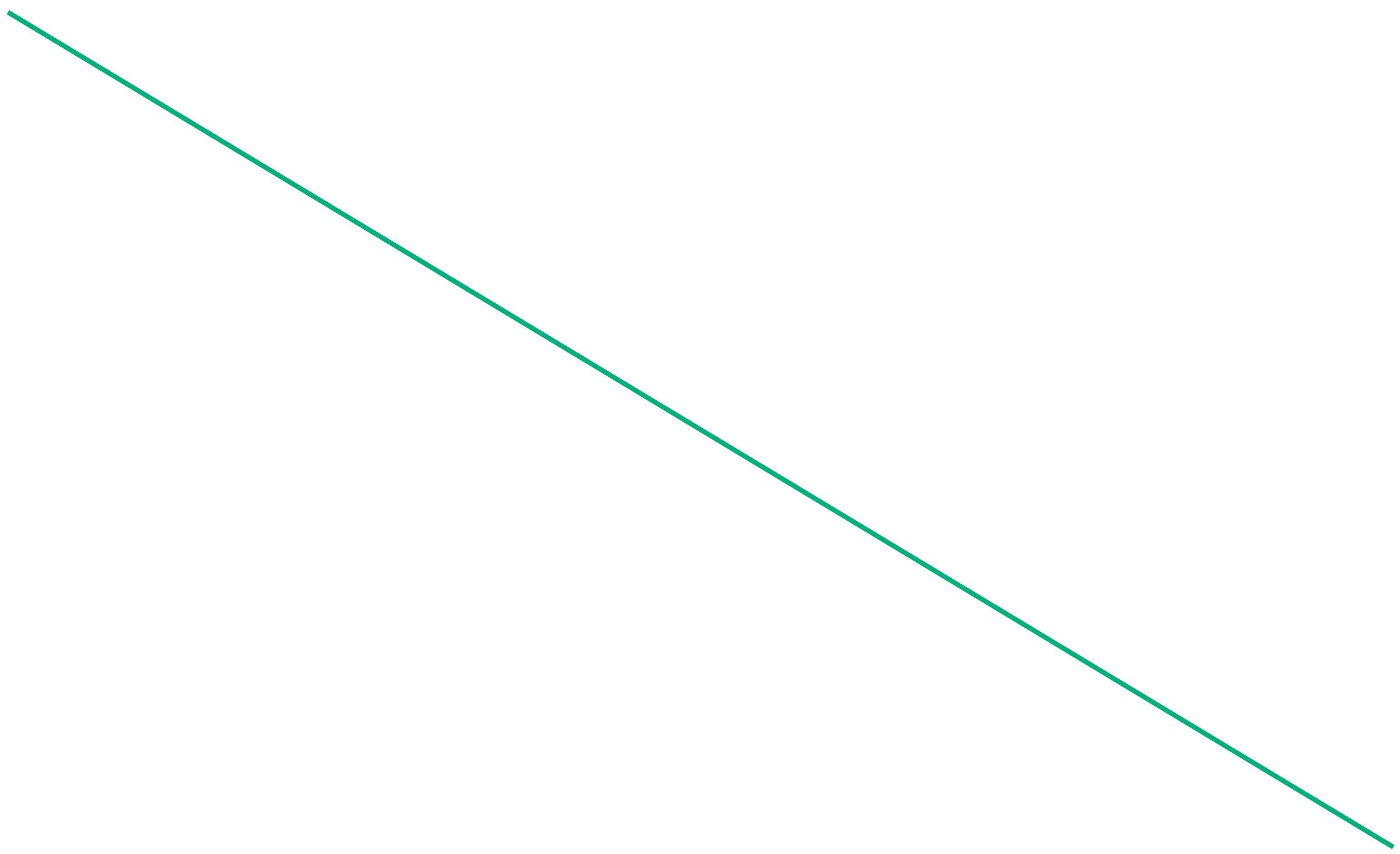


Visible

Between

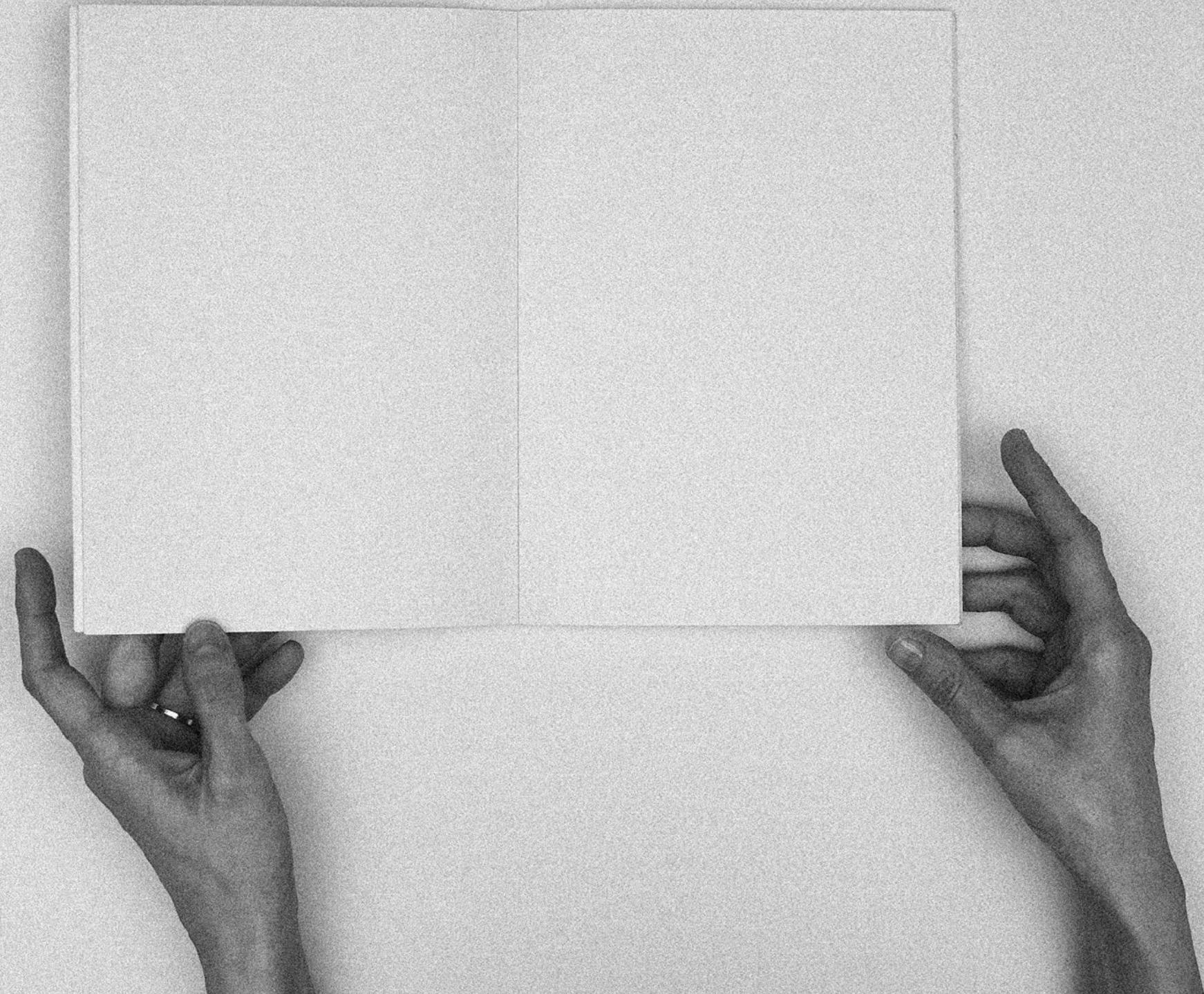
the Film Frame

and the Page



This publication is an epilogue to the exhibition *Legible – Visible: Between the Film Frame and the Page* which was held at Arts Santa Mònica, Barcelona, between 5 April and 28 May 2017. The exhibition brought together over two dozen works by as many artists materialised both in publications and audio-visual pieces.

In this book Maite Muñoz describes and analyses in short texts the selection of works in the Barcelona exhibition, while Mela Dávila's essay broadens the focus by extending the analysis to other relevant pieces for the study of the numerous relationships that connect publications and audiovisual works in artistic practice. These two voices gather the traces of the research conducted around the exhibition and beyond it.



Reading Films, Watching Books

"Often, when I ask someone to describe the physical appearance of a key character from their favorite book, they will tell me how this character moves through space."

Peter Mendelsund, *What We See When We Read*, 2014¹

How is a book similar to a film? The range of back and forth relationships that can be established between print media — books, comics, posters, postcards, etc. — and cinema, video and other audio-visual formats clears the way for an extremely broad workspace, which a large number of artists have assiduously traversed since the invention of cinematography at the end of the nineteenth century. These relationships have already been analysed in depth from several different points of view (like those of art history, literature, cinema, linguistics, semiotics, communication sciences and sociology). However, not much has been said or written yet about the continuity, complementarity or dialectic connections between audio-visual works and the editorial and art sub-genre known as 'artists' publications', both of which, along the twentieth century, have experienced an intense development and pushed experimentation very far in the context of artistic creation.

1. Peter Mendelsund, *What We See When We Read*. New York: Vintage Books, 2014.

