

Narelle Jubelin

Flamenco Primitivo



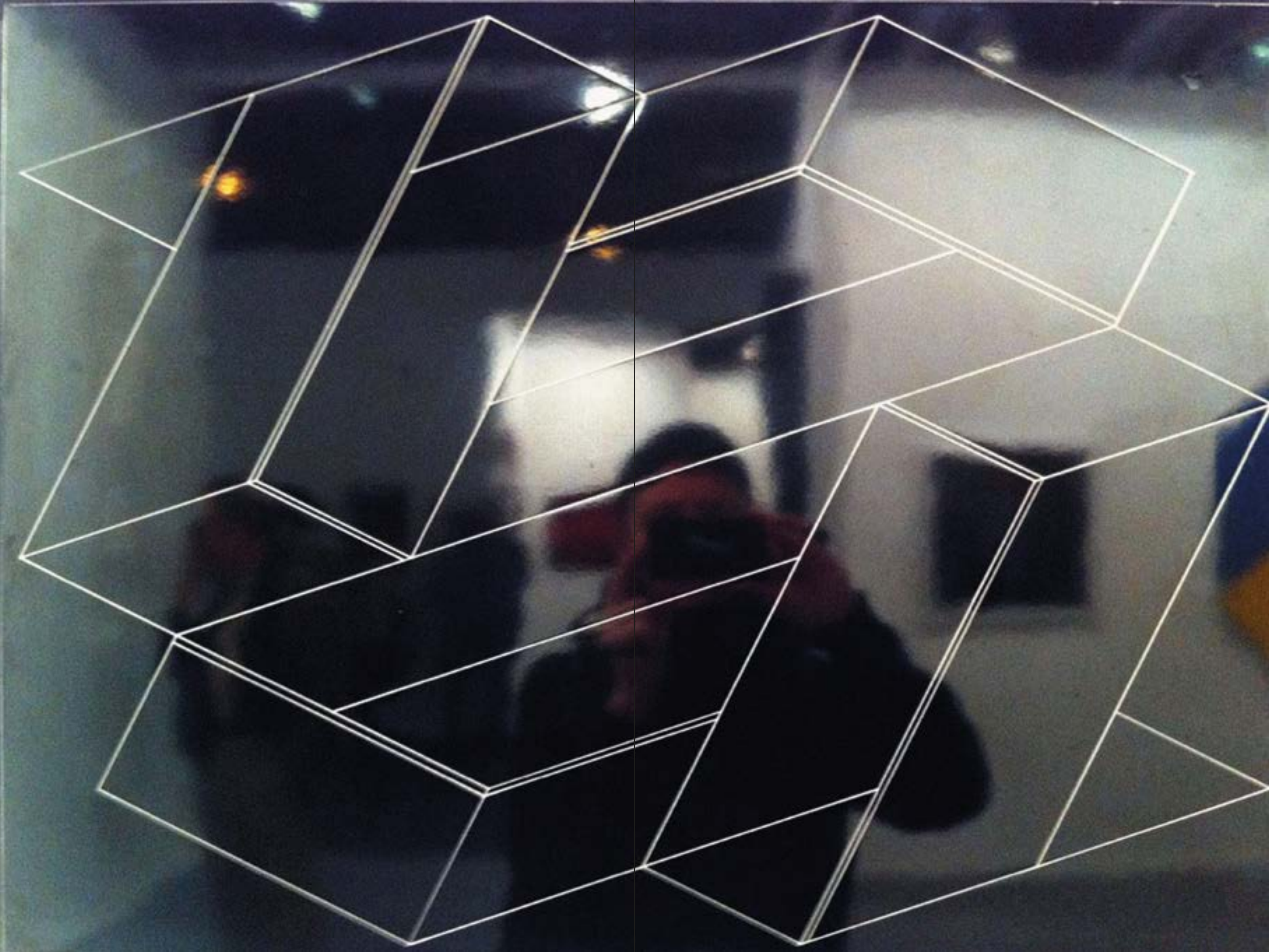
Excerpt from a passage read aloud as a birthday gift from a friend, 24th December 2015

