A thread or string, different materials and colours, stretched from one wall to another. The two ends are marked with an 'a'. in each case, the "a" is handwritten on the two facing walls.

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 and/or the imagined is to be lived, to the minute, to the second. 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.

ARCHITECTURAL MASTER CROSS [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 NEGATIVES [NEGATIVE ARCHITECTURES] full volumes assembled in a room.

A different size multiples, element from an unlimited set, formed starting on 1 January 2002. it consists of placing an asterisk on a chosen object. over time, the asterisks form a constellation that grows in proportion to the number of acquisitions.

A cabinet or, in other cases, hung on the wall. some are marked with an 'a'. in each case, the "a" is handwritten on the two facing walls.
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 localizes between ‘world in progress’ and ‘work in process’. Considering Joëlle Tuerlinckx’s experimental practice, which consists of process-oriented 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 events that happened and biographical matters. These two notions, space and time, are at the origin of Joëlle Tuerlinckx’s work, which, from the very beginning, has been concerned with altering, with her minimal and discreet interventions, a context and its relations. By proposing modifications to conventional or habitual perception and interpretations, she was never interested in radically altering the architectural given to point up the illusion of coherence, permanence and stability they give off; that is, indeed, the method favoured by musealization, whose classifications and categorizations follow the principles of academic institutions. That makes it all the more surprising that the artist should accompany the exhibition with a lexicon she 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. It probes and re-opens a discussion of some notions that are, it is in spite of them-selves, as is true of everything produced or found by human beings.

To Joëlle Tuerlinckx’s practice, the lexicon serves first and foremost as a means of orientation, 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, in a binder or, simply, in her vast archive, where they rub shoulders with other signs and images. Together, they amount to a new inventory that is continuously being completed, an inventory Tuerlinckx can mine to activate 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 of combinant and quasi-ticular sense 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 permanence. For her part, Tuerlinckx 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 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 side-steps 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 its articulates using poetic principles that are structured following the rules laid out in this lexicon and the principle it describes:

- 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 PUNCTUA
ATION FOLL0WS THE L0GICAL ORDER OF MY TH0UGHT S. SOME SENTENCES W1
WILL RE MAIN UN PUNCTU ATED”). Joëlle Tuerlinckx, colophon of the book ‘autour du film. cinema. EXPOSITIONs PROJECTIONS’, Arges, 2000, cited and rephrased by other authors, whether artists, curators, critics or writers

LÉGENDES des MATTIÈRES 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 is it possible, today, to detail or list as follows. Certain OBJETS saw the light of day during the development of an exhibition and, from thence, pursue 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 ...

This lexicon is thus a navigation tool in this complex world where everything can be measured by statistics and against grandeur, but objectifies and inscribes it in this specific and malleable logic. For it is possible, today, to de-pixelate the image that makes it possible to pursue it further, but more sharply and precisely, after having consulted the lexicon. 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 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 ‘WORLD 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 ideas by the artist
- words set off by ‘double inverted commas’ refer to titles by other authors, whether artists, curators, critics or writers

The present lexicon, published for the exhibition ‘WORLD IN PROGRESS?’ obeys the following typographic rules:
A STRETCH MUSEUM SCALE 1:1 catalogue of the exhibition, an easy-to-roll insert, as the image on verso shows.

ACTION WITHOUT KNOWING a method of apprehending space, the ACTION WITHOUT KNOWING insists on this aspect: the real and tangible in it is commands to be lived, to the minute, to the second. In fact, the sole event would have been the having-been-there, the having-experienced-and-observed in this space, in this "moment of space", the present unfolds in the present, without another representation of itself.

Aquarelle — Watercolour [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 re-drawn and rethought by an artist: the other means of measuring space, of marking its openings, its heights, its air space, of experiencing its size.

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BARRE, BÂTON de LANGAGE

BARRE FLOTTANTE [FLOATING BAR] BARRE — de COULEUR, de LUMIÈRE, d’OMBRE — 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. 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 this way (exhibition “Sculpture Exhibition”, Stella Lohaus Gallery, Antwerp (BE), 2007).

BARRE-LUMIÈRE ou BARRE de LUMIÈRE [LIGHT-BAR ou BAR OF LIGHT] one also finds, on a table or against a wall, the bars and sticks covered by a renewed film; these 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 temporarily removed from their storage location in the hallways, in that way (exhibition “Sculpture Exhibition”, Stella Lohaus Gallery, Antwerp (BE), 2007). When exposed to light, these objects have the advantage of capturing and reflecting daylight, which is sometimes unavailable in certain parts of the building.

BÂTON de SALLE [SALON 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). Among the other notable works visible in 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 de COULEUR [COLOUR BAR] found colour bar (sticks used to mix colour in a pot.