In general, publications and audio-visual works share three significant specific features that bring them closer to one another, and, at the same time, set them apart from other media. To begin with, both are based on a principle of linearity, which demands that their material content be ordered in a sequence from which a beginning and an end can be derived. This imperative for order is not only given on the material plane — pages, still images or slides usually follow a physical and tangible order — but also in terms of content, so that, in practice, the editing of the work performs a fundamental role both in printed materials and in cinema. Indeed, editing allows the artist to weave a complex network of syntactic correlations that can be enriched through features such as cuts, ellipses, repetitions, changes of perspective and so on. This sequential character, in turn, adds the *dimension of time* to the experience of the reader or the viewer, since the order in which elements appear requires a certain amount of time for them to be appreciated and comprehended.² But in both print and audio-visual media, the dimension of time is far from univocal, as further aspects are added to the temporal layer involving reading and viewing (respectively), such as writing or production time in print media, which finds its parallel in recording time in cinema and, in both cases, is overlapped by the narrative time dictated by the content.

In turn, regardless of the order of their constituent elements — which the reader/viewer never perceives simultaneously, but rather as reading/viewing progresses — both print media and audio-visual works create a context unique to the experience itself, which can be more or less separated from the material reality that surrounds them. It is in this "suspended" or other-worldly context in which content acquires meaning: "The hallucinogenic process in reading is already a movement in itself, although it operates more like a hole or a secret circulation that stirs in the bottom of consciousness, projecting thought into another simultaneous space."³

Thanks to the rich amount of resources that these factors put into play, both print and audio-visual media share a great *potential for narration*. This potential, which is the third of their common features, can be realised to a greater or lesser degree, or even disappear completely in the more experimental or radical exercises. At the cross-roads between artists' publications and audio-visual pieces, narrative conventions — as well as the set of expectations with which readers

2. In his celebrated essay "The New Art of Making Books", Ulises Carrión states: "A book is a sequence of spaces. Each of these spaces is perceived at a different moment - a book is also a sequence of moments."

