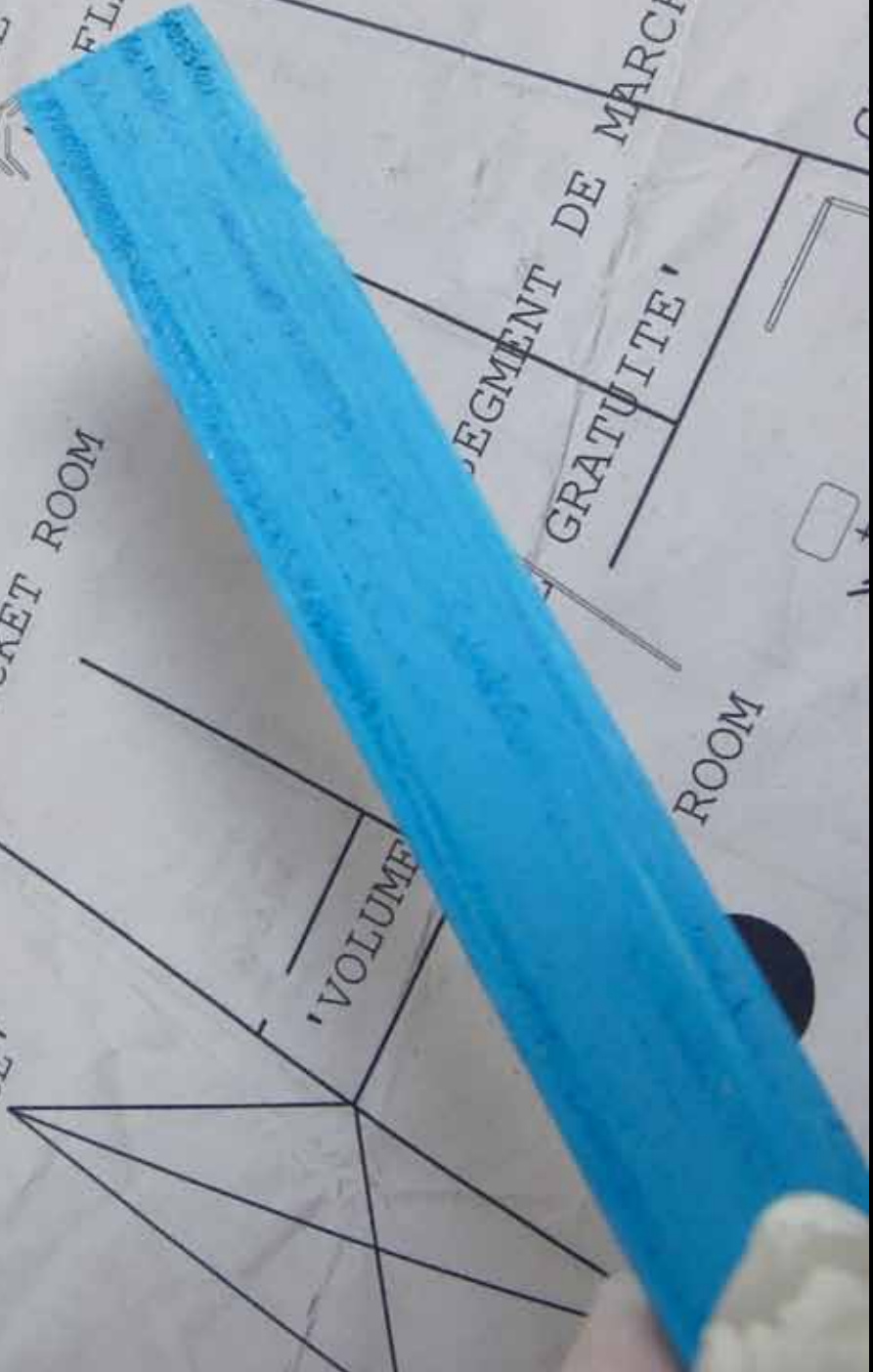
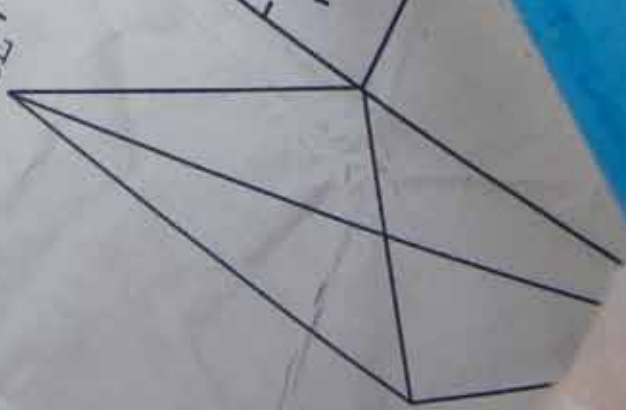
POCKET ROOM

