

Joëlle Tuerlinckx THAT'S IT!

THAT'S IT! is a performance, *THAT'S IT!* is a film, *THAT'S IT!* is a filmed performance. From on- to off-screen, walking to posing, pausing to moving, it is an encounter between actors and visitors, a confusion of roles, an inversion of subjectivities, something that happens between the gallery attendant and the work, between the work and the onlooker. *THAT'S IT!* is a symphony, a filmed museum choreography. *THAT'S IT!* is a "unique language halfway between gesture and thought" (Antonin Artaud). *THAT'S IT!* signifies that "I only know what I see when I am working" (Alberto Giacometti). *THAT'S IT!* is a sentence that one reads again and again but keeps forgetting, it means that "I am not interested in erecting a building, but in . . . presenting to myself the foundations of all possible buildings" (Ludwig Wittgenstein).

This is the story of an encounter: that of the author, a European artist confronted with the history of American art that preceded her and, beyond, that of oneself versus one's double. It deals with the work recognized and contemplated.

Previous iterations of *THAT'S IT!* brought the studio to the stage by literally staging every constitutive element of life in the studio as characters working toward the construction of artworks or of their archiving. In a serial spirit, this new iteration at Dia:Beacon brings back the same actors and costumes, this time leading us onto another stage entirely.

As the prime stage for art, Dia:Beacon was self-evident. To make a work in and for a museum, precisely Dia:Beacon, this beautiful and enormous former factory from the early twentieth century, which now brings together an exceptional group of major works of American art from the sixties and seventies. This group, uniting work and context, provided all that was needed to bring this project to completion.

While the previous iterations depicted the studio by proposing a mode of apparition and disappearance for the characters on a single stage (the theater), this new choreography at Dia:Beacon showcases the museum by passing from one work (or world) to another, from the observed painting to the onlooker-walker.

"Fellini thinks about his films according to a stroller's logic. . . . The walker is someone who accepts this idea that the show has *always* already started," writes Serge Daney. He says further: "I am someone who needs to be shown things.

Or who, in order to see, needs to think up complicated scenarios, which pass through the body at a certain instant. By walking, for example."

During a first visit, the space of Dia:Beacon revealed that the *personnages-de-salle* (literally "characters-from-the-room") were *already acting as agents* by their meandering, their bearing, and their way of looking and of getting further away. The fact that the recorded materials, seen as documents or fictions, were in themselves already so cinematographic could very well "make a film"! To film a performance (the subject), and to perform a film (the action), without knowing which one is an alibi for the other. To tell a story with a beginning (Monday), an outcome (Tuesday, Wednesday, Thursday), a progression (Friday, Saturday), and an ending (Sunday).

The story is one of a filmed performance: the camera follows, meets with, catches up with, and gets ahead of a visitor or a group of visitors. One sees a small band of characters that make their way from one room to the other, mingling with a group on a guided tour, sometimes lingering before an artwork or a group of works, at times walking and at other times galloping, standing still, or posing. One can then hear the whistle of a train in the distance. (Sound is an essential feature of this film.)

The development of each scene brings various characters together in a single unity of place and action, be they isolated or in groups, as actors, nonactors, extras, or just passersby, brought by chance or called in for the event, with Dia:Beacon as the background.

The museum slowly empties and fills up again, the space is organized by the movements to and from, random as well as planned for encounters to take place. A group of sports players from the city of Beacon was summoned for the occasion. They walk the length of the room, cross paths with a group on a guided tour, bypass an isolated onlooker. One of them aligns himself, marches on, and adopts the cadence of the solitary walker, traversing the vast rooms flooded by natural light.

THAT'S IT! shows how one is affected by a work of art. It even stages this effect. From "MONDAY MORNING Gerhard Richter" to "WEDNESDAY

AFTERNOON John Chamberlain," from "MORE LATER Fred Sandback" to "VERY EARLY Blinky Palermo," to the sound of an orchestra providing the live soundtrack and, in the eye of the camera, meandering from one room to the next, *THAT'S IT!* is led by the space, the works, and their visitors, by the light of day, by the whistle of a train in the distance, influenced by all intrusion into the picture.