3. Esperanza Collado Sánchez, *Paracinema. La desmaterialización del cine en las prácticas artísticas* [Paracinema: The Dematerialization of Film in Art Practices]. Madrid: Fundación Arte y Derecho y Trama Editorial, 2012, page 29.

and viewers approach content in general — offer a very fertile territory for experimentation, challenge, and rupture.

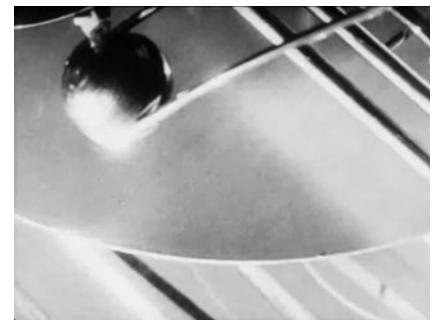
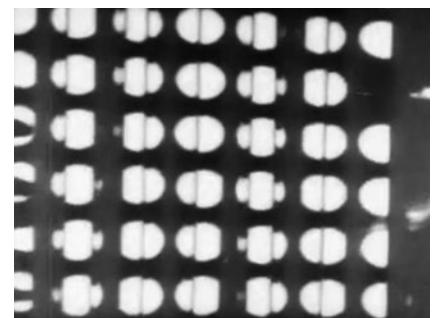
Numerous artists have trodden this territory in their practice. Some, in particular, have chosen to investigate the areas of friction, contact and overlap between printed and audio-visual media, working simultaneously on both, or conceiving publications that generate “a cinematic experience entirely or partially disconnected from the physical and traditional form of the medium”.⁴ The aim of this essay is to look into a selection of these authors and to focus on the rifts created by their works when embarking on processes of “media translation” which result in artworks — whether in print format, in audio-visual format, or in both at the same time — that find themselves along the line connecting print and moving media.

4. Ibid., page 32.

Among the first attempts to unfurl the content of print media in order to enrich it with the dynamics, possibilities and technique of cinema, three projects are particularly illustrative. Significantly, none of their authors managed to realise their work as they had imagined. The disparity between the objectives they coveted, the mentality of the period and the degree of development of some of the techniques at the time of their creation meant that the works never progressed beyond the draft stage or that they were left unfinished. This fact, however, does not detract from their status as experimental advancements.

During the nineteen twenties, the ground-breaking postulates of the Bauhaus called for a radical rethinking of the conventions that regulated virtually all artistic genres. In cinema, in particular, László Moholy-Nagy pioneered new narrative structures and sounded out the aesthetic possibilities of light and the moving image. A practical example of these postulates is the film *Ein Lichtspiel: schwarz weiss grau* (A Lightplay: Black White Gray, 1930, [List of Works \[LoW\] 50](#)), which includes only one of the six parts that had originally been planned, and which illustrates the optical and cinematic possibilities of playing with light and shadows. In the film, a device invented by the artist is put to the test: the “Light-Space Modulator”, which is aimed at playing with light as if it were paint.

In addition to driving the renewal of cinema, Moholy-Nagy also worked in graphic design, proposing in his own books a profound revision of the form and function of typography on the page. His book *Malerei, Fotografie, Film* (Painting, Photography, Film, [LoW 49](#)), published in 1925, embodies this double revolution in several ways. As Moholy-Nagy states in the preface, with *Malerei, Fotografie, Film* he aspired to “[extend] the limits of the depiction of nature and the use of light as a creative agent”. Throughout various chapters, with a highly innovative typographic composition, in this book Moholy-Nagy theorises on painting, the potential of optical composition and photography, presenting and developing two new concepts — “typo-photo” and “poly-cinema” — and illustrating his theoretical proposals with a vast selection of photographic and cinematic images. The book also includes a cinematic proto-screenplay: *Dynamik der Gross-Stadt* (Dynamic of the Metropolis), a work whose status as unfulfilled Moholy-Nagy explains: “The manuscript



sketch for *Dynamik der Gross-Stadt* was written in the year 1921-1922. I hoped to carry it out with my friend Carl Koch, who gave me many ideas for this work. So far, unfortunately, we have not managed to do so; his Film Institute had no money for it. The larger companies like UFA were at that time unwilling to risk enterprises which appeared bizarre; other film-people could 'find no action in it, despite the good idea' and so declined to film it."⁵

To translate this "script sketch" into print media, in *Malerei, Fotografie, Film*, Moholy-Nagy divided the surface of the double pages into different areas, separated by thick typographic lines. In these areas, a series of photographs, almost always taken from other media, are combined with geometric and typographic elements, such as arrows, figures

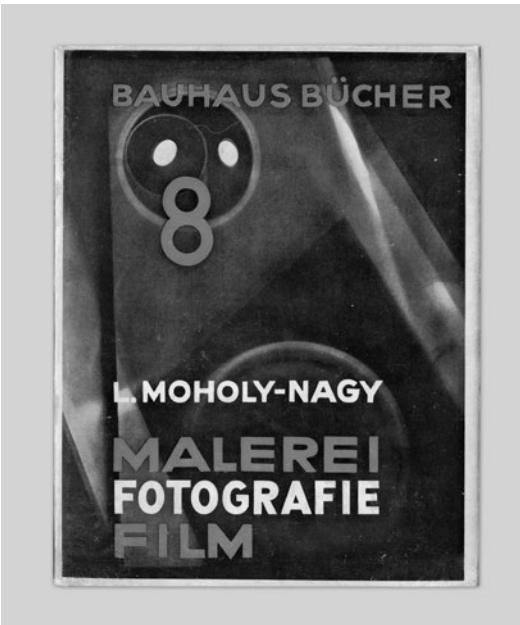
and dashes, to which he adds a series of handwritten annotations. Sometimes, these annotations define cinematographic directions ("Close-up"; "Tempo, tempo, tempo"; "The rhythm, which is strong now, gradually slackens during the course of the film."), while at other times they have a markedly metaphorical character: "This passage as a brutal introduction to the breathless race, the hubbub of the city." The selection of images combines buildings, metallic constructions, towers and cranes with dynamic scenes of trains and other mechanical vehicles in motion, illuminated signs and graphic elements with clear urban resonance.⁶