SEGMENT DE MARCHÉ  
GRATUITE

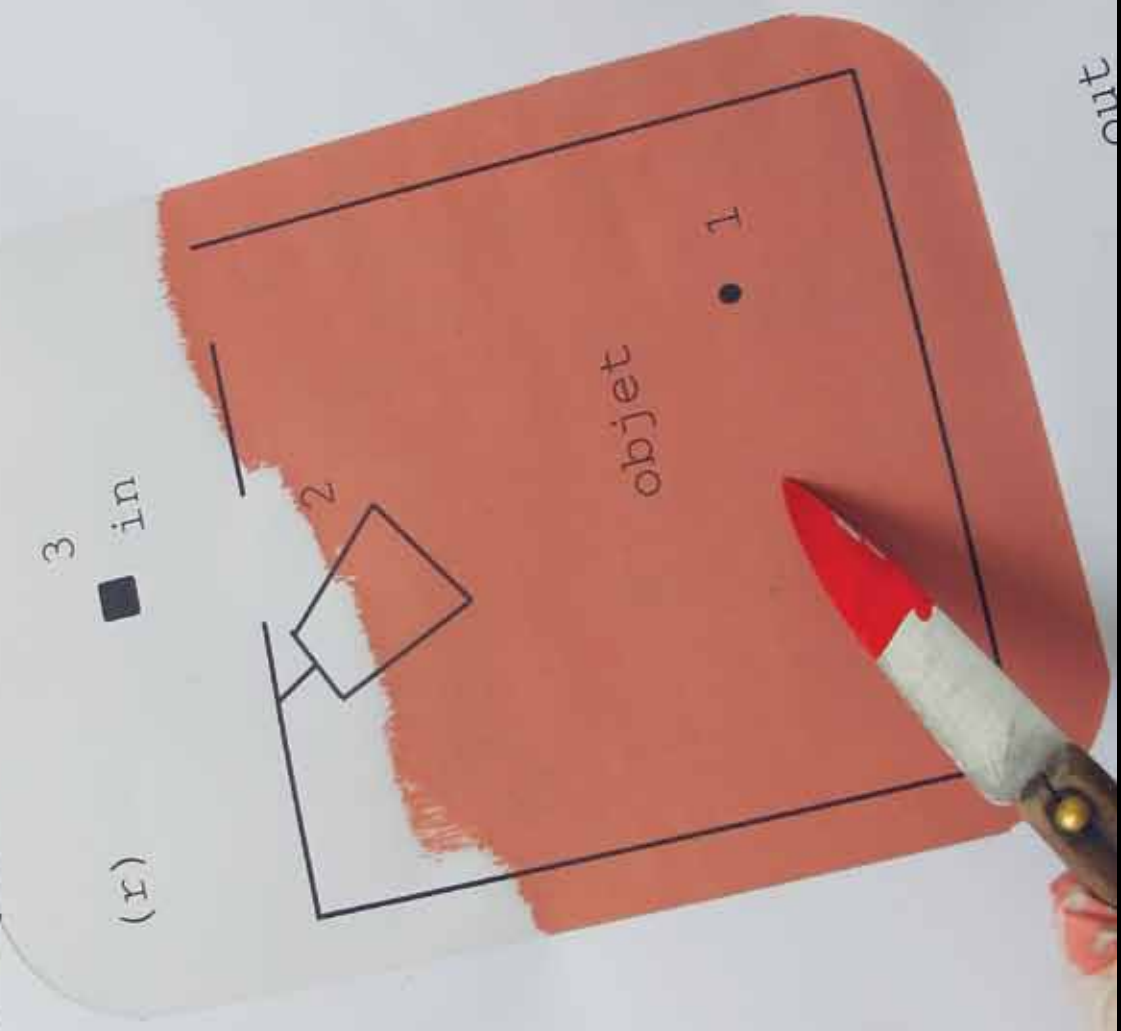
ROOM

'VOLUME'