Los dos somos buenos contadores de cuentos. De noche, tendidos de espaldas, contemplamos el cielo estrellado. Aquí es donde empiezan todas las historias, bajo la égida de esa multitud de estrellas que por la noche se apodera furtivamente de las convicciones, para restituirlas, a veces, en forma de fe. Los primeros que inventaron, que dieron un nombre a las constelaciones, eran contadores de cuentos. Al trazar una línea imaginaria entre ellas, les confirieron una imagen, una identidad. Se ensartaban las estrellas en esa línea al igual que se van ensartando los acontecimientos en un relato. El imaginar las constelaciones no modificó las estrellas, ni tampoco el negro vacío que las rodea. Lo que cambió fue el modo de leer el cielo nocturno.

El problema del tiempo se parece a la oscuridad del cielo. Cada acontecimiento se inscribe en su propio tiempo. Los acontecimientos se agrupan, y sus tiempos se superponen, pero el tiempo que comparten no se extiende necesariamente más allá del grupo.

Una hambruna es una trágica reunión de acontecimientos, indiferente, no obstante, para la Osa Mayor, existiendo, como existe, en otro tiempo.

John Berger, *Y nuestros rostros, mi vida, breves como fotos*. Madrid, Hermann Blume, 1986, pp 8–9. First published in English, *And my faces, my heart, brief as photos*, 1984. Translation from English, Pilar Vazquez Alvarez.



Narelle Jubelin

Flamenco Primitivo

previous spread:
Photograph by Narelle Jubelin, February 2012, Madrid,
of Josef Albers, Structural Constellation N-32, 1964





As yet untitled (Christopher Wool, 1992), 2014
cotton on silk petit point, 28.5 × 22 cm, framed



As yet untitled (Mira Schendel, 1963), 2014
cotton on silk petit point, 27.5 × 24 cm, framed



Untitled 3 (Granada), 2016
prototype for bronze, 28 x 76 x 16 cm



Untitled 2 (São Paulo), 2016
prototype for bronze, 29 x 33 x 7 cm



Excerpt from Queen, 2012
video, 1'10"
Domingas Soares weaving tais, outside her home in Maliana, Timor-Leste, 2012
Camera Narelle Jubelin; Editor Patricia Leal
Permission courtesy of the artist Domingas Soares, 2012



As yet untitled (Gelitin, 2008), 2014
cotton on silk petit point, 30 × 29 cm, framed



As yet untitled (Pablo Picasso, 1932), 2014
cotton on silk petit point, 31 × 27.5 cm, framed



As yet untitled (Pablo Picasso, 1961), 2014
cotton & copper on silk petit point, 33 × 32.5 cm, framed



As yet untitled (José Guerrero, 1966), 2014
cotton on silk petit point, 31 × 33 cm, framed



As yet untitled (CAVR, 2002), 2013
cotton on silk petit point, 33 × 41 cm, framed



Untitled 4 (São Paulo), 2016
prototype for bronze, 35 x 26 x 10 cm



Excerpt from Queen, 2012
video, 1'12"
Welcome performed by Jean Baptiste Aputimi for the opening
of the Tiwi Art Network Annual Exhibition, Darwin, 2012
Camera Marcos Corrales Lantero; Editor Patrícia Leal
Permission courtesy of the artist Jean Baptiste Aputimi, 2012;
and of her daughter, artist Maria Josette Orsto, 2016



As yet untitled (Anni Albers, 1954), 2015
cotton on silk petit point, 35 × 28.5 cm, framed



As yet untitled (Hannah Höch, 1926), 2014
cotton on silk petit point, 36.5 × 28.5 cm, framed



Untitled 5 (Madrid), 2016
prototype for bronze, 37 × 23.5 × 14 cm



As yet untitled (Lina Bo Bardi, 1987), 2014
cotton on silk petit point, 37 × 33 cm, framed