Both the succession of these types of frenetic scenes and the daring and expressive use of typography and editorial composition characteristic of *Dynamik der Gross-Stadt* are closely related to the approaches of Moholy-Nagy's futurist contemporaries. One of them in particular, the active futurist designer and painter Fortunato Depero, would propose another similar experimental project a few years later. In 1929, Depero, a painter, writer, sculptor and designer closely linked to Futurism, moved to New York with the intention of making his way professionally in the city, which, at that time, was

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5. László Moholy-Nagy, *Malerei, Fotografie, Film*. Munich: Albert Langen Verlag, 1925, page 122.

6. A presentation of the film that the Moholy-Nagy Foundation would complete much later based on this script can be seen at www.youtube.com/watch?v=XCG2VfrPBS0, accessed in December 2017.



the undisputed capital of the modern era. In addition to showing his work in some exhibitions, during his time in the city Depero actively worked on advertising, stage design and interior design projects. His American phase, however, ended rather abruptly when, for visa reasons, he was forced to return to Italy earlier than planned. Back in his country, he published in 1931 a quadriptych entitled *New-York: Film vissuto* (New York: A Lived Film, LoW 28), which had not been conceived as a finished work, but as a presentation intended to gain subscribers for a much more ambitious project: a book that Depero imagined as a crossover between various media, since it would combine visual and graphic elements and would be published together with several phonographic discs with audio recordings.



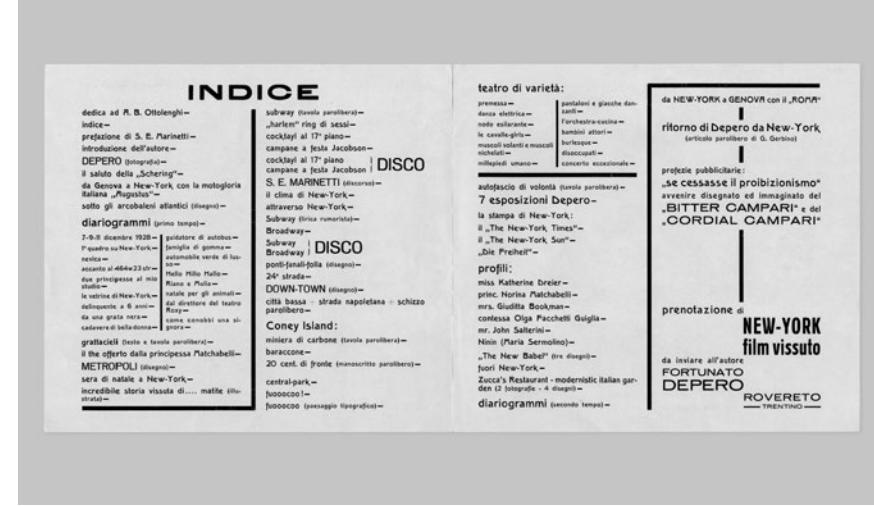
Like Moholy-Nagy a few years earlier in *Malerei, Fotografie, Film*, in this opuscule Depero forcefully dismantles classical graphic composition and typography. In its place, in order to achieve the dynamic impression he wanted to imprint on his project, he combines textual elements and adds graphic components that contribute, in turn, expressiveness and meaning. Although *New-York: Film vissuto* was never completed as the author had conceived it, and its sound aspect would end up being reconverted, partly, in the *Liriche radiofoniche* (Radio Lyrics) that Depero published soon after,⁷ this book allows us to appreciate what Depero's intentions were: to transmit, in "multimedia" form, the enormous impact that the hectic and modern life of the big city had had on him.

For his publication project Depero had been inspired by different languages: architecture, painting, advertising, cinema, poetry, etc., languages that "on one hand, communicate among themselves and, on the other hand, show the Babel-like confusion among the different media."⁸ In the creation of *New-York: Film vissuto*, the film language in particular is fundamental, as noted by the title itself. "Depero typically writes as if he were performing what he is writing about and dwells on transforming reality into his own terms. He is a man without a camera but nevertheless writes as if creating a film script, conveying lively and almost 'moving' images, scenes, and sequences."⁹

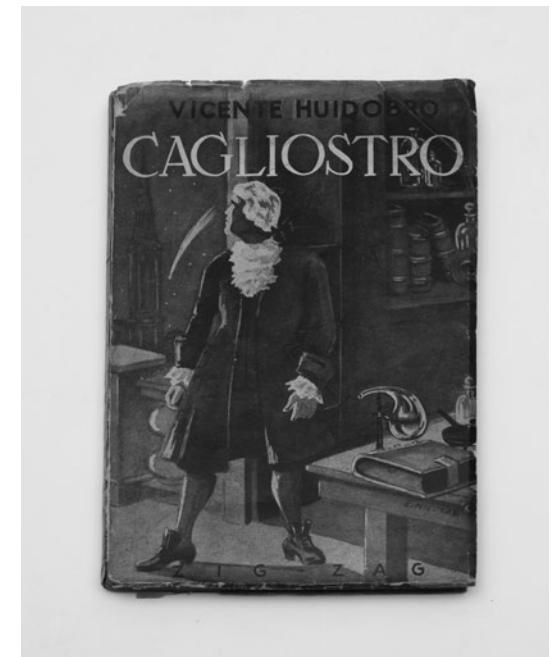
7. Fortunato Depero, *Liriche radiofoniche*. Milan: Editore G. Monreale, 1934.