BARRE de MESURES, BARRE de DESTINÉES, BARRE de COULEUR [MEASUREMENT BARS, DESTINY BARS, COLOURED BARS] sticks used, among other things, to mix colour in a pot.

BARRES — de COULEUR, de LUMIÈRE, d’OMBRE — have the advantage of capturing and reflecting daylight, which is sometimes unavailable in certain parts of the building.

BÂTON de LUMIÈRE — de BARRE — de COULEUR, de LUMIÈRE, d’OMBRE — 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. 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 this way (exhibition “Sculpture Exhibition”, Stella Lohaus Gallery, Antwerp (BE), 2007).

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BARRIOLE [SCRAWL] a line entangled in itself, made in a single motion; it can be thick or thin, 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 printed, others treated to saturation: the resulting image masks every marker, every pattern. its exposure to the sun, material for an installation of the new ongoing exhibition. it grows – sometimes considerably, sometimes not at all – in proportion to the free time left over during the duration of the presentation of the new ongoing exhibition.

... the ball, a ball that was started during the installation of the exhibition “Pas d’histoire Pas d’Histoire”, Witte de With, Rotterdam (NL), 1994. 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 presentation of the new ongoing exhibition.

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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 spot-tecd especially in 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 contain-ers, 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 its dimension, 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 constit-ution of an exponential and double originality.

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

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

CARTEs d’INVITATION – matériel pour film[e and exhibition space]. for example: one saw as the sole object of the exhibition was a pile of invitation cards on a gal-ery table-desk and ‘documentary’ films about of – Stella Lohaus would some-times 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 round-ed 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 invita-tions, 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, for toi [For You](exhibition "Joëlle Tuerlinckx Exhibition/Stella Lohaus Gal-ley", Stella Lohaus Gallery, Antwerp (BE), 1997).

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

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 vis-ible 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 visi-tor's skin colour. lingering in the space, it can change the colour of one's skin. a sign recommends short visits (on medical advice). the exhibition can be visited in groups or singly, with or without protective glasses.

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 back-ground, 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-Ariz', App. BXX, at Moritz Küng's place, Brussels (BRUSSELS), 1995). they are also found stapled — by type or place of origin — on cards of dif-ferent formats. these CARTONS can also be grouped in se-ries of nine or twelve, thus forming a set whose characteristics are nar-rative, ‘memorial’, or deliberately abstract: a set of red cutouts, blue cutouts, CHUTEs (de PAPIER) are also present in the BACS d’EXPOSITION and affixed with magnets to a metal exhibition...
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 during 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., noted, 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), 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 ‘BILL oder ABSTRAITs ’SALZBOURG’ series 1 and 2’ (les ‘black’ volumes), 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 Absolument’, collection ’THEORY of WALKING’, 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 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 into two sets, 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 captions, text bits, title-cards, inventories of materials, descriptions, invitations, letters to museums, complaints, pre-schooling 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. ”This Book, 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 – »Documenta 11« – Insel, 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 catalogue being turned, the catalogue being the exhibition: cut up into pieces — title-slide, ‘mural title-card’ – it borrows from the catalogue lettraset, 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, the exhibition notes, correspondence extracts, (short) exhibition descriptions, etc.

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, as it is used throughout the exhibition: cut up into pieces – title-slide, ‘mural title-card’ – it borrows from the catalogue lettraset, 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, the exhibition notes, correspondence extracts, (short) exhibition descriptions, etc.
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.

prints in monochrome photocopies, green, red, blue, white on black and black on white (next THEORY OF WALKING), they are all rather unique.

COLORIAGES or 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 eye (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 essential as the 'producing' of 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 'con- position' 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 studio composition that evokes that SITION] a composition found as is (a

CONTAINER de NUIT / COMBI-UNIT/NUIT / NIGHT CABIN [NIGHT CONTAINER / NIGHT COMBI-UNIT / NIGHT CABIN) the COMBI-UNIT camera is an endless 'machinery to see night by day'. a construction-site container (combi-unit) with automatic closing door, solar films and wall inscription, that bars or opens and which 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 roads) (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.

CUTILLON de CARNAVAL [CARNIVAL CONFETTI]

COUPE HUMAINE [HUMAN CUT] contour of the cross mowed on the lawn, the movement of appearance. the ex- tension of an ENTROPIC CROSS through the action of the 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 ex- ample of the cross moved on the lawn, which grows back, illustrates this exceptional case (exhibition "After Architecture), desSingel International Kunstcentrum, Antwerp (BE), 2006).

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 MODELLÉE ON NATURE] resulting from the copy, drawn free-hand or using some other transfer process, of a slice of reality, naturally 'crossed', like a tree branch, for example. 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 ped- estal (example: 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)

CROIX ADAPTÉE [ADAPTED CROSS] (the CROIX ADAPTÉEs; these are simply indicated on the floor plan. 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. an example: the crosses drawn atop the photo of the building and shown in display cases, these are "pro- ject" 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 de SEMI-RÉALITÉ [SEMIRÉALITY 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 moved on the lawn, which grows back, illustrates this exceptional case (exhibition "After Architecture, desSingel International 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 [SEMIBADAPTED CROSS] see CROIX-de-RÊVE, CROIX ADAPTÉE.