As yet untitled (Harry Seidler & Josef Albers, 1977), 2015
cotton on silk petit point, 38.5 × 45.5 cm, framed



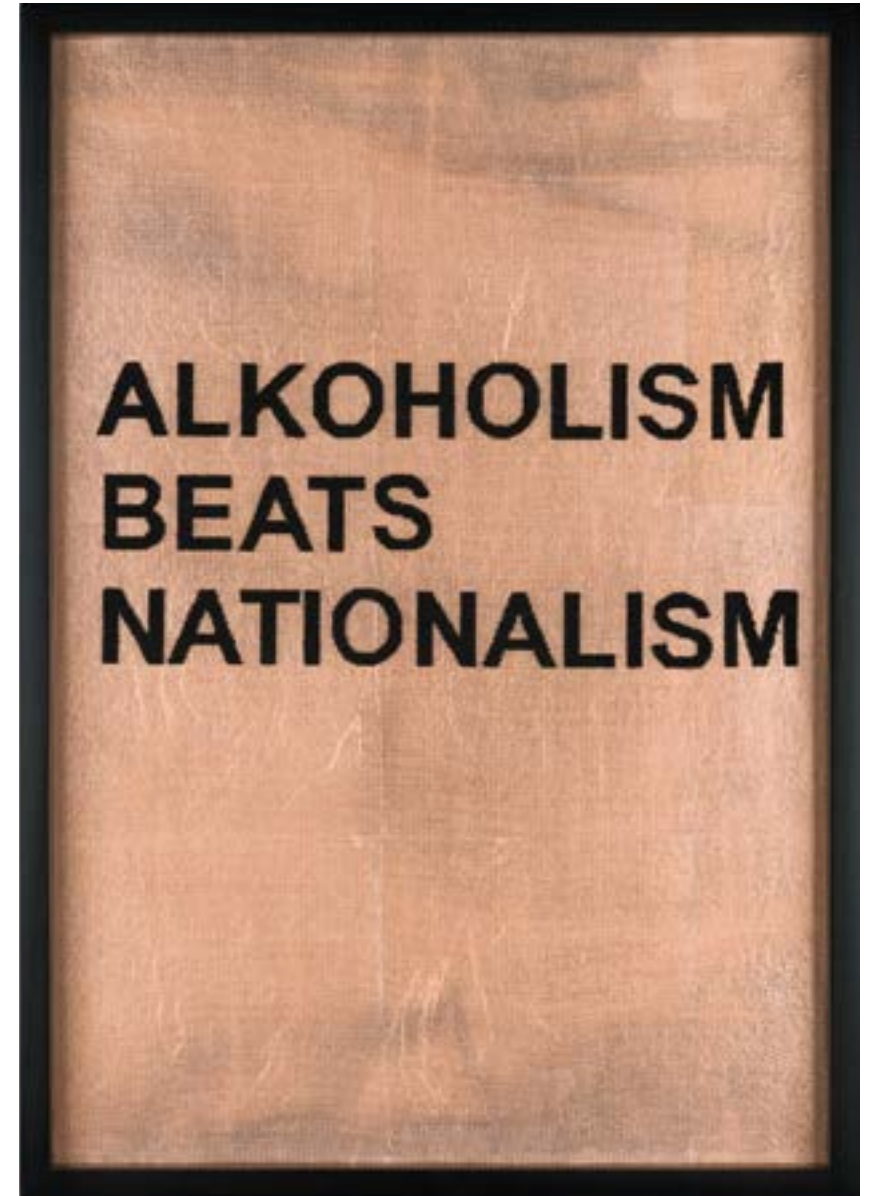
As yet untitled (Lee Bontecou, 1959), 2014
cotton on silk petit point, 39.5 × 34.5 cm, framed



Untitled 1 (Sydney), 2016
prototype for bronze, 47 x 34.5 x 12 cm



As yet untitled (Ree Morton, 1975), 2015
cotton on silk petit point, 38 × 27.5 cm, framed



