

Times are changing, time is changing, the surrounding is changing, the self is changing. Everything is in a flow, everything is in motion, everything conjoins in new ways. The object is moved, the body moves itself, it is among the objects, it is, following Maurice Merleau-Ponty:

"a two-leafed being, on the one hand object among objects and on the other hand seeing and touching them; and we acknowledge, as it is apparently so, that it incorporates both features, and that its dual membership of the system of 'objects' and 'subjects' leads us to the discovery of unexpected relationships between these two systems."(1)

Joëlle Tuerlinckx creates exhibition situations in which objects relate to one another on various levels: materially, in terms of color, formally, art historically...They form a network with almost endless ties, a next level. And then there is the visitor who enters the space, this situation, as another component, putting himself in relation to the objects, expanding the network. Due to the change of position, the physical relation to the objects is changed: new connections emerge, new relations.

In the exhibition *1/Museum* at Kunsthaus Lempertz, Brussels, the artist even goes one step further: due to interventions during the entire runtime, the exhibition situation constantly changes, the relations between the objects change, often subtle and hardly noticeable, but sometimes also very clearly. Thus Tuerlinckx succeeds that the cubic hall of the auction house is not defined by its geometry but instead remains in a flow due to the constantly changing relations between the objects and the static, geometric space in which normally objects are only inserted, is overcome by these interventions.

"The space is no (real or logical) milieu, in which objects align themselves, but instead a medium, by which the position of objects is made possible,"(2) writes Merleau-Ponty in his phenomenology of perception. Joëlle Tuerlinckx works with the space, transforms it, she overrides the egocentric creation of space which is spread out as a static construct before a perceiving subject. The space evolves into a dynamic parameter embedded in the objects themselves, in which subject and world intersect. It does not exist as an external as opposed to an inner self, since the subject as zero point conceives the spatiality of the corresponding situation. The perceiving subject conceives the space not from a distant static point of view but rather experiences it from inside, because "after all the world is not around me but in front of me."(3)

— Denise Moser

(1) Merleau-Ponty, Maurice: *Das Sichtbare und Unsichtbare gefolgt von Arbeitsnotizen*, hrsg. v. Claude Lefort, München 1986, S.180.

(2) Merleau-Ponty, Maurice: *Phänomenologie der Wahrnehmung*, übersetzt von Rudolf Boehm, Berlin 1966, S.284.

(3) Merleau-Ponty, Maurice: *Das Auge und der Geist*, 1961, in: *Das Auge und der Geist. Philosophische Essays*, hrsg. v. Christian Bermes, Hamburg 2003, S.275-317, hier S.300.

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