

Narelle Jubelin

NALGURES

CENTRO GALEGO DE ARTE CONTEMPORÁNEA

3 June - 16 October 2022

Hall and first floor

Curator: Natalia Poncela López

Exhibition design: Marcos Corrales Lantero

Coordinator: Cruz Provecho Pérez

Nalgures (Someplace) positions us in some fragmentary geographies based on an uncertainty that is yet to be defined. Narelle Jubelin (Sydney, 1960) delves deep into the memories of places and the different ways in which they are inhabited, drawing on specific cultural references within the Galician context and linking them to other cartographies and references from her own biography and artistic career. For the first time, Jubelin also incorporates other contemporary artistic creations into her semantics, such as some photographs taken by Anna Turbau (Barcelona, 1949) in Galicia in the mid nineteen-seventies, which highlight elements revisited by the Australian artist decades later.

The possible routes through *Nalgures* are organised into groups of works, turns marked out according to a prior distribution of pieces from different series. We understand the turns as temporary groupings of a specific moment, and hence, they could present variations between the moment of writing (text) and the time of their arrangement in the rooms (exhibition).

HALL

1./2.

NARELLE JUBELIN

Calligraphic intervention on window, 2022

White ink on glass

"a fruitful season for those who scour the shadows and
scavenge the leftovers, who take the remains and keep them from the cold and
surround the house with jasmine and azaleas and capture the flavours of light from turmeric

they walk the steps' silence perhaps or perchance they hold the fabrics
battered by the wind.

they sing (the clotheslines blown by the wind... those vestiges)"

Ana Romani, *A desvertebra*, Chan de Pólvoa,
Santiago de Compostela, 2020, p. 56.

3.

NARELLE JUBELIN

Floor (Gaza Strip, 2014), 2022. From the *Nalgures* series, 2019-2022

Recycled, reused cardboard packaging protectors and textile knitted by the artist using stone-coloured mohair wool.

Dimensions Variable

Based on satellite imagery documenting the results of Israel's 50-day offensive during the summer of 2014.

Turn I

4.

NARELLE JUBELIN

As yet untitled (Ree Morton, 1972), 2022. From the *Nalgures* series, 2019-2022

Interpretation in *petit point*, cotton thread on linen weft, glass and eucalyptus wood

16.5 x 21.7 cm (picture), 43.4 x 33 cm (frame)

'While the leggy substructures of the Iberian stone granaries may have given rise to the popular belief in their nightly escapades, the potbellied type among these African storehouses suggests nothing so much as a propensity for dancing. Their anthropomorphic character is underscored by such decorations as the human face (above).'

Bernard Rudofsky, *Architecture without Architects, an Introduction to Nonpedigreed Architecture*, The Museum of Modern Art, New York, 1964.

5.

NARELLE JUBELIN

As yet untitled (Ree Morton, 1972), 2016. From the *Flamenca primitiva* series 2016

Interpretation in *petit point*, cotton thread on silk weft, copper, glass and kadamu wood

16.5 x 21.7 cm (picture), 33 x 43.4 x 1.8 cm (frame)

From: Ree Morton

Untitled (Rudofsky I), 1972

Watercolour and graphite on paper

38 x 55.5 cm

'Put together from large granite slabs, a horreo is fire- and vermin proof. It rests on pillars topped by circular stones that act as rat-guards, and incidentally, are the forerunners of the classical capital. Interstices in the walls serve for ventilation. Folklore has it that horreos go on walks at night.'

Bernard Rudofsky, *Architecture without Architects, an Introduction to Nonpedigreed Architecture*, The Museum of Modern Art, New York, 1964.

6.

ANNA TURBAU

Bonaval Cemetery, Santiago de Compostela, 1976

Fineart inkjet print on Hahnemühle Photo Rag Baryta 315 g cotton paper

24 x 36 cm

ANNA TURBAU LEGACY

'From the upper level of the friars' cemetery you can access the central hall, the sector designed by Manuel de Prado y Vallo in 1846. This enclosure corresponds to the cloistered model, widespread since the end of the 18th century, in line with the academic tradition. The architect drew the plan of a long hall, the floor of which would be occupied with burials - for which the creation of funerary monuments would be authorised - and surrounded on its perimeter by blocks of niches of four levels. On the shorter sides these offer an interesting solution by creating niches on the fourth level (reminiscent of Villanueva's project for the North Cemetery in Madrid), interrupted by staircases and the access door to the south.'