8. Laura Chiesa, "Transnational Multimedia: Fortunato Depero's Impressions of New York City (1928-1930)". In *California Italian Studies*, 1(2), 2010, pages 1-2. <http://eScholarship.org/uc/item/7ff9j31s>, accessed in December 2016.

9. Ibid., page 4.

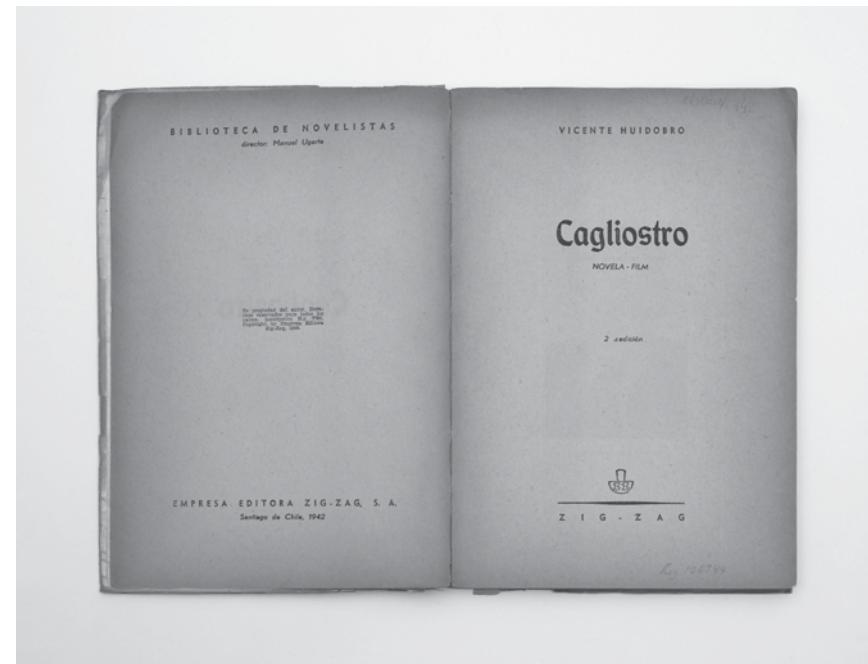


To compose a script, that is, a 'written film', was also the intention of the Chilean poet Vicente Huidobro, when he embarked on writing one of his first works of fiction, *Cagliostro: novela-film* (Cagliostro: novel-film, [LOW 37](#)), which would see the light in 1934 and which was genuinely intended to be filmed. Although *Cagliostro* does not resort to the capacity for expression that the material side of language provides, its author was well aware of the expressive and visual potential of typography on the page, a potential he had been testing in his creationist poetry, a precursor to visual poetry. With this work, what Huidobro proposed was to narrate a story while, at the same time, describing each of the actions developed within it; thus, "the narrator will tell, on one hand, the story of Cagliostro and, at the same time, the representation on film of this story. That is to say that the reading commitment proposed by Huidobro demands that a reader/viewer alternatively occupies two spaces."¹⁰ The author himself states in the preface: "I wanted to write a visual novel about Cagliostro. In it, the technique, the means of expression and the events chosen, all come together in a truly cinematic form."



10. Andrea Ostrov. "Cagliostro: una novela-film de Vicente Huidobro" [Cagliostro: a novel-film by Vicente Huidobro]. In *Revista Iberoamericana*, vol. LXXVII, nos. 236-237, July-December 2011, page 1053.

Once again, however, as in Moholy-Nagy and Depero, there would be a discrepancy between the author's aspirations and the technical development of his time that would put an end to the project; in this case because the disruption of sound cinema led to the consequent and immediate disappearance of silent film, for which Huidobro had written his "novel-film".



LoW 37

Following the path that had been opened up by these experiments, among others, the first significant moment in the simultaneous exploration of publications and video as parallel formats in the art sphere occurred in the 1970s. The first Portapack video equipment, portable cameras that had a certain degree of autonomy thanks to a battery system, were introduced to the market in 1967 and reached the art world very soon afterwards. Despite the low quality of its recording system, the new independence this technique offered to professionals and amateurs alike was immediately seized on by many artists, precipitating not only the expansion of video art and video activism, but also video journalism and, in general, the production and distribution of audio-visual content. This immediately opened up the possibility of "infiltration" into television, the supreme mass medium of the time.

