

Legible

Legible – Visible

Between the Film Frame and the Page

6 . 4 — 28 . 5 . 2017



Generalitat de Catalunya
Departament de Cultura

SANTAMÒNICA

Visible



Legible

Between
the Film Frame
and the Page

Visible

The exhibition *Legible – Visible. Between the Film Frame and the Page* sets out to explore the relationships of continuity, complementarity or dialectics that are established between artists' publications and audiovisual works, two genres that have lived moments of intense development in the context of artistic creation over the past century.

This crossing over between publications and audiovisual material finds its early beginnings in the 1920s, when Lászlo Moholy-Nagy urged to reconsider the structure of cinematographic narration and also, the aesthetic of light with regard to image in movement, and in the field of graphic design, the form and function of typography on the page. At the beginning of the following decade, after silent cinema had had its great moment of growth and the 'talkie' was about to burst onto the screen, there were a series of other attempts at overlapping print and audiovisual media. In 1931, the Italian designer Fortunato Depero sketched out the project *New-York: film vissuto*, a "book conceived as a film" designed to bring together the details of his experience in New York. The project, which Depero would manage to explain in a document of a few pages but not carry out to its total extent, "illustrates the determination to merge printed narration and cinematographic rhythm into a unique experience. Approaching this relationship from the field of the literature, in turn, the Chilean poet Vicente Huidobro embarks upon the draft of a "written film", *Cagliostro: novela-film*

in 1934: a new attempt considered the forerunner of cinematographic scripts as they are known nowadays.

Following the trail of these and other experiments, the first relevant moment of simultaneous exploration of both territories in the field of art would be in the 1970s, which saw the progressive spread of domestic video recording equipment as well as the expansion of the artists' publications as a model of creation and distribution alternative to the art market. Many artists of the conceptual movement, such as John Baldessari, Gilbert & George, Michael Snow, Ed Ruscha and, in Spain, Isidoro Valcárcel Medina, completed pieces of dual character: a book and a film. Not all these "pairs", however, are identical in profile. On occasion, as is the case of John Baldessari, publication and film share the same content and even the same title, while other times their relationships are subtler or more complex. Valcárcel Medina takes inspiration from a novel by Robbe-Grillet to create a film and a poster. TV creator Jef Cornelis entrusts his camera to Stanley Brown for the recording of one of his pieces. In the video *A Book* (1978), by Ulises Carrión, the book is not found outside, but rather *within* the film. Miralda and Benet Rossell complete their piece *Paris. La Cumparsita* with a film and a box containing printed material that document their performance. From a feminist perspective, Martha Rosler transforms a project on ideological and social processes linked to the preparation of food, and "the kitchen" as a cultural device, into a series

of postcards, a book and a video. Chris Marker and Guy Debord expose their social criticism in mid-length films and books in which the text has a supporting role, or one far removed from its usual one...

Albeit in a more isolated way, this practice will continue into the 1980s and 1990s, with such relevant figures as Dan Graham – *Rock My Religion* and its various printed versions –, Lawrence Wiener, Raymond Pettibon and also Spanish authors such as Marcel Pey, who continue building bridges between the moving image and the printed page, in works where the dialogue between both formats goes down quite different – not always unambiguous – paths.

The second period of intense activity in this practice starts from 2000 onwards, and lasts until today. This second stage is heavily marked by the impact of the digital revolution and the consequent expansion of editing tools – of both text and video – into domestic use. With the birth of online publications, paper publications are freed of their main function – communicating content – and become more flexible in terms of formal and aesthetic possibilities. At the same time, both printed media and cinematographic celluloid are under threat from obsolescence. In this phase, artists with a long and acknowledged career, such as William Kentridge, continue to explore both mediums simultaneously, and so do younger creators: Cine Quieto, Julián Barón,

Eline McGeorge, Rob van Leijssen, Patrícia Dauder and Dominique Hurth, among others. The younger generation multiplies formats: flipbooks, collections of postcards, slide projections and video clips join books, films and videos as suitable formats for this type of experimentation.

With more than twenty works of this dual character, *Legible – Visible. Between the Film Frame and the Page* illustrates the creators' interest in intertwining and relating the printed page and the audiovisual document, superimposing them until they almost merge in a single area for creation. What changes, what is altered, what remains when this format transposition takes place? What happens when an artist "translates" certain content from print media to an audiovisual medium (or vice versa)? How are they complemented or contrasted?

This exhibition invites us to ponder on matters such as sequentiality, narration, the cinematic, the march of time, montage, the depiction of movement and, in brief, the relationship between publications and audiovisual documents, two of the most relevant formats used to build the social and cultural landscape of our time.