José Manuel Suárez García, "Bonaval: el cementerio hecho parque", in *XX Encuentro Iberoamericano de valorización y gestión de cementerios patrimoniales. Los cementerios como recurso cultural, educativo y turístico*, Vice-Rector for Research and Transfer at the University of Malaga, Malaga, 2019, p. 10.

7.

Bricks (A Catía), 2022. From the *Nalgures* series, 2019-2022

Dimensions variable

'Salting and smoking were carried out in the "lagares", cellars located near the seashore, such as the warehouse at A Catía. Today, some vestiges of these magnificent architectural ensembles remain, although others are already part of history, as is the case of the factory located on A Catía beach, a salting warehouse that stopped working in the early 1900s and which served as shelter for several families until it was abandoned. The warehouse was located at the foot of the beach, facilitating the landing of sardines from the small fishing boats (*dornas xeiteiras*).'

'Ruta de la Sal,' project Patrimonio pesqueiro na rede 2.0. Confradía de Pescadores de Carreira-Aguiño. Online: < <http://cofradiadeaguino.com/uploads/Ruta%20do%20Sal.pdf>>. [Last visited: 17/5/2022]

8.

NARELLE JUBELIN

Mirrors, 2002. From the *Shumakom* series, 2001-2002

2 items measuring 23 x 18 x 0.3 cm each

Produced during the second intifada for the *Shumakom* exhibition, curated by Andrew Renton at the Jerusalem Artists House (1 May - 1 June 2002).

'To know you have to take a position. It is not a simple act. To take a position is to place oneself, at least twice, on the two fronts that every position entails, since every position is, fatally-speaking, relative. For example, it is a question of facing something; but we must also consider everything from which we distance ourselves, the out-of-view that exists behind us, which we may deny but which, to a large extent, conditions our movement, hence our position. It is also a question of positioning oneself in time.'

Georges Didi-Huberman, *Cuando las imágenes toman posición*, Antonio Machado, Madrid, 2012, p. 11.
(English translation based on the Spanish version)

Turn II

9.

Jug Airiños da Ría, 1974. Vilagarcía de Arousa. Cerámicas do Castro. Sargadelos. Discontinued

10.

Jug. Cerámicas do Castro. Sargadelos. Forma Monférica. Discontinued series started in 1967

'"Monférico" is an ornamental system, reminiscent in a very abstract way of the panelling of the baroque vaults. Distinguishing this system with the toponym Monfero is due to the fact that this region, enclosing this marvel of stone which is our heritage, remains, even in its remoteness, under the dominion of our gaze from one of the windows of this laboratory of forms of O Castro in which this system was studied.'

Forma Monférica, Cerámicas do Castro (Formas/67).

Online: <<https://www.isaacdiazpardo.gal/sites/default/files/2020-08/CF6.pdf>>. [Last visited: 17/5/2022].

11.

Plate A Nosa Señora da Xunqueira. Vilagarcía de Arousa. Decoration: Peixes (Fish). Cerámicas do Castro. Sargadelos. Discontinued

12.

ANNA TURBAU

Peasant Girl, As Neves, 1976

Fineart inkjet printing on Hahnemühle Photo Rag Baryta 315 g cotton paper.

24 x 36 cm

ANNA TURBAU LEGACY

13.

Pombas, 1987. Designed by: Carmen Perujo. Cerámica de Sargadelos. Discontinued

'The sea thrift dove. Once the pilgrimage to the sanctuary is complete, the girls and boys go to the *moriñas* rocks by the sea, where sea thrift (*herba namoradeira*) grows, a kind of wild carnation which, as its name in Galician suggests, is said to have the ability to make people fall in love, and with which they return home. The sea thrift dove is similar to the popular St Andrew's dove modelled with breadcrumbs, always found in the pilgrimage 'bouquets' and often appearing in the image of the Saint as the fish, the flowers, the boat, the thought, etc.'

Isaac Díaz Pardo, 'Sargadelos e San Andrés de Teixido,' in *Laboratorio de la quinta etapa de Sargadelos*, 1967.

Turn III

14.

NARELLE JUBELIN

As yet untitled (Álvaro Siza, 1977), 2017. From the series *The Presence of Black*, 2017-2019

Interpretation in *petit point*, cotton thread on silk weft and frame by the artist

19.5 x 26 cm (picture), 40 x 54 x 2.5 cm (frame)

'The first problems, related to the selection of a single typology for all, manifested themselves during the discussion with the neighbours, and then became a political issue. The idea had spread, either from within the assembly or suggested from outside, that building only those houses with courtyards in an entire sector of the city was unacceptable and inhumane. This mistrust of monotony is a real challenge to the search for difference, which cannot be resolved merely as a matter of aesthetics, because if it were, the result would be artificial, caricatured or invented. The discussion was highly contentious, as it should be in a participatory process, and yet it never compromised the dialogue. Twenty years later, I still have the support of the population and the cooperatives.'