CROIX sur MÉSURE [MADE-TO-MEASURE CROSS] it is 'made-to-measure' by the
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
[NAME]", deSingel International Kunz-
centrum, Antwerp (BE), 2006), it is
indicative and adapted in the
in exhibition ‘Le Present Ab-
olument’ (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 VULNERABLE [DOUBLE]
VULNERABLE CROSS made using water-
based paint on glass (interior)/exter-
rerior. 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-BARRÈS [BARRED CROSS] is
that, which designates an object as
belonging to the set of
‘Barrerd 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 mechanical or computerized one
CROIX ADAPTÉE TRANSPARENTE. but it also made
using red vinyl tape, to apply to the
chosen architectural module, or traced
using red felt pen, red/pink nail polish —
its meaning is nevertheless singular:
it indicates a remarkable peculiarity,
an architectural anomaly, the desire to
eliminate something other then the
original: a window or door to be removed ...
the CROIX-de-BARRÈS are simultaneously
CROIX-de-DESSIN or insistent CROIX ADAP-
TÉES or CROIX-de-REALITÉ.

CROIX-de-REALITÉ [REALITY CROSS] the
CROIX-de-REALITÉ, or ‘Cross on a 1:1
scale’ and CROIX are painted,
transferred, taped down or fully
drawn over the entirety of the pat-
tern, that is to say, in-situ and to
measure, to the dimension of a select-
ed and entirely architectural element,
like a wall, step, window, the side of
column, with the exception of the out-
of-reality IMAGE-CROIX.

CROIX-de-REALITÉ [REALITY CROSS] 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-REALITÉ NEGATIVE [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 incom-
plete, for example on the ‘architect-
ure’ study forms, they are MI-CROIX.

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

DÉCOUPES BLANCHES [WHITE CUT-OUTS]
extractions of heterogeneous sets, such as
the COUPEs HUMAINEs, the ‘small materi-
al 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
Pink’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 per-
fect exposure (item and material used
in photography by professionals (see
3, 50)).

DESSIN à CHARBON (“à 1 MÈTRE”, “à
2 MÈTRES”, “à 7 MÈTRES”) [CHARCOAL
dRAWINGS [“at 1 MÈTRE”, “at 2 MÈTRES”,
“at 7 MÈTRES”]] videotapes, moni-
tor 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 differenti-
ated by dint of the (random) disposi-
tion of the charcoal and their (un-
foreseeable) persistence in the image —
some carbons stick, while others fall
almost immediately, and the
sound produced by the falling
charcoal that one notices the height of
the sketch. phenomenon accentuated by the dis-
position 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 op-
timized: the monitor on the ground, the
speaker at ceiling height. this inver-
sion 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 à ECHelle 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 at-
tests 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 digi-
tal, 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 re-
duce the error (of proportion), that
which can be interpreted as ‘sentimen-
tal’. in the sense that it might tell us
something about the author, his or
her state or what of seeing the world ...
(Demont, F, 2002, exhibition notes;
see also DESSIN DE CONTOUR, DESSIN
PHOTOGRAEME)

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 draw-
ing comes full circle, in an imaginary
raft over reality. the hand carries
on its freehand outline, forgetful of the
represented (traced) model.

DESSIN d’ELASTIQUE [ELASTIC DRAWING]
done in the space of a stretched elas-
tic band, between the ceiling and ceil-
ing, somewhere in the middle of a
room, at the edge of a space, in a
stairwell … one part of which from a
(meter)centimetres to 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 wall
and objects.

the ground-height of the coloured seg-
ment: variable, dependent on the ten-
sion, 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 MÈTRE”, “at 2 MÈTRES”,
“at 7 MÈTRES”]] videotapes, moni-
tor 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 differenti-
ated by dint of the (random) disposi-
tion of the charcoal and their (un-
foreseeable) persistence in the image —
some carbons stick, while others fall
almost immediately, and the
sound produced by the falling
charcoal that one notices the height of
the sketch. phenomenon accentuated by the dis-
position 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 opt-
timized: the monitor on the ground, the
speaker at ceiling height. this inver-
sion 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 felt pen, 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 them-
selves as the patterns of long papers,
presented horizontally or executed on
paper tablecloths which, by their
DESSIN de CONTOUR – série geste [CONTOUR DRAWING – gesture series] each drawing reproduced in blue or red felt pen on copy paper. the simple (every- day) gesture is a direct trace of the left hand seizes by tracing the right hand and vice versa.