At a time when the first home video cameras were being sold, the nineteen sixties also saw the expansion and consolidation of artists' publications as an alternative mode of creation and distribution in the art market. The book as a knowledge transmission device already had a long history, but it was not until then that numerous artists turned to this support in search of an escape from the typical products in circulation at the time. Books, easy to mass-produce, avoided the aura of a unique work, clearing the way to a much broader and — at least in theory — less specialised public, and afforded a more direct channel between the artist and the public. The critic and author Lucy Lippard — a direct witness to this change, due to her close relationship with many pioneering artists using the book as a medium and her involvement in projects such as Printed Matter, the first and most famous bookstore specialising in artists' publications — has defined artists' books as "mass produced, relatively cheap, accessible to a broad public, all art and no commentary or preface or anything that wasn't part of the artwork by anyone — artist or critic; the sequential nature made it a single piece (maybe at times a whole 'exhibition' but that never appealed to me as much as the holistic view). Hand-made, one-of-a-kind books were something else — often very beautiful, but the kind of 'precious objects' I hoped we'd escape."¹¹

The dream of Lippard and her contemporaries, which has proved to be somewhat utopian, was that artists' books would be circulated so well that someday readers could pick one up anywhere, even in a bus station waiting area. Although this aspiration has not come to fruition, it is undeniable that it was during the nineteen sixties that publications — books and other printed media such as posters, invitations, leaflets, etc. — became standardised as one of the many formats within reach

¹¹. Lucy Lippard interviewed by Julie Ault for the website "Printed Matter", December, 2006. www.printedmatter.org/tables/41, accessed in January 2017.

of the creators, particularly in the context of the conceptual movement, which rejected the classic compartmentalisation of genres and the pretension of artistic autonomy defended by the previous generation. As Rosalind Krauss would point out, “by abandoning this pretense to artistic autonomy, and by willingly assuming various forms and sites — the mass-distributed printed book, for example, or the public billboard — Conceptual art saw itself securing a higher purity for Art, so that in flowing through the channels of commodity distribution it would not only adopt any form it needed but would, by a kind of homeopathic defense, escape the effects of the market itself.”¹²

The overlap in time of the rapid inclusion of video and print media among the formats available to artists had immediate consequences. Many of the protagonists of the conceptual movement were very active in one or the other of the two media. Some artists also created pieces of dual nature, in which the same idea, the same content or the same impulse were realised in both formats. With her project *Six Books on 1968* (Six Books on 1968, [LoW 16](#)), Hanne Darboven was one of the first to put this type of “intermedia leap” into practice.

The oldest of Hanne Darboven’s graph paper drawings date back to 1966. That same year, the artist moved to New York, where she stayed until 1968, when she completed her first books: six photocopied volumes of 366 pages each, which presented different calculations based on the year 1968. Those books constituted the base material upon which Darboven worked to prepare her first individual show one year later, which was presented in the Städtisches Museum Abteiberg in Mönchengladbach. For the exhibition, entitled *Ausstellung mit 6 Filmprojektoren nach 6 Büchern über 1968* (Exhibition with Six Cinema Projectors from Six Books on 1968),¹³ Darboven filmed the two-page spreads of the six books in 16 mm film, and simultaneously showed the six resulting films on projectors on the exhibition space. The books, then, would not appear in the room except through the filter imposed by the cinema projectors.

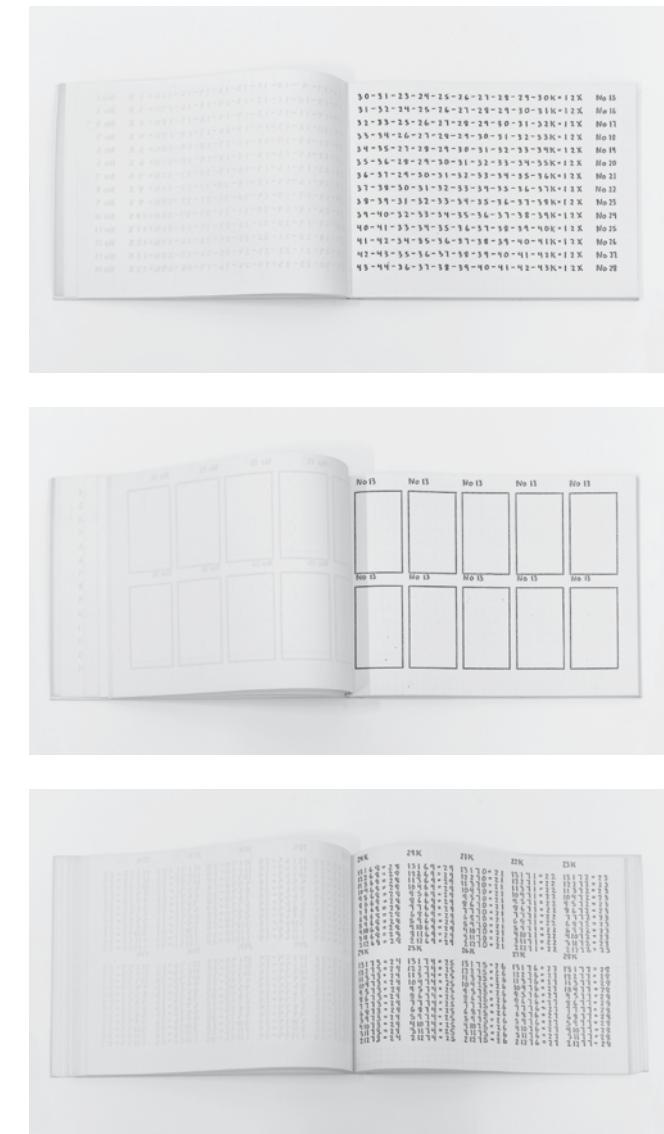
The publication that was produced for this exhibition ([LoW 17](#)) — organised by Johannes Cladders, director of the museum, in the context of his sample series dedicated to young European and American representatives of the conceptual movement — consisted of a cardboard box, the content of which was also commissioned to the artist. Darboven’s box is austere: under the lid, lined with the printing

12. Rosalind Krauss, *A Voyage on the North Sea. Art in the Age of the Post-Medium Condition*. New York: Thames & Hudson, 1999, page 11.