Álvaro Siza Vieira, [on the Quinta de Malagueira project], in *Imaginar la evidencia*, Abada, Madrid, 2003, p. 111.

15.

NARELLE JUBELIN

As yet untitled (Giuseppe Sardi, 1781), 2017. From the series *The Presence of Black*, 2017-2019

Interpretation in petit point, cotton thread on silk weft and frame by the artist

17 x 24 cm (picture), 35.5 x 50 x 2.5 cm (frame)

From the bas-reliefs on the façade of *Santa Maria del Giglio* (Venice) depicting maps of Candia (Heraklion), Corfu, Padua, Rome, Zara (Zadar) and Split, cities under siege during the commercial empire of the Venetian Republic.

16.

NARELLE JUBELIN

Packing protector, 2022. From the *Nalgures* series, 2019-2022

35 x 16 x 14 cm

'The inside of the house is different from other buildings. A house is used by a small number of people and its character is "personal" and "private;" it is the result of a deliberate choice and therefore represents the notion of 'my world'. In the house, we find the things that we are really familiar with and that are particularly meaningful to us; we have brought them with us and they are part of our everyday life. Therefore, the house confirms one's identity.'

Christian Norberg-Schulz, *Los principios de la arquitectura moderna* (Principles of Modern Architecture), Reverté, Barcelona, 2005, p. 98.

17.

NARELLE JUBELIN

As yet untitled (Sarela laundry site), 2022. From the *Nalgures* series, 2019-2022

Interpretation in petit point, cotton thread on linen weft, artist's frame, glass and eucalyptus wood.

19 x 13 cm (picture), 38 x 25 x 2.5 cm (frame)

'Carriers and laundresses filled Compostela with life and work and they carried out a perfect recycling loop: homes got fresh water and ironed clothes and women got "yeast" and leftovers to feed the animals in the stables. It was a quiet, efficient and sustainable work performed with the good work of women which must be appreciated and recovered...'

Encarna Otero, *Camiños da auga. Fontes. Compostela, territorio das mulleres*, Concellaría de Igualdade, Concello de Santiago, 2016.
Online: <<http://tm.santiagodecompostela.gal/en/map/caminos-da-auga-fontes>>. [Last visited: 26/5/22].

18.

Juice glasses and jug, 2013. Designed by: Luís Ramírez. Colección Giros. Cerámica de Sargadelos

19.

NARELLE JUBELIN

Satellite Mirror, 2002. From the *Shumakom* series, 2001-2002

6 interpretations in petit point, cotton thread on silk weft

12.30 x 9.30 cm each (pictures), 15.7 x 13 x 1 cm each (frames)

From *Satellite Mirror* (1926-1927), designed by Eileen Gray (1878-1976) for her house E-1027 (1926-1929) and featured in the *Shumakom* exhibition, which took place at the Jerusalem Artist House during the second intifada and was curated by Andrew Renton.

20. 21.

ANNA TURBAU

AP-9 motorway working site, 1977

Fineart inkjet printing on Hahnemühle Photo Rag Baryta 315 g cotton paper

24 x 36 cm

ANNA TURBAU LEGACY

Photographs taken for José M. Siles' report: 'Galicia: el timo de la autopista,' *Interviú*, No. 69, 9 September 1977, pp. 37-39.

22.

Set of jugs. Cerámicas do Castro. Sargadelos. Discontinued

'Conceived by Isaac Díaz Pardo and Luis Seoane during their meetings in Republican exile, the Laboratorio [de Formas] is the institution that condenses the lines of thought on which the Sargadelos group was formed, a great industrial and cultural project of Galicia that would become an example of the regulating character of utopia, of the moral ideals that encourage us to do or transform. A metaphor of creation linked to the transformation of society, of culture as a motor for the reactivation of memory, identity and territory.'

Agar Ledo, 'O museo Carlos Maside. O relato da outra historia,'
Grial: revista galega de cultura, vol. 54, no. 209, 2016, pp. 127-137.

23.

NARELLE JUBELIN

As yet untitled (Pinisqueira laundry site I), 2022. From the Nalgures series, 2019-2022

Interpretation in *petit point*, cotton thread on linen weft, artist's frame, glass and eucalyptus wood.