As yet untitled (Mika Hannula, 2005), 2015
cotton on silk petit point over copper, 48.5 × 34 cm, framed

Niño de Elche with Raúl Cantizano
Flamenco Primitivo, 2015
video, 3'42"
from "Flamenco en la frontera" ("Flamenco at the border")
6 February 2015 at Sala García Lorca de la Fundación Conservatorio "Casa Patas"
Coordinator: Antonio Benamargo
Recording & Editing: Jorge Biancotti
© 2015 Jorge Biancotti & Casa Patas





**Excerpt from a passage read aloud in Castilian,
as a birthday gift from a friend, 24th December 2015**

We are both storytellers. Lying on our backs, we look up at the night sky. This is where stories began, under the aegis of that multitude of stars which at night filch certitudes and sometimes return them as faith. Those who first invented then named the constellations were storytellers. Tracing an imaginary line between a cluster of stars gave them an image and an identity. The stars threaded on that line were like events threaded on a narrative. Imagining the constellations did not of course change the stars, nor did it change the black emptiness that surrounds them. What it changed was the way people read the night sky.

The problem of time is like the darkness of the sky. Every event is inscribed in its own time. Events may cluster and their times overlap, but the time in common between events does not extend as law beyond clustering.

A famine is a tragic cluster of events. To which the Great Plough is indifferent, existing as it does in another time.

John Berger, *And my faces, my heart, brief as photos*, New York, Random House, 1984, pp. 8–9.

Narelle Jubelin**Born**

1960, Sydney

Lives and works

in Madrid, Spain
(1997–present)

EDUCATION

- 1983 Graduate Diploma in Professional Art Studies,
City Art Institute, University of New South Wales,
Sydney
- 1979–82 Bachelor of Education in Art, Alexander Mackie
College of Advanced Education, Sydney

SOLO EXHIBITIONS

- 2016 [As yet untitled], The Commercial, Sydney
Flamenco Primitivo, Marlborough Contemporary,
London
[As yet untitled], curated by Fillipa Oliveira, Fórum
Eugénio de Almeida, Evora
- 2015 The Third Space (& other notes), Espacio_2b, Madrid
- 2013 Vision in Motion, curated by Ann Stephen and
Luke Parker, Samstag Museum, University of
South Australia, Adelaide
Specific Objects, Common Parts, Marlborough
Contemporary, London
Plantas e Plantas [Plants & Plans], curated by
Isabel Carlos, Centro de Arte Moderna, Calouste
Gulbenkian Foundation, Lisbon
- 2012 Afterimage, curated by Yara Sonseca Mas,
La Casa Encendida, Madrid
Vision in Motion, curated by Ann Stephen and
Luke Parker, Monash University Museum of Art,
Melbourne, University of Sydney, Sydney
- 2009 Cannibal Tours, curated by Ann Stephen,
Heide Museum of Modern Art, Melbourne
- 2008 Pelo Peludo, Galeria Luis Serpa Projects, Lisbon
- 2006 Ungrammatical Landscape, curated by Yolanda
Romero, Centro José Guerrero, Granada
- 2004 Transcription Works, Mori Gallery, Sydney
- 2003 Duration Houses, Mori Gallery, Sydney
- 2002 Shumakom, with Andrew Renton, Artists' House,
Jerusalem
On Writing. Writing On, John Curtin University
Gallery, Perth
Owner Builder of Modern California House, with
prototype furniture by Marcos Corrales Lantero,
Mori Gallery, Los Angeles; Centre for
Contemporary Photography, Melbourne as part
of the 2001 Melbourne Festival, curated by
Juliana Engberg
- 1999 Unwritten, with Satoru Itazu and Marcos Corrales
Lantero, Galeria Luis Serpa, Lisbon
Case No: T961301, Mori Gallery, Sydney
- 1998 ECRU – Trading Images, curated by Isabel Carlos,
Pavilhão Branco, Instituto de Arte Contemporanea,
Lisbon
- 1997 Soft Shoulder, curated by Trevor Smith, Art Gallery
of Western Australia, Perth
- 1996 (and hence re-written), with the Fabric Workshop
and Museum, Philadelphia; Mori Gallery, Sydney
- 1995 Soft and Slow, curated by Natalie King, Monash
University, Melbourne
Soft Shoulder, curated by Suzanne Ghez and
Tomas Sokolowski Grey Art Gallery & Study Centre,
New York University, New York
- 1994 Soft Shoulder, curated by Suzanne Ghez,
The Renaissance Society, the University of Chicago,
Chicago
- 1993 Estate, Galerie Knoll, Budapest
- 1992 Estate, Galerie Knoll, Vienna
Dead Slow, curated by Andrew Nairne, Centre for
Contemporary Art, Glasgow
- 1991 Cloth, curated by Melissa Chiu, Mori Gallery, Sydney