13. Städtisches Museum Abteiberg Mönchengladbach, from February 25, to April 7, 1969.

of a handwritten text in which the technical data of the exhibition are listed, including the title, address, opening hours, etc., there is only a flyer with a text by Cladders, which explains in some detail the mathematical logic that Darboven used to develop the content of the six books: “The theme of the exhibition at the Mönchengladbach Städtisches Museum,” he explains, “is the year 1968. The numbers 1 and 9 are used in the ‘calculations’, but its status as a leap year, with 366 days, is also relevant, because the graphic representations and calculations are based on this factor. The exhibition shows six elaborations, each of them with 366 depictions in the form of calculations relating to this theme, which are materialised in six sketch books and presented with the help of six films. Books and films can be aesthetically appreciated, without needing to know the systems that give them shape.”

The adherence to a coherent system to the point of obsession and the austere and distant tone of the initial six books would characterise Darboven’s work throughout her career. The audio-visual format, however, would scarcely reappear in her work. In this sense, *Ausstellung mit 6 Filmprojektoren nach 6 Büchern über 1968* — which begins with six books of conventional format in order to transform them into film, and then involves a publication in the form of a box — can be interpreted as an exercise in experimentation by the artist, both in terms of the exhibition and the mode of publication. It is very likely that during her time in New York, Darboven was able to learn about other artists’ experiments as they began to use video in their practices. In her search for a suitable format for the tone of her work, the Mönchengladbach exercise likely offered her the possibility of increasing the distance between the observer



LoW 16



and the content of her books through the use of video as a presentation filter. Similarly, the publication format that appeared with this exhibition, predefined by the museum director, constituted another experiment that Darboven would not repeat, as none of her numerous later publications would again adopt the box form. Both instances remain as exploratory exercises made at a time when the artist was configuring the artistic language that would constitute the unmistakable brand of her later career.

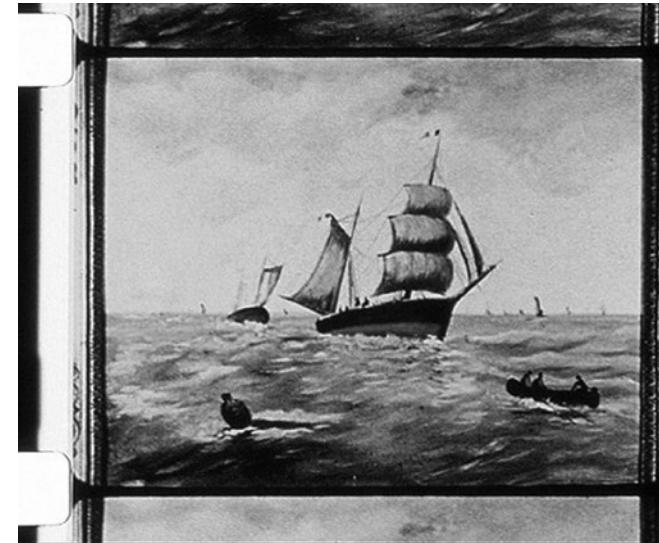
The materials and properties of each of the artistic media, the conventions in which the art institution in general is based and the processes of intervention to which the content of each specific format is subject, constitute the raw material for the work of Marcel Broodthaers, a contemporary of Darboven and a key figure in the history of twentieth century art. In her celebrated essay *A Voyage on the North Sea*, Rosalind Krauss has pointed to Broodthaers's practice as one of the key moments in the evolution of art towards "mixed media installation" which would take art into the "postmedia era", leaving behind the principles that structured modernity, closely linked to classical art forms.¹⁴ The title of Krauss's book is specifically inspired by two pieces by Broodthaers in which the contents jump formats to constitute, in a similar but not exactly equal form, both a film and a publication. Indeed, *A Voyage on the North Sea* (LoW 10), created between November 1973 and January 1974, is one of the instances in which Marcel Broodthaers combined cinema and the book to create a hybrid work that is materialised in both formats, a working model that the Belgian artist would use on more than one occasion.

A Voyage on the North Sea has its origin in the video entitled *Analyse d'une peinture* (Analysis of a Painting), from 1973, in which Brodthaers had filmed in detail a maritime oil painting at the end of the nineteenth century by an unknown artist (LoW 11). The film *A Voyage on the North Sea* used this material, to which Brodthaers added photographs that he had taken of yachts in the harbour of Ostend. In the film, which has no camera movements and only contains still images, Brodthaers evokes the format of the book by moving some of its conventional

14. Rosalind Krauss, *op. cit.*, page 15

formal elements to the screen. Thus, the different sections are presented with headings that read "Page 1", "Page 2", etc. The premiere of the film, for which the nineteenth century maritime painting was also exhibited, took place at the headquarters of a London publishing house specialising in artists' editions, Petersburg Press, with which Brodthaers published one hundred copies of a multiple that contained a roll of the film and a publication of the same title. The content of this book is a selection of still images from the film, in which names of the sections are transformed into references to illustrations: "Fig. 1", "Fig. 2" ... a resource that Brodthaers would employ very often. The book also includes two brief texts that act as an introduction and end coda to the images.