14.5 x 26 cm (picture), 29 x 52 x 2.5 (frame)

'In the area of Couso, there was also a proliferation of warehouses and canneries that were of enormous importance for the economy of Aguiño. One of them was the warehouse owned by the Malrés family where sardines were salted in the early 1800s. It later passed into the hands of other owners who converted it into a cannery. More than two hundred women could have been working there at the time.'

'Ruta do Sal,' 'Patrimonio pesqueiro na rede 2.0' [Fishing Heritage in Web 2.0 project], Confraría de Pescadores de Carreira-Aguiño. On line: <<http://cofradiadeaguino.com/uploads/Ruta%20do%20Sal.pdf>>. [Last visited: 17/5/2022].

24.

4 charger plates. Cerámica de Sargadelos

25a./25b.

NARELLE JUBELIN

From the *Shumakom* series 2001-2002 and *Nalgures*, 2019-2022

2 plasterboards written with silverpoint and pencil (re-invented in 2022)

23 x 18 x 3.6 cm each

They belong to a complete series of 16 panels in which references to absent and previous pieces are cited. Based on 20 transcriptions of texts written by Andrew Renton in London and Jerusalem. Transcribed in silverpoint on panel in London and Madrid, and subsequently sent in successive consignments to the Jerusalem Artists House during the course of the exhibition. Lead-free pigment, copolymer on MDF base.

[001] Eileen Gray

Satellite. Created for the house E-1027, 1926-1929

Nickel plated brass structure, mirror, sanded convex glass cover for two lamp bulbs. The magnifying mirror is maintained by two blocking handles

35.46 x 28.76 x 6.69 cm

Esther Ferrer

Installation with chairs. *Esther Ferrer* Exhibition. *En catro movementos* (CGAC, Santiago de Compostela, 6 July 2012 - 30 September 2012)

60 metal and black plastic chairs

- [007] Lawrence Weiner
A 36''x 36'' Removal to the Lathing or Support Wall of Plaster or Wallboard from a Wall, 1968
Rubén Santiago
Cálculo, 2010. *A cidade interpretada* project (Santiago de Compostela, 2010)
In situ installation made with steel tubes from the exhibition rooms in the basement of the CGAC to the Porta do Camiño in Compostela.
Dimensions variable
-

Turn IV 25c./25d.

NARELLE JUBELIN

From the *Shumakom* series 2001-2002 and *Nalgures*, 2019-2022
2 plasterboards written with silverpoint and pencil (reinvented in 2022)
23 x 18 x 3.6 cm each

They belong to a complete series of 16 panels in which references to absent and previous pieces are cited. Based on 20 transcriptions of texts written by Andrew Renton in London and Jerusalem. Transcribed in silverpoint on panel in London and Madrid, and subsequently sent in successive consignments to the Jerusalem Artists' House during the course of the exhibition. Lead-free pigment, copolymer on MDF base.

- [007?] Dan Graham: "Two-Way Mirror Cylinder Inside Cube and Video Salon: Rooftop Park for Dia Center of the Arts", in Alexander Alberro (ed.), *Two-Way Mirror Power. Selected Writings by Dan Graham on his Art*, The Mit Press, Cambridge, Massachusetts, 1997, pp. 165-167.

Dan Graham
Triangular Pavilion, 1997
Metal structure, double-sided mirror-glass and steel
370 x 500 x 500 cm
CGAC COLLECTION COL1998-0012

- [017] Edward Ruscha
The Act of Letting a Person into Your Home, 1983
Oil on canvas
213 x 350 cm
Vito Acconci
The Following Piece, 1969
Photography and chalk on paper
6 items measuring 40.5 x 48.5 x 1.5 cm each and 2 items measuring 60.5 x 48.5 x 1.5 cm each
CGAC COLLECTION COL1997-0004

- [020] Bas Jan Ader
Two Kinds of Grass, Two Kinds of Fences, Illuminated by Two Kinds of Light, 1970
Installation, documented by one 35 mm slide and two black and white photographs
20.6 x 25.4 each (photos)
Magdalena Abakanowicz
The Second Hand Like Tree, 1994. *Itinere* Exhibition. *Camiño e camiñantes* (CGAC, Santiago de Compostela, 12 December 1994 - 24 February 1995)
Cast bronze
6 items measuring 380 x 400 cm, 120 x 140 cm and 150 x 130 cm

26.