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 make 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 clipped in place and disappears 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’: seen a moment later, 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 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, plastic 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. Deshaies, G. Riberger, J. Tuerlincka, C. Vandenme”, Antichambres, Palais des Beaux-Arts, Brussels (BE), 1993, and WATT, Witte de Wirth 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 execution. the drawings are then reproduced in projected images: Doubleinclusion (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).


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

Diapositives d’exposition - matériel DJ
[SLIDE - THEORY OF WALKING] slide reproduc-
tions of selected pages from the whole
of the THEORY OF WALKING:
first generation images (the original
drawings, photographed), second gen-
eration images (photocopies of the or-
iginals, manipulated, that is, covered
over with various objects and materi-
als, the negatives of the originals).

Diapositives [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.

Diapositives d’exposition - matériel DJ
[SLIDE - THEORY OF WALKING] slide reproduc-
tions of selected pages from the whole
of the THEORY OF WALKING:
first generation images (the original
drawings, photographed), second gen-
eration images (photocopies of the or-
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als, the negatives of the originals).

Diapositives d’exposition - matériel DJ
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tions of selected pages from the whole
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first generation images (the original
drawings, photographed), second gen-
eration images (photocopies of the or-
iginals, manipulated, that is, covered
over with various objects and materi-
als, the negatives of the originals).

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 exhibi-
tion ("In Real Time", South London
Gallery, London [GB], 2002). the play-
able 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 pedes-
tal 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 'Net Witte Moment' (re-
alization on a 1:1 scale of a project
formulated as follows): a project on a
1:1 scale and the possibility of cir-
culating in the 1:1 project, here, paint in 'ultra' white
a portion of the railway 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 FLO-
TTANTes are obtained by cropping, which
ensures from the outset the conversa-
tion of the scale relationship 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.

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 exten-
sion of the project and hence the dura-
tion 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 des-
tined for the study of shades, reflec-
tion 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 ar-
tificial. they are also used for the projection
of STRETCH FILMS, of DIAPOSITIVES, and of
CONFÉRENCEs d’EXPOSITIONS.

example of some exhibitions where the
'Mural Screens' were used:
- NY: The Drawing Center
- Chicago: The Renaissance Society
- Geneva: Manucio
- Almirdor: Ulrike Schmelia Gallery
- Antwerp: MusRKA (Solar Room)
- Antwerp: Stella Lohaus Gallery

ÉDITION PARALLÈLE ‘The jt Parallel
Drawing Paper’ [PARALLEL EDITION ‘The
jt parallel Drawing Paper’] in inven-
tory of drawings, kept, scanned, some-
times enhanced by objects (half-painted
beer pack), letters, words, and gath-
ered 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.

véritable - natural shadow
COMMODOR
Petit mural bleu
ideale - large model
Spectra-metal
Sans titre - gris clair
Cosil
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 directly projected 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 meanders 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 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 À EFFETS SPÉCIAUX. in the video film, the special effect acts on the image, from the moment of shooting to the time of montage.

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', very thin, 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 speaking to the word 'elastic'. Elastic-green184/138/414, or in mm elastic-green184/1380/414.

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

ESPACE 'AREA AERA' '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 itself, and when, one crosses this space, one doesn't exist. anything seen from 'AREA AERA' doesn't exist. an object OBJECT placed in the ES- PACE '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 Karschum Kunsthalle, 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 (AUFGEKRAYSCHTEN RAUM); its frame, paradoxically, spared it from being crossed out.

ÉTUANTS DONNÉS [GIVENs] the givens of an exhibition (air space, walls, state of the floor), including its histori-cal givens, including Marcel Duchamp's Étant donnés (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 ÉTUDE série barres, batons, objets + effects 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 shooting'; objects taken up by hand in front of the camera: American straw, tree branch from Luxembourg, 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 objects, of various 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 light and the shadows of objects, as was the case in the lobby of the Galerie nächst St.Stephan Rosemarie Schwarzwälder in Vienna or, prior, at the Stella Lo- haus Gallery and Antwerp. an object 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 astringent, pressed-down starch and ironing to an extreme compression of its fibres.

ÉVÉNEMENTS de FILM [FILM EVENTS] some-times, when the image of a colour appears on the screen (for example), one hears a sound in the space that seems to 'print' 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 ABSTRAIT) 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 on an office-desk at the back of the gallery (exhibition "STELLA LOHANUS GALLERY/JOËLLE TUELINCKX 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 ABSTRAIT).

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 visual 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 this 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,
À l'invitation Titre-cube.

... the numbers help see time, they cut it up into small bits 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 are cut into pieces, or the number (24, 25 images of the 'cinema-television' second) that said, all the Figures move in the same direction, imitating the 'course of the sun' from left to right, all of them by solar light along a spatial trajectory (see FAUX-BOIS, FAUX SOLAIRE sur PAPIER). 