MUR 'NO IMAGE'



~~MOB (TD) K IM PROGRESS~~  
wiels level 4



cut





LEXICON a compendium of terms for Exhibition Matters/Materials – 20.09.2012, Joëlle Tuerlinckx accompanied by an illustrated folder containing 3 extracts from the 'Cahiers du Progrès?', material for conference and publication – series 'MONSTRATIONS', part/volume #1

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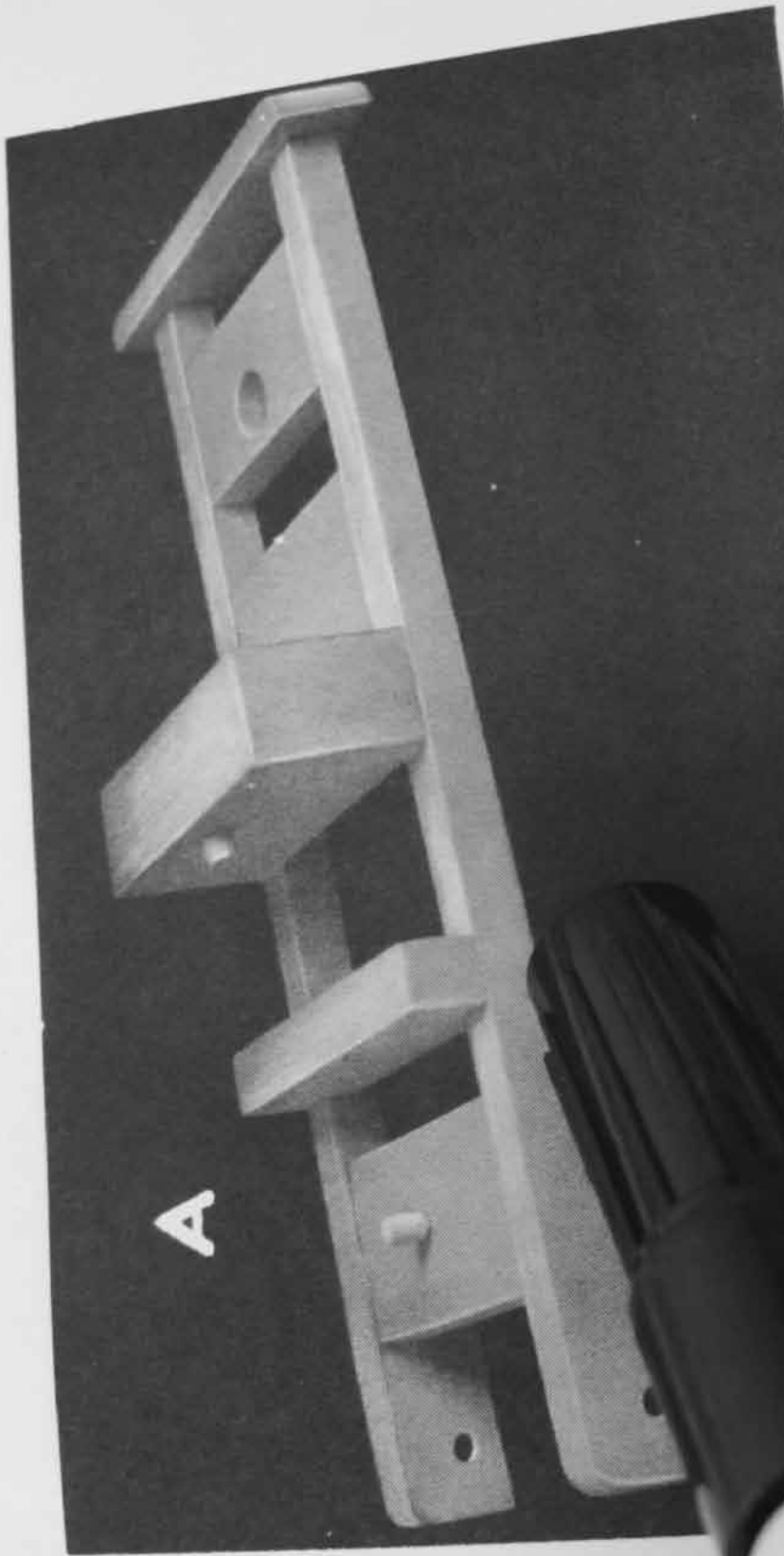
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van Lierde, Marc Vandecandelaere,  
Guy Verstraete