NARELLE JUBELIN

As yet untitled (Picaños laundry site), 2022. From the *Nalgures* series, 2019-2022
Interpretation in *petit point*, cotton thread on linen weft, artist's frame, glass and eucalyptus wood
17 x 22 cm (picture), 33 x 43.4 x 2.5 cm (frame)

'Water of life and wealth, water that transforms granite into moss. It was this water, that is so present in Santiago, which had an important role in women's work in Compostela until well into the 20th century. Chairs, buckets, bowls, soap, wind and sun,

the rivers Sar and Sarela, the streams and fountains indicated the time, days and seasons of this work carried out by women, which was always badly paid and which led to illness, pain, cold and getting wet, but which also involved songs, laughter, fun and celebration.'

Encarna Otero, *Camiños da auga. Fontes. Compostela, territorio das mulleres*. Concellaría de Igualdade, Concello de Santiago, 2016.
Online: <<http://tm.santiagodecompostela.gal/gl/mapa/caminos-da-auga-fontes>>. [Last visited: 26/5/2022].

27.

NARELLE JUBELIN

As yet untitled (Keith Coventry, 1995), 2022. From the *Nalgures* series, 2019-2022

Interpretation in *petit point*, cotton thread on linen weft and glass.

17 x 13 cm (image), 25,5 x 25,5 cm (frame)

From: Keith Coventry

Sceaux Gardens Estate, 1995. From the *Estate Paintings* series, 1992-2007

Oil on canvas, polychrome wood and glass

96.5 x 72 cm

'Daylight available from the windows and skylights. No artificial light source. Two continuous wooden shelves. 10 cm x 6 cm, extending 26 meters and 22 meters respectively, set at a height of 140 cm. Painted white. The shelves, designed in collaboration with Marcos Corrales Lantero, are a simple system that allows new works to be placed into the exhibition as they arrive at the Artists' House. The first shelf is designed to run continuously throughout all but one of the rooms on the exhibition floor. It articulates the flow of the space. The second shelf blocks that flow, being both a method of display and a physical barrier to entering the last room.'

Narelle Jubelin & Andrew Renton, *Shumakom*, Artists' Space, Jerusalem, 2002, p. 34.

28.

NARELLE JUBELIN

Mirrors. From the *Shumakom* series, 2001-2002

23 x 18 x 0.3 each

Produced during the second intifada for the *Shumakom* exhibition, curated by Andrew Renton at the Jerusalem Artists House (1 May - 1 June 2002).

Shumakom arises from two voices (Hebrew and Arabic) enunciating a *ningures* ['no place,' opposite of *nalgures*] and also an encounter between two languages, in a sense, a reconciliation.

'The work of Narelle Jubelin marks the journeys that objects make through the world and the history that accrues to them. Her practice acknowledges that any notion of modernism has been fraught with dislocations, constantly changing and reinterpreting how the work comes to be received in one place or another.'

Andrew Renton, *Shumakom*, Artists' Space, Jerusalem, 2002, p. 34.

Turn V

29.

Coffee set. Cerámicas do Castro. Sargadelos. Discontinued

Its first owner bought it as a gift for a wedding that did not take place.

'The Castro factory, together with Sargadelos, would continue to operate under the management of Díaz Pardo, until in the early 2000s a move by his partners would wrest his control over the business. After overcoming numerous obstacles, the ovens of Castro and Sargadelos are operating again, now with a project that is more commercial and less cultural.'

Isaac Díaz Pardo. *Memoria viva*.

Online: <<https://www.isaacdiazpardo.gal/en/companies/o-castro>>. [Last visited: 25/5/2022]

30.

NARELLE JUBELIN

As yet untitled (José Guerrero, 1966), 2014. From the *Flamenca primitiva* series 2014

Interpretation in *petit point*, cotton thread on silk weft

31 x 33 cm

From: José Guerrero

La brecha de Viznar, 1966

Oil on canvas

196 x 238 cm

'The 1966 version is like the image of a bleeding wound. It is an approach, the first vision of the site of a tragedy, in the face of which there is only the irreparable tearing of pain and fracture. There is no possible recomposition because the pain is too close and too intense.'

Santiago B. Olmo, 'Guerrero-Campano: el color y la memoria,' in *Guerrero-Campano. Rojo de cadmio nunca muere*, Centro José Guerrero, Granada Provincial Council, Granada, 2002, p. 59.

31.