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FIGURE SOLAIRE sur PAPIER | SOLAR FIGURE | a 'solar figure' is a programming sequence that proposes the evolution of a spot of solar light along a trajectory of space, from one point to the another. each figure possesses its own tint, rhythm, speed and trajectory; its duration 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 speed: solar speed x 1, solar speed x 2, x 3, x 5, x 8, x 15...
FIGURES-CUBES also called CUBES-NODULES: 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 FIGURE-CUBE, here, FIGURE-CUBE or even CARTON-CUBE.

the presentation: on the wall in 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.

FIGM ABSTRACT [ABSTRACT FILM] filmed abstract material: the 1056 colour invitations, the colour pages of a catalogue considered 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, 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.

FIGM aux BLANCS [WHITE SPOT FILMS] a compilation of filmed moments, extracted from the VOLUMES de RÉALITÉ and the FIGM of ÉTUDÉ.

the filmed space takes form, cut by sparks of white, the ‘whitening’ as a phenomenon of blurring or washing the real is a procedure that takes place during editing, it reorganizes the narrative in a field of vision made of moments of absence and presence of an abstract film: the image seems to be uncoupled from the sound, the screen lights up BLANC, the sound continues.

FIGM d’ARCHIVE ou FIGM d’ACTEUR [ARCHIVE FILM or ACTOR FILM] films produced on the exhibition site. the film’s characters (the ‘actors’) are in fact those of 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 moment; 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 FIGM d’ÉTUDÉ, 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, one can say that it’s also the case with L’homme qui compte (The counting man) or Ferrari étude (Ferrari study), 1991, where the actor was asked and filmed seated and stood, the furniture, all the dishes in the canteen, folders and piles of paper, trees and shrubs of an administrative building.

FIGM 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.

FIGM d’ÉTUDÉ [STUDY FILM] a compilation of filmed moments around a painting, a sculpture, in a museum gallery. however, it 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 …)

FIGM d’ÉTUDÉ — 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 transmitted with the presentaction in the soundtrack: the tones of voices, the sounds of footfalls, the closing of doors, …

FIGM de CHIFFRES [NUMBERS FILM] among the most abstract of the FIGM of ÉTUDÉ: 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).

descriptions and 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 length of the series and hence the duration of the shot, the sequence, the entire film.

the writing of the numbers is recorded on a tape, with or without a 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.

FIGM 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, drawn, crayon, marker, mud, or ink 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 closed up, the result is a frame of crossed-out colour.

FIGM FOR (A) SPACE THAT WOULD (NOT) EXIST FIGM FOR (A) SPACE THAT WOULD (NO LONGER) EXIST FIGM FOR TELEVISION THAT WOULD (NOT) EXIST FIGM 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 cross-out that 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, crossed-out colour that appears in the frame of the television, they 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).

FIGM 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, crossed-out-coloured lines are erased. (see PANNEAU—TITRE, FILM d’ACTEUR).

FIGM 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 footfalls, 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 'Table—Table'

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 / REUSSITE [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, into a space and by the speed of its flow, frozen on one or another shot of a card, according to a rhythm and with an pause time that varies from one version to another — the rules on the stakes of these instantaneous stops remain unknown.

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

FILM ROLL (ou FILM ROULEAU) [TURNING FILM (or FILM ROLL)] the drawings, rolled-up and placed this time on a table, under the gaze of the viewer, 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 a filmed matter destined to appear later is thus seen at home.

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.

Flash vision: an image produced even through a blind spot. spat 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 blinking, followed by an image produced from residual persistence. an image is formed in the retina, even though the photographer has really taken it.

FORME MOBILE (blanche) (rouge) (orange)

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the floor or table, it changes its mass.

If we throw its volume on the ground we get an amorphous mass, of the spumid type.

to obtain a more angular form – as was the case with the long, 13cm orange-red rectanglular 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 ‘quarte’; the following 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’, 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 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).

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 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 a particular: I would head wherever a colour, an object, a sound drew me.

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, 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.

some ‘objects’ saw the light of day during the development of an exhibition and, from thence, pursued their history in the field of vision – that is, 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 a particular: I would head wherever a colour, an object, a sound drew me.

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LIGNE PARALLÈLE [PARALLEL LINE] manual cross, 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 NASA5†, 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-local, …) 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) when constructing heavy buildings or 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, dreamed, imagined (see COLLECTION LIVRET #).

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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, MODELE 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 the 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, production 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 mix of all this. 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).

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. the MASTER CROSS: they're all equally well suited to the givens of the situation, for on reason or another.

MICRO ESPACE [MICRO SPACE] — defined by a MAQUETTE d’ESPACE (MAQUETTE d’ESPACE). a 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 Unlimed”, 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-METAMATIERE remains open to every explanation (RONDS 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).