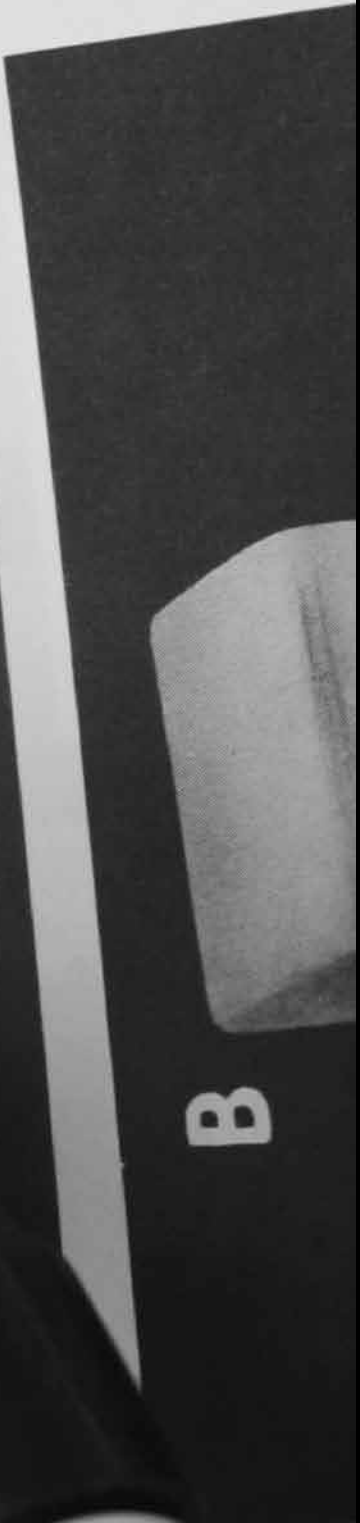
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Levis, Wilgelover, the WIELS Club  
and the WIELS Business Club



A



B



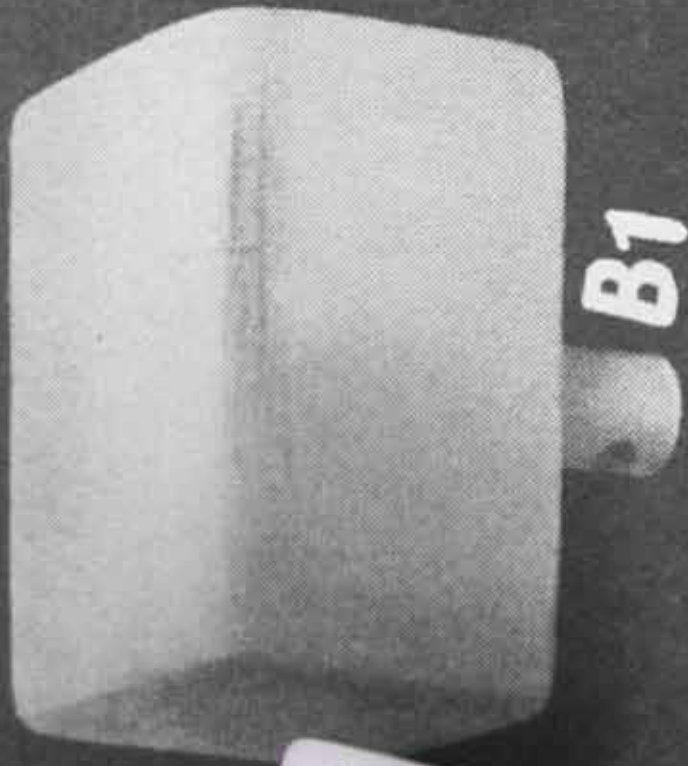
8cm

8cm

BEZICHT  
/AN  
BOVENAF

MARKER

**B**



**B1**



**B2**