ANNA TURBAU

Bonaval Cemetery, Santiago de Compostela, 1976

Fineart inkjet printing on Hahnemühle Photo Rag Baryta 315 g cotton paper

24 x 36 cm

ANNA TURBAU LEGACY

'Acting in such a unique area implies the absolute necessity of doing so with the deepest respect for the pre-existences that were appearing as the cleaning work progressed. Although a preliminary approach had been taken, this had to be adjusted in order to enhance their value. Remains of walls, ruins, burial sites, roads, and above all water and stone.'

Álvaro Siza Vieira, *Siza en Santiago*, Constructora San José S. A., Pontevedra, 1994, p. 161.

32.

NARELLE JUBELIN

As yet untitled (Pinisqueira laundry site II), 2022. From the *Nalgures* series, 2019-2022

Interpretation in *petit point*, cotton thread on linen weft, artist's frame, glass and eucalyptus wood

14.5 x 26 cm (picture), 29 x 52 x 2.5 cm (frame)

FIRST FLOOR. ROOM 1

33.

NARELLE JUBELIN

Floor (Artes laundry site, 2022). From the *Nalgures* series, 2019-2022

Pressed wood and ink protective transport pallets

Dimension variable

34.

NARELLE JUBELIN

Nalgures, 2022

HD video; colour, sound

12 min 44 s

Edition of 3. Exhibition copy

Locations: Pinisqueira laundry site, in Aguiño; Artes laundry site, in Corrubedo; Bonaval Cemetery, Picaños laundry site and Tras do Sarela laundry site in Compostela

Voices: Encarna Otero, Purificación Pérez Sampedro, Ana Román and Josefa Torres Pérez.

Camera: Narelle Jubelin and Fran Rodríguez

Editor: Patrícia Leal

Audio: Chus Silva

FIRST FLOOR. ROOM 2

35.

HELEN GRACE AND NARELLE JUBELIN

The Housing Question, 2019

HD video; colour, sound

29 min 12 s

Helen Grace and Narelle Jubelin focus on two examples of single-family houses in modern architecture, Casa Huarte (José Antonio Corrales and Ramón Vázquez Molezún, Madrid, 1966) and Casa Seidler in Killara (Harry and Penelope Seidler, Sydney, 1967), to point out other public housing projects that attempted to solve the problem of the lack of housing, such as Neighbourhood Unit No. 3 in the Elviña neighbourhood (José Antonio Corrales, A Coruña, 1965).

FIRST FLOOR. ROOM 3

36.

NARELLE JUBELIN

The Third Space, 2012-2013

HD video; colour, sound

17 min 17 s

Documentation of the Country Women's Association Mayday project by Narelle Jubelin & Lucy Bleach, curated by Paula Silva. Redemptive eucalypt tree planting undertaken by the congregation of the Pius X modernist church, designed by the architect Esmond Dorney in Taroom, Tasmania, under the guidance of horticulturalist Kris Shafer, with tree blessing by Michael Tate. Site and house visits to the Esmond Dorney House in collaboration with the architect Paddy Dorney, CBD branch of the CWA Hobart and the Pius X congregation.

Transcription work of footnotes from Roselee Goldberg's 'Space as Praxis,' published in *Studio International* (September 1975).

Camera: Robert Harrison

Editor: Patrícia Leal

'If the first space is the space of self, the second space is the space of other, the third space is the shared space, the space of community, the horizon of shared values that deny an existential angst. This shared experience confirms our humanity. May Day explored this confirmation. The third space takes an established and aging community that is losing contact with its shared past, and reconfirms its relationship with a meaningful space. It approaches this through the empowerment of the Pius X congregation to actively reconfirm the authenticity of their space, themselves. This installation seeks to re-establish those original shared perceptions and values, that have (almost unnoticed) disappeared, eroded by time and social and political change. The third space reiterates the values inherent in the shared occupation of this special space of congregation. Pius X is widely recognised as Australia's first Modernist church.'

Paddy Dorney, January 2015. From notes on *The Third Space and Other Notes* collected by Narelle Jubelin.

Turn VI

37.

NARELLE JUBELIN

Nueva Forma, 2012. From the *Afterimage* series, 2011-2012

8 interpretations in *petit point*, cotton and silk mounted in solid double-sided glass frames and 9 refractory bricks

90 x 65 x 25 mm each (frames)

Based on botanical photographs taken by C. Fullaondo, published in issue number 20 of the magazine *Nueva Forma* (Madrid, 1967), dedicated to Casa Huarte, a single-family house belonging to the builder and patron of the arts Jesús Huarte, designed by José Antonio Corrales and Ramón Vázquez Molezún in Puerta de Hierro, Madrid, 1966.