László Moholy-Nagy

1895, Bácsborsard, Hungary -

1946, Chicago, United States

Malerei, Fotografie, Film

Munich: Albert Langen Verlag, 1925

Lichtspiel Schwarz Weiss Grau

1930. 35 mm film transferred to digital, b/w, 5' 17"



Fortunato Depero
1892, Fondo, Italy -
1960, Rovereto, Italy

New York: film vissuto
Rovereto: self-published, 1931

Vicente Huidobro
1893, Santiago, Chile -
1948, Cartagena, Chile

Cagliostro. Novela-film
Santiago: Zig-Zag, 1942



Isidoro Valcárcel Medina

1937, Murcia

La celosía

Poster, 1972

La celosía

1972. 16 mm film transferred to digital,

b/w, sound, 115'

Alain Robbe-Grillet

1922, Brest, France -

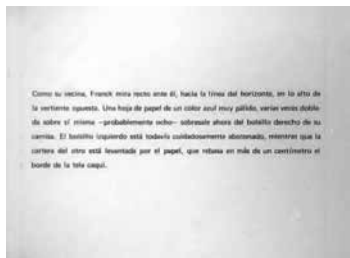
2008, Caen, France

La Jalousie

Paris: Les Éditions de Minuit, 1957

La celosía

Barcelona: Seix Barral, 1958



Como su suegra, Franck mira recto ante él, hacia la línea del horizonte, se la alto de la vertiente izquierda. Una hoja de papel de un color azul muy pálido, sería visto doblado sobre el mismo —probablemente seco— sobresale ahora del botella derecho de su camisa. El botella izquierdo está todavía cuidadosamente abotonado, mientras que la cartera del otro está levantada por el papel, que rebasa en más de un centímetro el borde de la tela azul.

stanley brouwn

1935, Paramaribo, Surinam

one step 1X-100X

Brussels: Galerie MTL, 1971



stanley brouwn / Jef Cornelis

1935, Paramaribo, Surinam /

1941 - 2011, Antwerp, Belgium

6 stappen 10x (MTL Gallery Brussels)

1971. 16 mm film transferred to DVD,
b/w, sound, 5' 5"



John Baldessari

1931, National City, United States

*Throwing Three Balls in the Air
to Get a Straight Line*

(Best of Thirty-Six Attempts)

Milan: Giampaolo Prearo /

Galleria Toselli, 1973



Ed Ruscha

1937, Omaha, United States

Crackers

Hollywood: Heavy Industry
Publications, 1969



Premium

1971. Film 16mm, color, sound, 24'



Martha Rosler

1945, New York, United States

Service: A Trilogy on Colonization

New York: Printed Matter, 1978
(reprinted 2008)



A Budding Gourmet

1974. Video transferred to digital video,
b/w, sound, 17' 14"



Patricia Dauder
1973, Barcelona

41°08'56.66" N/ 08°36'43.60" W
Barcelona: Cru, 2012



41°08'56.66" N/ 08°36'43.60" W
2012. 12 sheets of paper,
offset printing, 100 x 70 cm



Miralda / Benet Rossell

Antoni Miralda: 1942, Terrassa

Benet Rossell: 1937, Àger -
2016, Barcelona

París. La Cumparsita

Barcelona: self-published, 2005



París. La Cumparsita

1972. 16mm film transferred to DVD
and Digital Betacam, b/w shifted
to violet, sound, 25'



William Kentridge

1955, Johannesburg, South Africa

Lexicon

New York: A.S.A.P. - Acadia Summer
Art Program, 2011



Lexicon

2011. Digital film, color, sound, 37''



Christian Boltanski

1944, Paris, France

Six Souvenirs de jeunesse

Paris: Galerie Sonnabend, [1971]



Quelques Souvenirs de jeunesse

1974. Video transferred to digital, b/w,
sound, 14' 43''



Gilbert & George

1943, San Martin de Tor, Italy

1942, Plymouth, United Kingdom

Oh, the Grand Old Duke of York

Lucerne: Kunstmuseum Luzern,

1972

Dark Shadow

London: Art for All / Nigel Greenwood,

1976

Gordon's Makes Us Drunk (Edition 25)

1972. Video transferred to digital, b/w,
sound, 12'



John Baldessari

1931, National City, United States

I Will Not Make Any More Boring Art
Nova Scotia: Art Gallery of Nova
Scotia, 2000 (reprinted 2011)
Roll of wallpaper

*I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.*

I Will Not Make Any More Boring Art
1971. Video transferred to digital, b/w,
sound, 31' 17"

I Will Not Make Any More Boring Art
Action



Eline McGeorge

1970, Oslo, Norway

A-W-O-R-L-D-O-F-O-U-R-O-W-N

Londres: Dent-De-Leone, 2012



A World of Our Own

2012. Digital film 4:3 format, color,
sound, 4' 38''



Dominique Hurth
1985, Colmar, France

*close your eyes of flesh to contemplate
first the image with your mind's eye*
Marseille: Galerie Arnaud Deschin, 2011



*close your eyes of flesh to contemplate
first the image with your mind's eye*
2011. Projection of 80 35mm slides

