

INTERVAL WIPER SWITCH

Line Boogaerts has a fascination with the car. Or more precisely: Boogaerts is fascinated by the car as an image machine. The way the front and rear windshield mediate the gaze; the speed at which the machine cleaves through the landscape, firing ever-changing images at you; the rhythm of those images; the abundance of external stimuli and, at the same time, the monotony of them; the distances that are created, allowing you to see without having to register. In 2011, this fascination led to *autofocus (Antwerp)*, a site-specific work for the 'Into the light' (M HKA) exhibition in which you, as an outsider, see images projected on the rear windshield of a van. In 2012, this work was followed by *autofocus (Ghent)* as part of the 'Almost Cinema' exhibition in Vooruit. This time, viewers could take a seat in the van, where pre-recorded images of Ghent projected on the rear and side windows of the vehicle competed with instant, live images of the city. With the performance installation *Interval Wiper Switch*, Line Boogaerts has teamed up with Ine Claes to continue her research and add a new work to this series. In early July 2020, I went to the idyllic White House Gallery in Lovenjoel for a preview.

The set-up consists of a white canvas that serves as a projection wall: on one side is a set of chairs and on the other the windshield of a car. Stripped of bodywork, the windshield looks a bit helpless in the space, caught between the projector and canvas. During the 30-minute performance, *Interval Wiper Switch* demonstrates in a variety of scenes how the windshield mediates a stream of images, acting as a frame. The pre-recorded, projected images are combined with live-generated shadows, thick lines of paint, layers introduced and then manually or mechanically erased, cloths occasionally slapped on the windshield like mud. Viewers are taken on an associative journey and inundated with references through various scenes. Using subtle elbow movements, Ine Claes explores the frame of the windshield. The work reminds me of Bruce Nauman, who examined the contours of his camera image. The lens and the windshield. The frame becomes clear; the gaze is steered. In an ever-changing interplay of covering and concealing, Boogaerts's painting and sweeping motions interact with the live-generated and pre-recorded images of Claes's movements. We try to read these images, but there is no conscious interpretation. What predominates is a pleasant flow that allows for free association and unconscious impressions, a kind of surrealistic trip. Shocking forward motions, characteristic of navigation through a landscape generated by Google Images, make way for scenes with colorful geometric shapes. In László Moholy-Nagy style, the composition takes over; the journey continues. A layer controlled by Claes occasionally conceals the entire image and takes over. The car comes to a standstill; the images on the windshield reappear against a projected background, a landscape. The ride comes to a stop.

In a paradoxical yet recognizable way, the hyper-layering of images, mediated by the windshield of the car, compels the gaze—or at least the thoughts—to turn inwards. Then, after a few minutes, you are startled once again and turn your attention back outwards. This feeling of being present and also disappearing, floating on internal thoughts and external stimuli, is supported by the *Interval Wiper Switch* soundtrack. Constructed from pre-recorded mechanical sounds mixed with sounds from nature, the soundtrack alternates between tension and a meditative rhythm that supports the performance as a whole. With this project, Line Boogaerts proves herself to be not only a master of image construction and composition but, together with Ine Claes, also of rhythm, movement and sound.

Interval Wiper Switch is part of Boogaerts's solo exhibition, 'Behind the Line', in the old gym at White House Gallery. The lines on the road, interrupted or not, merge seamlessly into the yellow,

red and green lines of the gymnasium. They are also there to guide us, to clarify the rules of the game, to give direction. I think again of the painted line on Claes's back in one of the first scenes of *Interval Wiper Switch*. Internalized. I feel the rebellion rising up in me and seek subversion. But Boogaerts doesn't do rupture. Her subversion is of a continuous nature. Each image flashes before your eyes and takes on a new layer at lightning speed. In an ongoing stream, it is questioned and replaced, over and over again. The truth of each image only lasts for a very short moment.

A glance behind the projection screen makes it clear: this continuous image creation is, in fact, hard work.

Karen Verschooren

Behind the Line, 8-30 August 2020.

Finissage 30 August 12:00 – 18:00

Interval Wiper Switch Performance by Line Boogaerts & Ine Claes during the finissage on 30 August at 13:00, 15:00 and 17:00.

Project in collaboration with Cas-co, Werktank, Work Space Brussels & EXPAND(