- 1989 Second Glance (at 'the Coming Man'), George Paton Gallery, Melbourne and University of Tasmania Gallery, Hobart
- 1988 Second Glance (at 'the Coming Man'), College Gallery, Adelaide, and Mori Gallery, Sydney
- 1987 Re-presenting His Story, Institute of Technology, Architecture Faculty Gallery, Sydney
- 1986 His Story, Mori Gallery, Sydney

SELECTED COLLABORATIVE EXHIBITIONS

- 2014 Elastics/Borracha/Elastico, curated by Jo Holder, Northern Centre for Contemporary Art, Chan Contemporary Art Space, Darwin and The Cross Art Projects, Sydney
- 2012–13 Mirror Reflex, with Jacky Redgate for Vision in Motion, Samstag Museum, University of South Australia, Adelaide
Sidney Nolan: Early Experiments/Narelle Jubelin: Coda, curated by Kendrah Morgan and Lesley Harding, Heide Museum of Modern Art, Melbourne
Mayday, Central Business District Branch of the Country Women's Association with Lucy Bleach, Paddy Dorney, Kris Shaffer and the congregation of Pius X Church, Taroona, curated by Paula Silva, Hobart
- 2009 Owner Builder, (Narelle Jubelin and Marcos Corrales Lantero and Mori Gallery), HKO9, Hong Kong
The Great Divide, Ângela Ferreira and Narelle Jubelin, curated by Wayne Tunnicliffe, Art Gallery of New South Wales, Sydney
- 2008 Front of House, Marcos Corrales, Ângela Ferreira, Narelle Jubelin, Andrew Renton, Parasol Unit Foundation for Contemporary Art, London
Superimpositions, Narelle Jubelin and Luke Parker with Marcos Corrales Lantero and David Norrie, Mori Gallery, Sydney
- 2002 Legacies in Transit, curated by Ann Stephen and Claire Roberts, Museum of Applied Arts and Sciences, Powerhouse Museum, Sydney
- 2001 Itazu Litho-Grafik, with Satoru Itazu, Museum Haus Kasuya, Kanagawa
- 1999 Crossing the Line, with Ângela Ferreira; La Lavanderia, Barcelona 1999; South African National Gallery, 2000; La Fabrica, Madrid 2001; Instituto Camões, Maputo 2001; Home Project, Lisboa 2001; Em Sítio Algum/No Place at All, Museo do Chiado, Lisbon 2003, Mori Gallery, Sydney 2007; Parasol Unit, London 2008. Also Crossing the (digital) Line, with Ângela Ferreira for Gente Feliz co Lágrimas, Galeria Walk & Talk, Ponta Delgada, Azores 2015
- 1996 A la vez – At the same time, Art Gallery of Ontario in collaboration with York University Gallery, Toronto, curators Jessica Bradley and Loretta Yarlow
- 1993 Old Love, with Satoru Itazu, Gallery Lunami, Tokyo
- 1992 Internal Affairs, with Allan Cooley for Working in Public, Philippine Consul General and Trade Offices, Sydney
- 1991 Legacies of Travel and Trade, with the Museum of Applied Arts and Sciences, curated by Ann Stephen, Powerhouse Museum, Sydney
- 1987 The Crossing, with Adrienne Gaha, First Draft, Sydney
- 1985 Narelle Jubelin / Paul Saint, Plan Z Gallery, Sydney