Turn VII

38. 39.

ANNA TURBAU

Effects of the AP-9 motorway construction works, 1977

Fineart inkjet printing on Hahnemühle Photo Rag Baryta 315 g cotton paper

50 x 70 cm

ANNA TURBAU LEGACY. PHOTOGRAPH NO. 39 COURTESY OF THE CONSELLO DA CULTURA GALEGA

Photographs taken for *Terra ceibe*, Santiago de Compostela, 1978

'Late nineteen-seventies, Vilaboa, entering A Coruña from Compostela. In the eternal present, a popular action confronts the hugely powerful political-financial machinery that sustains the interests of Autopistas del Atlántico. I am doing a report for the nationalist weekly newspaper *A Nosa Terra* and I exchange a few functional phrases with a photographer, Anna Turbau, while a moving figure looks for a vantage point as if everything was familiar to him. It was Llorenç. Chance led us, on that occasion, to witness together and participate in the incidental construction of another piece of information, another image of reality. I hardly knew anything about her. I knew almost nothing about him. But we were brought together by a practice that was profound in meaning: resistance to the destruction of the Earth, with scarce means and with the body as a declaration.'

Margarita Ledo Andión, 'Galicia en V.O. El cine militante y el lugar de Llorenç Soler en la construcción del cine gallego contemporáneo,' in *La mirada comprometida de Llorenç Soler*, Miguel Francés (ed.), Biblioteca Nueva, Madrid, 2012, p. 188.

40. 41.

Jug. Cerámicas do Castro. Sargadelos. Discontinued

Jug. Cerámicas do Castro. Sargadelos. Forma Bonavállica. Discontinued. Series started in 1967

'Thus, various vessels made by us have been covered using abstract-geometric elements from the Galician Romanesque and Baroque periods, interpreted in a contemporary light. Two of them bear designations of illustrious resonance in Santiago de Compostela: Bonaval and Castrondouro. Two others are related to Portomarín and Monfero. Complementing this line, and as a counterpoint, we have also studied and incorporated two modular plastic systems of strange but decisive influences that the Iberian Peninsula has had. These refer to the Roman and Arab occupations, taken directly from Itálica and Granada.'

In *Granadínica, Portomarínica, Bonavállica, Monférica, Itálica, Castrondóurica*, Cerámicas do Castro (Formas-67), p. 2.
Online: <<https://www.isaacdiazpardo.gal/sites/default/files/2020-08/CF4.pdf>>. [Last visited: 17/5/2022].

42.

ANNA TURBAU

Bonaval Cemetery, Santiago de Compostela, 1976

Fineart inkjet printing on Hahnemühle Photo Rag Baryta 315 g cotton paper

24 x 36 cm

ANNA TURBAU LEGACY. COURTESY OF THE CONSELLO DA CULTURA GALEGA

In 1933 the Bonaval cemetery was closed, but neighbourhood discontent, expressed in a letter presented to the Town Hall in 1939, led to its reopening in 1960. Thereafter, both the funerary enclosure and the space on the San Domingos estate remained abandoned for decades.

43.

NARELLE JUBELIN

Cement pipes. From the *Nalgures* series, 2019-2022

Received by the artist as a gift from a friend on 25th April 2021.

FIRST FLOOR. AISLE

44.

NARELLE JUBELIN

Kodak, 2010-2012. From the *Afterimage* series, 2011-2012

5 interpretations in *petit point*, cotton and silk

13.9 x 12.9 x 2.5 cm each

From photographs in Kodacolor, stamped by the developer on the back, May 1978, taken by José Antonio Corrales at the end of the construction and before the furnishing of the single-family house he designed for his family in Aravaca, Madrid.

45.

NARELLE JUBELIN AND SANDRA REIN

As yet untitled (Kasper Akhøj. Welcome [To The Teknival]), 2022. From the *Nalgures* series, 2019-2022

2 copies of Kasper Akhøj, *Welcome to the Teknival*, Ivorypress, Madrid, 2018 (one of them intervened)

30 x 23.3 x 2 cm each

'The villa, designed in the 1920s by the designer and architect Eileen Gray on behalf of her lover Jean Badovici, also an architect and critic, led Akhøj to return there four more times (...) Based on the images that Gray herself took for a report that Badovici published in a special issue of the magazine *L'Architecture Vivante* in 1929, Akhøj now reproduces those frames to create this series of photographs that evoke a revival of the memory of the place. Perhaps the event that sparked the Danish artist's interest was one that took place in 1938, when Le Corbusier, previously disconcerted by the subtlety and balance of the forms of E1027, did not hesitate to accept Badovici's invitation, after his break-up with Gray, to intervene in the supposed cleanliness of the walls with a series of murals whose photographs would be published in 1948, also in the magazine *L'Architecture Vivante*, without naming the architect.'