MOP COUANT [FLOWING METRE] obtained by rolling a rope in a moulding material, such a plaster or resin.

MÈTRE COUANT [FLOWING METRE] any object designated as a metre by a sign panel, a piece of paper, the heightening of an annotation, the substringing of a film, etc.
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 or objects to discard, that sometimes enhances an air volume (‘objet Belgaïque’), takes its place on a title-card, or on a ‘Theory drawing’.

**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 ABRAIT or in a FILM DE CHIFFRÉS, for example, for texts. In the ‘slow’ versions, are considered as ‘negative’ images.

**MOUVEMENTS de l’ÉTÉ** [summer MOVEMENTS] the MOUVEMENTS de l’ÉTÉ are a succession of movements of a subject-camera, 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 be stretched out or fall under the weight of having lasted so long. After all, the ‘object’ 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. In most cases, the images are edited directly as they were taken, and the whole is interrupted by black 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-ARGENT** [SILVER-WALL] silver-covered: silver paint, silver foil. Possibility of being subsequently transformed into pellets (see BOULE, BOULÉTTE), meant, among other things, for the trade of BOULES and BOULÉTTES 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 (‘72 museal steps’, ‘Documenta 11, Fridericianum (DE), 2002’).

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

**OBJET» NOYAU DUR DU RIEN** [THE HARDCORE OF NOTHINGNESS] (or the Absolutely-Nothing (AN) or Total Nothingness (TN)). The hardcore of nothingness is the 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).

**OBJET / MÉTA-OBJET** [OBJECT / META-OBJECT] 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 carrousel — they have almost the value of taboos: that show that which is not, as such, exposable; and they do so in an even more subtle manner in ‘slow’ versions, which reveal through their view the presence of these ‘objects—that-have-marked’.

**OBJET / MÉTA-OBJET** by object, I understand an indication like ‘garden object’, ‘toilet object’, ‘Belgium object’, …). They can also be seen as boxes meant to transport air, vision and language. The OBJECT / MÉTA-OBJECT is 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, so that they render visible the gestures of labour, the movement of bodies during the transport.

**OBJECTS** (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 criteria lines, or marker, or paint. In most cases, an object OBJECT finds itself designated, in a new situation, as an OBJECT OBJECT, 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 TROUVE / LOST OBJECT or FOUND OBJECT** since 1991, an object can be lost or found, depending on how one understands 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 curtains lines, or marker, or paint — also called ‘collection LIVRETTÉ INVENTAIRE des/OF NOMS pour/for MATERIES/MATERIAUX, 1988 –2002’. Among these, the VOLUMES d’AIR return regularly, under the name VOLUME or OBJET d’AIR.
**OBJET PERMANENTS**

 copies of a unique original (the five oranges shown at the Musée des beaux-arts in Paris, from a single cast orange).

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

**OBJECT X ANS D'ÂGE** (les 10 ANS d'ÂGE, les 20 ANS d'ÂGE, les ONE WEEK, ONE DAY, ONE YEAR) objects marked by time, their aging accelerated by natural, artificial, or mixed procedures.

**ONDULÉ** line with undulating curves marking the time passed (in a train, insistent on the repetitive character of a situation, an action.

**ONDULÉ d'ESPACE ÉCHELLE 1:1** see **REPORT d'ESPACE**.

**ONE DAY — territoire** imaginary, one day territory: when one traverses a ONE DAY — territoire, one walks a day.

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

**PAGE FLOTTANTE** in the format of a publication, to place in a book. sometimes edited by weight, 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 in the large exponium ("One Upon a Time... A Look at Art in Belgium in the Nineties", MuHKA, Antwerp (BE), 2003).

**PAGE FIXÉ** the cards or papers said to be fixed are specific specimens of the 'pieces of paper' that serve as FICHE-TITRE (or CARTON-TITRE), exhibitions, 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 in the large exponium ("One Upon a Time... A Look at Art in Belgium in the Nineties", MuHKA, Antwerp (BE), 2003).

**PAPIER SOLAIRE** 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.

**PALETTE MURALE** various 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 form of ARCHIVES and FILM POEMES to indicate, for example, the approach of the exhibition ('EXHIBITION', 'TENTOONSTELLING')


**PAPIER 'PREMASTER CROSS** [ORIGINAL PREMASTER CROSS] the first neutral cross, drawn on a piece of paper, has been pinned to the wall since 2002 as a 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 develop a liminalism, or a fake accident, without quaver, without sentiment: it is at once measured and free of all dimension.

**ARCHITECTURAL: it measures, constructs, and rebuilds the object's extension.**

**PALETTE** [MURAL PALETTE] one metre 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.

**PREMASTER CROSS** the first neutral cross, drawn on a piece of paper, has been pinned to the wall since 2002 as a 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 develop a liminalism, or a fake accident, without quaver, without sentiment: it is at once measured and free of all dimension.