SELECTED GROUP EXHIBITIONS

- 2015 Drawing Biennial 2015, Drawing Room, London
"I never thought I'd see you again", Painting History, Marlborough Contemporary, London
The Extreme Climate of Nicholas Folland, Art Gallery of South Australia, Adelaide
The Biography of Things, curated by Juliana Engberg, Annika Kristensen and Hannah Mathews, Australian Centre for Contemporary Art, Melbourne
- 2014 Mud Maps, curated by Emma Luketic, Penrith Regional Gallery and Lewers Bequest, Sydney
- 2013 Future Primitive, curated by Linda Michael, Heide Museum of Modern Art, Melbourne
Thinge, curated by João Penalva, Dan Gunn, Berlin
More than I dare to think about, Marlborough Contemporary, London
- 2012–17 Harry Seidler, curated by Vladimir Belogolovsky, Architecture, Art and Collaborative Design, Intercontinental Curatorial Project, Museum of Estonian Architecture, Tallinn, 2012; Vivacom Art Hall, Sofia, 2013; Museum of Decorative Art and Design, Riga, 2013; University of Manitoba, Winnipeg, 2013; University of Virginia, Charlottesville, 2013; Museu da Casa Brasileira, Sao Paulo, 2013; Instituto de Arquitetos do Brasil, Rio de Janeiro, Vitoria Commercial & Cultural Center, Vitoria, 2014; Universidad de Palermo, Buenos Aires, 2014; Gostiny Dvor Exhibition Center, Moscow, 2014; Museum of Sydney, Sydney, 2015; Cullity Gallery, The University of Western Australia, Perth, 2015; Colegio Oficial de Arquitectos de Madrid, Madrid, 2016; Technische Universität Berlin, Museum of Architecture, Berlin, 2016; Ulster University, Belfast School of Architecture, Belfast, 2016; Australian Embassy, Paris, 2016; Incite Gallery, Bangalore, 2016; University of Hong Kong, Shanghai Study Centre, Shanghai, 2017; Cornell University, Department of Architecture, Ithaca, New York, 2017; City College of New York, Spitzer School of Architecture, 2017; Chicago Design Museum, Chicago, 2017
- 2011 Life is Risk/Art is Risk – National Artists' Self-Portrait Prize 2011, curated by Alison Kubler, University of Queensland Art Museum, Brisbane
- 2009 Learning Modern, curated by Mary Jane Jacob, School of the Art Institute Sullivan Gallery, Chicago
Provisions for the Future, curated by Isabel Carlos, Sharjah Biennial 9, Sharjah
- 2006 some papers of unknown content, for (re)volver, curated by Filipa Oliviera
Plataforma Revolver, Lisbon
Annotations for 21st Century Modern, 2006 Adelaide Biennial of Art, Adelaide, curated by Linda Michael, the Art Gallery of South Australia, Adelaide