Ángel Calvo Ulloa, 'Kasper Akhøj: más allá', *El Cultural*, 26 October 2018

46.

NARELLE JUBELIN

Satellite Mirror, 2002. From the *Shumakom* series, 2001-2002

Interpretation in petit point, cotton thread on silk weft.

12.30 x 9.30 cm (pictures) each, 15.7 x 13 x 1 cm (frames) each

From *Satellite Mirror* (1926-1927), designed by Eileen Gray (1878-1976) for her house E-1027 (1926-1929) and featured in the *Shumakom* exhibition, which took place at the Jerusalem Artists House from 1 May - 1 June during the second intifada.

47.

NARELLE JUBELIN AND BROOKE FERGUSON

Multitudinous Seas, 2019

Bleach printing on paper

21 x 29.7 cm

Edition of 25

From the keywords of the technical description of the work entitled *Gezicht op Haarlem met bleekvelden* (c. 1670-1675) by Jacob van Ruisdael, Kunsthaus Zürich Collection, Zurich.

According to the definitions offered by Raymond Williams in *Keywords: A Vocabulary of Culture and Society*, Oxford University Press, New York, 1983 (first edition published in London in 1976, by Fontana Paperbacks).

48.

NARELLE JUBELIN

Nueva Forma / Encuentros, 2011. From the *Afterimage* series, 2011-2012

Video; colour, sound

17 min 8 s

Four shots, taken at different times and with different cameras, of Jesús Fole leafing through issue number 20 of the architecture, urban planning, design, environment and art magazine *Nueva Forma* (September 1967, special issue on Casa Huarte, a house with courtyards in Puerta de Hierro, Madrid); as well as the catalogue *Encuentros 1972 Pamplona* (26 June - 3 July 1972), a publication that brings together a series of cultural events sponsored by the Huarte family, builders from Navarra who promoted numerous socio-cultural initiatives in the fields of music and the plastic and visual arts.

49.

Selection of catalogues, both individual and collective, of some of the projects in which Narelle Jubelin participated (1990-2020):

Trade Delivers People, Aperto, La Biennale di Venezia, Venice, 1990 (curated by Jo Holder)

Dead Slow, Centre for Contemporary Arts, Glasgow / 9th Biennale of Sydney, 1992 (curated by Andrew Nairne)

Soft Shoulder, The Renaissance Society, Chicago, Grey Art Gallery & Study Center, Monash University Gallery, 1994-1995

Cocido y crudo, Museo Nacional Centro de Arte Reina Sofía, Madrid, 1995 (curated by Dan Cameron, exhibition design in collaboration with Marcos Corrales Lantero)

Soft and Slow, Monash University Art Museum, Melbourne, 1995 (curated by Jennifer Duncan and Natalie King)

Colonial Post Colonial, Heide Museum of Modern Art, Melbourne, 1996 (curated by Max Delaney)

ECRU, Pavilhão Branco, Institute of Contemporary Art, Lisbon, 1999 (curated by Isabel Carlos)

On Writing. Writing on 1994-2002, John Curtin Gallery, Perth, 2002

Shumakom, Artists' Space, Jerusalem, 2002 (curated by Andrew Renton, exhibition design in collaboration with Marcos Corrales Lantero)

Paisaje agramatical, Centro José Guerrero, Granada, 2006 (curated by Yolanda Romero and Francisco Baena, exhibition design in collaboration with Marcos Corrales Lantero)

Front of House, Parasol Unit, London, 2008 (curated by Andrew Renton, exhibition design in collaboration with Marcos Corrales Lantero)

Cannibal Tours, Heide Museum of Modern Art, Melbourne, 2009 (curated by Ann Stephen, exhibition design in collaboration with Marcos Corrales Lantero)

Vision in Motion, University Art Gallery, The University of Sydney, Sydney, 2012 (curated by Ann Stephen, exhibition design in collaboration with Marcos Corrales Lantero)

Afterimage, La Casa Encendida, Madrid, 2012 (curated by Yara Sonseca, and exhibition design in collaboration with Marcos Corrales Lantero)

Plantas e Plantas, Centro de Arte Moderna, Fundação Calouste Gulbenkian, Lisboa, 2013 (curated by Isabel Carlos)