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**PALETTE MURALE** [MURAL PALETTE] one metre 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.
of [jt] (Joëlle Tuerlinckx) and [wo] (Willem Oorebeek): the plates [jtw] explore common and diverging subjects and obsessions.

**PLANTE 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 reproductions) before any treatment (see SURCOLLAGE, DESSIN THEORY of WALKING, FICHE-TITRE ...), the archive PLANTE 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 reversibly view of the included materials: written sounds and objects felt through 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; those 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 barometer that is often the inverse of 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 (h)istories (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 sides. 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 heart and objects felt through the thickness of the black fabric. the 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.

PRESENT [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 (the Willem: gift-wrapping received from artist Willem Oorebeek, who knew of the project). the first PRESENT 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. (see also show ‘Pas d’histoire Pas d’histoire’, Centre de Wilt, 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’ objects, transferred from the body (hand or the finger. material specifically for use in THEORY of WALKING / THEORY of VISION – SECONDE GÉNÉRATION.

RÉHAUSSE [ENHANCED] found object, bi- or three-dimensional (newspaper, branches) enhanced through an intervention, sometimes minimal (drip of colour, bars). the RÉHAUSSE 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 on a space, different formulas and techniques of presentation: the ENROULÉs, the ONDULÉs, the REPLIÉs… that’s how the SEGMENT de MARCHÉ, 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’) a flat surface, 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 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 understood that an interaction 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 Brookhauisers Galeries, Brussels, 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, defected from an intentional trajectory. the RESCUESHIFTed are exhibited during the exhibition “No’1 (fastest. 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 house and all 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 OBJECT 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, testifying to that which imagine a to be. RIEN: necessarily between two things, two meanings. RIEN: in the beginning of its thing, instantaneously too much, improbably little, imremediably some thing. for its extension: it could be that the RIEN is organized (structured) into two sub-sets, the first (the ‘simple’ or ‘simpler’), the relative RIENs (zone B)’ assimilable to RIEN, identified as such despite their multitude of spatio-temporal connotations of space entirely get ahead of or precede the ‘absolute’ (RIEN area (zone A)). the vaster their extension is, the more compressed and dense its centre (its hard core) will be. see NOYAU 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) are di-rect thing: deliberately nothing (the exclusive quality of the ‘Total Nothing’ or of the ‘Absolute Nothing’). the attempt to fabricate this exception- tional thing (‘RIEN’ or ‘RIEN’) 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 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 paper disks and plastic lenses, original material of the abstract film, the 159 disks are gathered 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 DONR ou double ROND recto verso [ROUND DONR or double ROUND recto verso] a variation of ROND DONR 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 ronder: the smaller sizes

ROND GRIS NEUTRAL KODAK [NEUTRAL KODAK GREY ROUND: PLATE] 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 – material for film the consequence of productions (systems and ideologies) – is rarely a di-rect thing … a possession, indirect, rather a ‘having-effect’, a consequence of production because in fact nothing – the consequence of productions (systems and ideologies) are di-rect thing: deliberately nothing (the exclusive quality of the ‘Total Nothing’ or of the ‘Absolute Nothing’).

ROND GRIS ou RONDON GRIS [GREY ROUND or GREY ROND ROUND] 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 refreshed 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 refreshed up in its entirety.

while the carefully protected during each transport, the second one circulates in the open, without any protection. during the 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 round: the smaller sizes

Rond-de-langage, rond-de-vision round, Ronds, GrandROND et grandRond + ROUND en JOURNAL [Language-round, rounds, vision-round round, double Rounds, grandRound and grandround + NEWSPAPER ROUND] the set of round forms cut from a variety of materials (mirror, glass, Plexi-glas,…), 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 precious 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 Kühn: to return the Secession of today to its original state for the exhibition: the 4 columns of the large central ball would thus show, ‘as in earlier times’, their original structure, which had been seen 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 classical procedure for artificially accelerating the aging process, used by museums in the restoration of artworks, is here applied to the material of 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.

SCENE d’ESPACE [SPACE SCENE] audio-visual 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, one 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 Kunsthal, Rotterdam (NL) 1994). the papers placed on the floor mark the placement of full or outlined forms. the territories are greennish 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 hundred or less than 30 centimetres. from afar, one notices different degrees of legibility.

SCULPTURE de PAPIER / OBJET de PAPIER [PAPER SCULPTURE / PAPER OBJECT] although the fabrication process is identical to that of the grey for PAPIER, the OBJECTS-papier are exhibited on a concrete screed or on a 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.

from one version to another, placed in the same space as a SEGMENT de MARCHE on the floor, the SEGMENTS de CONVERGENTION pose a question, hence their qualification as ‘model’ or ‘sketch’ or ‘outline’ for a SEGMENT de MARCHE. that said, some of them exist on a 1:1 scale.