- 2004 Fabrics of change: trading identities, curated by Diana Wood Conroy and Emma Rutherford, Faculty of Creative Arts, University of Wollongong Gallery and Flinders University Gallery, Adelaide
- 2001 Material World: 25 Years of the Fabric Workshop and Museum, Museum of Contemporary Art, Sydney
Total Object Complete with Missing Parts, curated by Andrew Renton, Tramway, Glasgow
- 1999 WORD, curated by Linda Michael, Museum of Contemporary Art, Sydney
Sydney Sampled: the use of fabric in sculpture, curated by Gerard Williams, The Henry Moore Institute Library, Leeds
René Boutin, Shane Cotton, Tim Johnson, Narelle Jubelin, Albertina Viegas, Mori Gallery, Sydney
- 1998 Lithographs from Itazu-Grafik, Gallery Archi, Tokyo
Personal Effects: The Collective Unconscious, curated by Ewen Macdonald, Museum of Contemporary Art, Sydney
Leaving Tracks: artranspennine98, curated by Lewis Biggs and Robert Hopper, Tate Gallery Liverpool
- 1997–98 Changing Spaces: Artists Projects from The Fabric Workshop and Museum, curated by Mary Jane Jacob, Vancouver Art Gallery, Vancouver, Museum of Contemporary Art, Miami; School of Art and Design Galleries, Georgia State University, Atlanta; Detroit Institute of Arts, Detroit
- 1996 Colonial Post Colonial, curated by Max Delaney, Heide Museum of Modern Art, Melbourne
- 1994 Women Hold Up Half the Sky: the orientation of art in the post-war Pacific, curated by Roger Butler, National Gallery of Australia, Canberra; Monash University Gallery, Melbourne
Localities of Desire: contemporary art in an international world, curated by Bernice Murphy, Museum of Contemporary Art, Sydney
cocido y crudo, curated by Dan Cameron, Museo Centro de Arte Reina Sofia, Madrid
The Day After Tomorrow, curated by Isabel Carlos, Centro Cultural de Belem, Lisbon
- 1993 Looking at Seeing and Reading, curated by Ian Burn, Ivan Dougherty Gallery, Sydney; Monash University Gallery, Melbourne
Sshhh..., curated by Melissa Chiu, Mori Gallery, Sydney
- 1992 Molteplici Culture, section curated by Dan Cameron, Convento di S. Egidio, Rome
The Boundary Rider, Ninth Biennale of Sydney, curated by Tony Bond, Bondstore, Sydney
Doubletake: Collective Memory and Current Art, curated by Lynne Cooke, Bice Curiger, Greg Hilty, Hayward Gallery, London; Kunsthalle, Vienna

- 1991 Foreign Affair, for Places with a Past: New Site Specific Art in Charleston, curated by Mary Jane Jacob, Charleston Frames of Reference: Aspects of Feminism and Art, curated by Sally Couacaud, Pier 4, Sydney
The Subversive Stitch, curated by Natalie King, Monash University Gallery, Melbourne; Mori Annex, Sydney
- 1990 Trade Delivers People, Aperto, curated by Giovanni Carandente, Venice Biennale, Venice
Adelaide Biennial (inaugural), curated by Daniel Thomas, Art Gallery of South Australia, Adelaide
- 1989 Perspecta 1989, curated by Tony Bond and Victoria Lynn, Art Gallery of New South Wales, Sydney

CURATORIAL PROJECTS

- 1995 Proof: curator, in collaboration with The Fabric Workshop and Museum, Philadelphia
- 1994–2000 Museum of Sydney: consulting curator, with Historic Houses Trust, Sydney
- 1985–87 Firstdraft: exhibition project, co-founder and co-ordinator with Roger Crawford, Tess Horwitz and Paul Saint, Sydney

COLLECTIONS

- Albertina Print Museum, Vienna
Art Gallery of New South Wales, Sydney
Art Gallery of South Australia, Adelaide
Art Gallery of Western Australia, Perth
Centro de Arte Moderna – Fundação Calouste Gulbenkian, Lisbon
Monash University Museum of Art, Melbourne
Museum of Contemporary Art Australia, Sydney
Museum of Applied Arts and Sciences, Sydney
National Gallery of Australia, Canberra
National Gallery of Victoria, Melbourne
Queensland Art Gallery | Gallery of Modern Art, Brisbane
University of Wollongong, Wollongong
University of Queensland Art Museum, Brisbane

Narelle Jubelin
Flamenco Primitivo
5 February – 12 March 2016

Marlborough Contemporary
6 Albemarle Street
London W1S 4BY
United Kingdom
+44 (0)20 7629 5161
info@marlboroughcontemporary.com
marlboroughcontemporary.com

© The artist and author.
All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, or stored in any retrieval system of any nature without prior written permission of the copyright holders, except for permitted fair dealing under the Copyright, Designs and Patents Act 1988.