—Joëlle Tuerlinckx, 2018

selected bibliography

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Joëlle Tuerlinckx (b. 1958, Brussels) has exhibited and shown internationally, most recently with a solo exhibition at Centre international d'art et du paysage, Vassivière, and LLS Paleis, Antwerp, in 2018. Tuerlinckx was the subject of a traveling three-part retrospective presented at Arnolfini in Bristol (2013), Haus der Kunst in Munich (2013), and Wiels Contemporary Art Centre in Brussels (2012). She has also exhibited at the Museo Nacional Centro de Arte Reina Sofía, Madrid (2009), Musée d'art modern et contemporain, Geneva (2007), Drawing Center, New York (2006), Power Plant, Toronto (2005), Ausstellungshalle Münster (2005), Renaissance Society, Chicago (2003), South London Gallery (2002), Bonnefantenmuseum, Maastricht (2001), Stedelijk Museum voor Actuele Kunst, Ghent (1999), and Witte de With, Rotterdam (1994). Tuerlinckx's first performance work, «*THAT'S IT!*» (+3 FREE minutes) (2014), was presented at Tate Modern in London (2014), before it traveled to Het Veem Theater in Amsterdam, Playground Festival in Leuven, Belgium, and Kaaitheater in Brussels. She lives and works in Brussels.

Christoph Fink (b. 1963, Ghent, Belgium) is an artist and a composer. His interest in movement, space, and sound has made him a long-time collaborator of Tuerlinckx. In collaboration with Valentijn Goethals, Fink created the live soundtrack for «*THAT'S IT!*» (+3 FREE minutes). His work has been exhibited at the biennials of Istanbul, São Paulo, and Venice, and has also been featured in solo presentations at Manifesta 4 in Frankfurt, Witte de With in Rotterdam, and the Drawing Center in New York.

Raimon Gaffier (b. 1990, Salles-La-Source, France) is a cameraman, cinematographer, and filmmaker. His recent projects include *Hollow Hours* (2017, dir. Camille Picquot), *NO!* (2016, dir. Aline Magrez), *Les incapables* (2016, dir. Roxanne Gaucherand), and *Penia* (2015, dir. Aline Magrez), all of which toured in festivals and earned awards. In collaboration with Alice Lenay, Nina Moro, and Jacopo Rasmi, he devised the collective video installation *FACE SURFACE* (2017) at the Musée de Grenoble.

Valentijn Goethals (b. 1987, Torhout, Belgium) holds an MFA from the LUCA School of Arts in Ghent and a MA from the Werkplaats Typografie of the ArtEZ University of the Arts in Arnhem. Both an artist and a musician, Goethals utilizes different media—radio, obsolete sound equipment, book design—as well as architectural space. He is a founding member of 019, an artist-run workspace and exhibition space in Ghent and is the artistic director of Kunsthal Ghent.

Estelle Labes (b. 1990, Paris) is an artist and a sign-language interpreter. Having studied at the École de recherche graphique in Brussels, her work incorporates

installation, performance, and cross-media resources in order to investigate narrative experiences. She has collaborated with Tuerlinckx since 2014.

Lutèce Mauger (b. 1993, Montpellier) trained as a graphic designer at the École de recherche graphique in Brussels and as a dancer in Paris. Her mastery of text and language has proven beneficial in her collaboration with Tuerlinckx and has led her to participate in the artist's recent performance-symposium *Me/We* (2018) at the University of Hasselt, Belgium.

Rémi Rupprecht (b. 1993, Brussels) is an emerging contemporary artist. A graduate of the LUCA School of Arts in Ghent and the École de recherche graphique in Brussels, his interests reside in the exploration of the body and movement. His exhibition *Nekuia* (2017) in a private garden in Brussels further established his practice through his concern with Greek mythology and cosmology.

Juliette Thomas (b. 1983, Brussels), a graduate of political sciences at Université libre de Bruxelles in Brussels, is an essayist filmmaker, a musician, a performer, and a long-standing collaborator of Tuerlinckx. In 2010 she interpreted John Cage's *Atlas Eclipticalis* (1961–62) as part of Tuerlinckx's project with the B'Rock Orchestra at deSingel, Antwerp. Since 2014 she has played a major role in the conceptual and theoretical formulation of *THAT'S IT!*.

Jivan van der Ende (b. 1993, Alphen aan den Rijn, Netherlands) currently studies at the Royal Academy of Fine Arts in Ghent. As an artist and a costume designer, she explores variations in color and shape. She joined *THAT'S IT!* in 2018 and collaborated with Tuerlinckx on the performance-symposium *Me/We* at the University of Hasselt in Belgium the same year.

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