SEGMENT de MARCHE [WALKING SEGMENT] amorphous SEGMENT de PAPIER 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 ‘museum’ steps, is indicated on a caption label. for instance, the segment presented in one of the rooms of the Fridericianum during “Documenta 11” in Kassel in 2002 measured 22 ‘museum steps’, an identically 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 chunky and complex (a grey foam core, manufactured (series of metals), neutral (white series): something grey, or totally white. a set of objects is sketched 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 de-nominated ‘meta-object’, are placed on a paper, on a mural disposition, on a vitrine PLATE, …).

SOCLE de MARCHÉ [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 impressed 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 andAna Bases, 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[36x392]).

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

It being either 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.

The purpose of the experiment is to see whether 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 1 a figure resulting from an arrangement informed by a particular apparatus, impressed upon the materials that form 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 BARRÉs or BÂTONs, or of the RONDs that compose it).

STILL-SCULPTURE d’angle [STILL-SCULP- TURE of angle] STILL-SCULPTURE in the form of an angle — obtuse, right, acute — of varying amplitude made 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 BARRÉs or BÂTONs). 

STRETCH FILM the live elaboration, unfolded, on the wall of the exhibition.


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 and the action of colour in the colouring operations, the appearance of ‘involuntary’ figures (imposing 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 architectural process of the Bonnafantenmuseum in Maastricht, designed by Aldo Rossi. the image of a geometric form such as the rectangle or the square entered in, 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 curd the wall, provoking a sensation of vertigo.

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 propitiatory 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...
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-COLLAGES] it's when a gauze, 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 pink 'Present absoluement' Vienna 2007, ... the SURCOLLAGE, in an excessive mise-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 parallèle times (narratives), of which each 'mat' can stand 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 relationship which it fixes by the successive layering (touches) in a tray of assembled works (sculpture).

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

TABLE d'ATTELIER [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 'THEMES de TRAVAIL' (table éclair), 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 tint 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 – Réflexion sin sol' / Performance of the object', Museo Nacional Centro de Arte Reina Sofia, Palacio de Cristal, Madrid (ES), 2009); the stones are linked them, sometimes by oblique line, or a tape ('Géologie 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 communications, between memory or even the stone thing (table) perceptible at a glance (a single gaze).

rendering their given's more complex, the TABLES PAYSAGES can also develop under other constellations, mixing materials, natural and manufactured objects (bottle, Tupperware, branches).

TACHE FLOTANTE [FLOATING STAIN] on every transparent surface, akin to the BARRE FLOTANTE, in suspension in the space of vitrine, of the light painting, 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).


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 dials in the phone. 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'HOME / 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), 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 / NUMBER FILM, WAITING PIE. 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 next to each other isolated numerals (a 4), or grouped in sequence (1, 1, 1, 1, 1, 3, 4, 5, 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 TARTE 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 BIGGEST-SURFACE-ON-EARTH SCALE 1:1 the biggest surface of earth, which, like the gryuere, 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 NOMBARRE-TANATIERE, the 'MONA-METAMATERIAL').
THEORY OF WALKING / THEORY OF VISION (dessin / drawing) see PAGE de THÉORIE. It is the projection of what is seen with the fluid (local liquid) — water, tar, … — which marks the object, as it dries, with streaks, with natural LIGNES DE TEMPS.

TITELTABLE recto / verso (TITELTABLE recto / verso) all the words having to do with art: exhibition and figuring on the front and back side of a piece of plastic. transparent plastic surface adorned with visual words and a visual cover a table. the table made 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 but having already served one occasion or another in a near or distant past, one whose aptness they constantly punctuate.

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 memor- and as the possibility of a tool for a new combination of the specific language in use for each of them (some books are marked with a hole, announcing lacks, like a catalogue of Lettraset 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 con- tractions and invented words (DACT 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 from a poem "A woman/bottomed as a woman/bottomed, bottomed") the air volume in the room becomes palpable (Provinciaal Beaux Arts, Brussels (BE), 2000; Bon- nefantemuseum, Maastricht (NL) 2001; South London Gallery, London (GB), 2002; Roger Ravel 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 hue 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.

VOLUME d’OMBRE is named after the painter whose style and procedure informs the covering factor: the formal relations stem from the volume itself (Édouard) a long steel bar balanced on a shelf evokes Nantét’s asparagus; Fernand: a small flat and rusted volume, repainted with strokes of Paint-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 cut wood (‘fake wood’). 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 ÇÀ 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.

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 TROU DE PROJET). when a BARRE de MESURE, of COULEUR, of an intention, the desire to occupy a VOLUME de PROJET, by the fact that they too are invested with intention, the intention to disappear. 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 ÇÀ 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 soft 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 conceive 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.

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 gudebook, 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.

World 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.