Editor
Andrew Renton

Photography
Francis Ware

Design
Pony Ltd., London

Print
Cassochrome

ISBN: 978-1-909693-17-3
Edition of 600

Narelle Jubelin would like to thank: Niño de Elche and Raúl Cantizano for the title Flamenco Primitivo. (Taken from “Radicalmente flamenco”, performed 6 February 2015 at 22.30pm, Sala García Lorca, Madrid.) Antonio Benamargo; Jorge Biancotti; Martín Guerrero, Fundación Casa Patas, Madrid; Ruben Santiago for the gift of the buffer Untitled 5 (Madrid); Sue Triplow at Bronze Age, London; Keith Andrew and Michael Ashcroft at Pendragon Fine Art Frames, London; Marcos Corrales Lantero and Nelson Corrales Jubelin; Helen Grace; Patricia Leal; Filipa Oliveira; Amanda Rowell, The Commercial, Sydney; Penelope Seidler and Polly Seidler; Domingas Soares (Weaving tais in Maliana, Timor-Leste, 21 October 2012 at 3.55pm); Timor Aid _ Strengthening the Cultural Project; Diana Wood Conroy; Maria Josette Orsto; Steve Anderson, Tiwi Design, for permissions; The late Jennifer Phipps; The late Jean Baptiste Apuatimi (Welcome performed in Darwin, Australia, 10 September 2012 at 11.00am)

And those cited as references: Anni Albers (1899, Berlin, Germany – 1994, Orange, Connecticut, USA); Josef Albers (1888, Bottrop, Germany – 1976, New Haven, Connecticut, USA); John Berger (1926, London, UK); Lina Bo Bardi (1914, Rome, Italy – 1992, São Paulo, Brazil); Lee Bontecou (1931, Providence, Rhode Island, USA); CAVR (2001-2005, Timor-Leste), Gelitin (1993, Vienna, Austria); José Guerrero (1914, Granada, Spain – 1991, Barcelona, Spain); Mika Hannula (1967, Turku, Finland); Hannah Höch (1889, Gotha, Germany – 1979, Berlin, Germany); Ree Morton (1936 Ossining, New York, USA – 1977 Chicago, USA); Pablo Picasso (1881, Málaga, Spain – 1973, Mougins, France); Mira Schendel (1919, Zürich, Switzerland – 1988, São Paulo, Brazil); Harry Seidler (1923, Vienna, Austria – 2006, Sydney, Australia); Christopher Wool (1955, Boston, USA)

London
Marlborough Fine Art (London) Ltd
6 Albemarle Street
London, W1S 4BY
Telephone: +44 (0)20 7629 5161
Telefax: +44 (0)20 7629 6338
mfa@marlboroughfineart.com
info@marlboroughgraphics.com
www.marlboroughfineart.com

Marlborough Contemporary
6 Albemarle Street
London, W1S 4BY
United Kingdom

New York
Marlborough Gallery Inc.
40 West 57th Street
New York, N.Y. 10019
Telephone: +1 212 541 4900
Telefax: +1 212 541 4948
mny@marlboroughgallery.com
www.marlboroughgallery.com

Marlborough Chelsea
545 West 25th Street
New York, N.Y. 10001
Telephone: +1 212 463 8634
Telefax: +1 212 463 9658
chelsea@marlboroughgallery.com

Madrid
Galería Marlborough SA
Orfila 5
28010 Madrid
Telephone: +34 91 319 1414
Telefax: +34 91 308 4345
info@galeriamarlborough.com
www.galeriamarlborough.com

Barcelona
Marlborough Barcelona
Enric Granados 68
08008 Barcelona
Telephone: +34 93 467 4454
Telefax: +34 93 467 4451
infobarcelona@galeriamarlborough.com



**Marlborough
Contemporary**