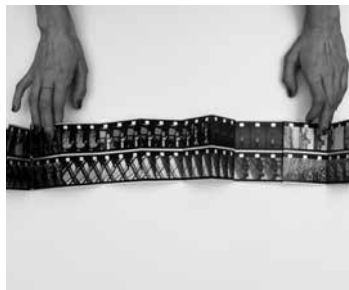


Gloria Vilches

1978, Valencia

Sálvora

Barcelona: Pusilánime, 2015



La isla

2015. Video for the song "La isla",
by Dos Gajos. Super-8 film transferred
to digital, color, sound, 3' 24"



Cine Quieto

Núria Gómez Gabriel: 1987, Barcelona

Gloria Vilches: 1978, Valencia

#1 flora

Barcelona: self-published, 2016



Stan Brakhage

1933, Kansas City, United States -

2003, Victoria, Canada

Mothlight

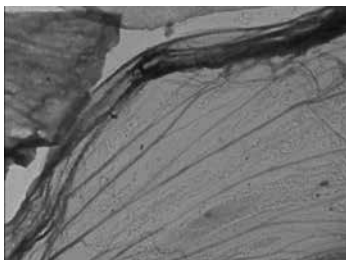
1963. 16mm film transferred to digital, color, 3' 13"

Rose Lowder

1941, Lima, Peru

Voiliers et coquelicots

2001. 16mm film transferred to digital, color, 2'



Rob van Leijsen

1983, Tilburg, Netherlands

Art Handling in Oblivion. A Catalogue about Conspiracy, Theft, Possession and Heritage.

Geneva: self-published, 2012

Art Handling in Oblivion. A Catalogue about Conspiracy, Theft, Possession and Heritage.

Zurich: Edition Fink, 2012



Art Handling in Oblivion

2012. Digital film, color, sound, 2' 50"



Ulises Carrión

1941, San Andrés Tuxtla, Mexico -

1989, Amsterdam, Netherlands

A Book

1978. Video transferred to digital, color,
sound, 7' 52"



Chris Marker

1921, Neuilly-sur-Seine, France -

2012, Paris, France

La Jetée. Ciné-roman

Massachusetts: MIT Press, 2008

La Jetée

1962. 6mm film transferred to digital,
b/w, sound, 28'



Guy Debord

1931, Paris, France -

1994, Bellevue-La Montagne, France

The Society of the Spectacle

Detroit: Black & Red, 1983

La sociedad del espectáculo

Valencia: Pre-Textos, 2000

La Société du spectacle

1973. Single-channel video transferred to digital, b/w, sound, 87' 18"



Marcel Pey
1948, Cardona

ZZZ. The Last Film

Tarragona: self-published, 1980



Lawrence Weiner

1942, New York, United States

Passage to the North. A Structure

New York: Tongue Press, 1981



Passage to the North

1981. Video transferred to digital, color,
sound, 16'



Raymond Pettibon

1957, Tucson, United States

Tripping Corpse nos. 3, 4, 5 and 6

Los Angeles: self-published,
[1981] - [1990]



Sir Drone

1989. Video transferred to digital, color,
sound, 55' 37"



Dan Graham

1943, Urbana, United States

Rock My Religion. Dan Graham. Writings and Projects. 1965-90
Massachusetts: MIT Press, 1993

Rock, mi religión. Textos y proyectos artísticos 1965-1990.
Edición de Brian Wallis
Ciudad de México: Alias Editorial, 2014



Rock My Religion
1982-1984. Single-channel Betacam
video transferred to DVD, b/w and
color, sound, 55' 27"



Julián Barón
1978, Castellón

Los últimos días vistos del rey.
Valencia: self-published, 2014

Los últimos días vistos del rey.
2014. Digital film, color, 13' 17"



**Department of Publications,
RTVE**

Los últimos días de Franco vistos en TVE
Madrid: Spanish Radio and Television
Corporation, 1975

Los primeros días del Rey vistos en TVE
Madrid: Spanish Radio and Television
Corporation, 1975



Lenders:

01	de Arte Reina Sofía	46
03	Collection, Madrid	56
22		58
Lafuente Archive, Santander	05	59
	06	Private Collections
	18	
02	Museo Nacional Centro	10
Van Abbemuseum	de Arte Reina Sofía	Courtesy of Argos,
Collection,	Collection, Madrid	Centre for Arts & Media,
Eindhoven		Brussels
	07	
04	08	12
09	11	14
12	14	16
24	27	20
25	30	53
43	32	54
49	34	MACBA Collection.
51	36	MACBA Study Center,
Library and	39	Barcelona
Documentation Centre.	40	
Museo Nacional Centro	45	

13
Courtesy of Ed Ruscha
and Gagosian Gallery

15
28
50
52
Courtesy of Electronic
Arts Intermix, New York

17
Courtesy of Patrícia
Dauder and Projectes
SD, Barcelona

19
55
MACBA Collection,
Barcelona

23
42
Courtesy of LIMA,
Amsterdam

26
Courtesy of White Cube
Gallery, London

29
Courtesy of John
Baldessari Archive,
Los Angeles. Conducted
in collaboration with
the Escola Massana,
Barcelona

21
31
33
35
41

48
57
Courtesy of the artists

37
Courtesy of Marilyn
Brakhage and Criterion,
New York

38
Courtesy of Rose Lowder
and Light Cone, Paris

44
Courtesy of Argos Films,
Paris

47
Courtesy of the estate
of Guy Debord

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Exhibition

Legible – Visible.

Between the Film Frame and the Page

6 . 4 - 28 . 5 . 2017

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