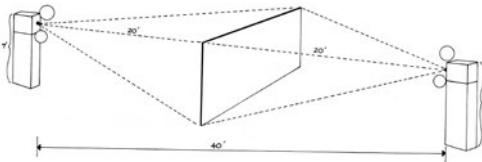
Rather than the sum of two works, *A Voyage on the North Sea* is better described as a work on the continuity between the cinematic and the print format, and the ambiguities that populate their overlapping areas. In the words of Broodthaers, “I’d like to say that I am not a filmmaker. For me, film is simply an extension of language. I began with poetry, moved on the three-dimensional works, finally to film, which combines several artistic elements. That is, writing (poetry), object (something three-dimensional), and image (film). The great difficulty lies, of course, in finding a harmony among these three elements.”¹⁵ For Rosalind Krauss, this piece is emblematic because it embodies the fluency between the media that is characteristic of the Belgian artist’s work, and that brings with it important consequences when it comes to resituating the analysis of art, by placing it in a critical perspective with respect to its format(s) and assimilating it into the market value system: “In the intermedia loss of specificity to which the eagle submits the individual arts, the bird’s privilege is itself scattered through a multitude of sites — each of them now termed ‘specific’ — in which the installations that are constructed will comment, often critically, on the operating conditions of the site itself. To this end, they will have recourse to every material support one can imagine, from pictures to words to video to readymade objects to films. But every material

15. Marcel Broodthaers, interviewed for the cinema magazine *Trépied*, January 30, 1968. Reprinted in *October*, no. 42, 1987, page 36.



support, including the site itself — whether art magazine, dealer's fair booth, or museum gallery — will now be leveled, reduced to a system of pure equivalence by the homogenizing principle of commodification, the operation of pure exchange value from which nothing can escape and for which everything is transparent to the underlying market value for which it is a sign. This reduction was given manic form by Brodthaers as he affixed 'figure' labels to random sets of objects, effecting their equivalence through the tags that assign them as either 'Fig. 1', 'Fig. 2', 'Fig. 0' or 'Fig. 12'."¹⁶

16. Rosalind Krauss, *op. cit.*, page 15.



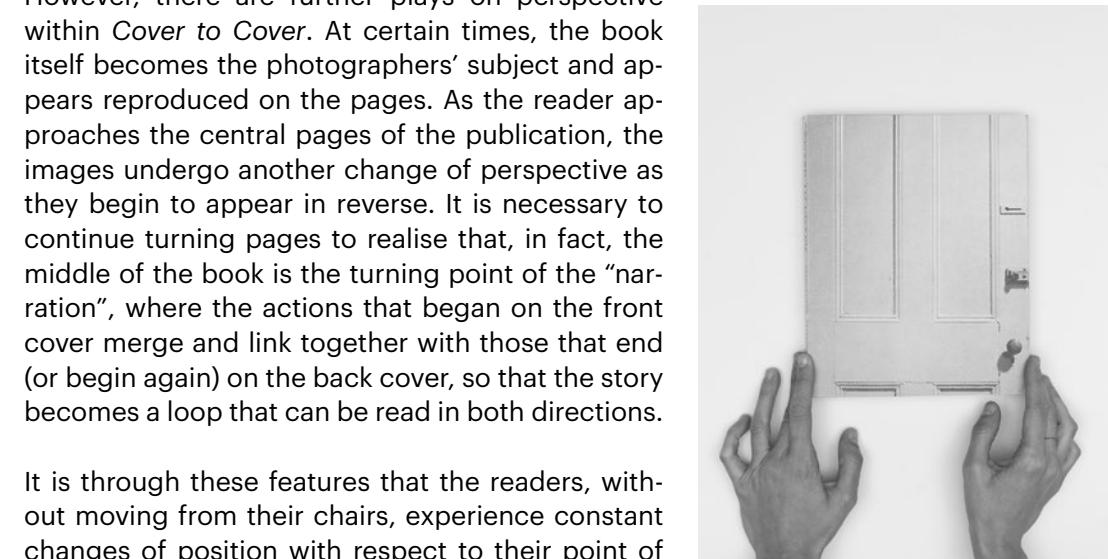
While Broodthaers uses the format leap in order to provoke displacement or dislocation of perception, thus causing a distancing effect for the observer that exposes, from a critical perspective, the conventions of each of the various supports, the Canadian artist Michael Snow, in turn, utilises a similar dislocation or displacement so as to call attention to the artist and the observer's perspectives or points of view. Both in the film *Two Sides to Every Story* (1974, [LoW 60](#)) and in the book *Cover to Cover* (1975, [LoW 61](#)), it is the leaps of perspective that provoke, through a distancing of the viewers with respect to the narration, the consequent awareness of their own position in the game of perception.

Two Sides to Every Story consists of a double projection, from opposite sides of the room, upon a metal screen hung from the ceiling. The action that both projections show is the same, but the shots were taken from different positions. Being projected on opposite sides of an opaque screen, the two films cannot be seen simultaneously, and viewers must physically move from one side to the other in order to perceive the work in its entirety. The camera's static point of view, which is omniscient and invisible in usual cinematographic models, and the consequent immobile, passive position of the viewers, are replaced in this piece with a changing and, therefore, fragile perspective. *Two Sides to Every Story* is a complex work that demands very active participation in order to be fully apprehended. The interest of the piece lies in the discomfort that its perception causes, and in the difficulty involved in attempting to fully perceive it (which goes as far as complicating the process of reproducing the work in a print format like this book).

This same interaction constitutes the

foundational element of the book *Cover to Cover*. With no more textual content than the title, the meaning of which suggests a linear reading from the front to the back cover, Snow's book begins with images of a middle-aged man (the artist himself). The man appears to start moving through the rooms in an interior space, possibly a home. His movements are captured by two photographers who, as was the case in *Two Sides to Every Story*, are placed in diametrically opposed positions in relation to the figure that occupies the central space in the succession of images. Sometimes, these photographers appear in the pictures, although on most pages, their presence can only be sensed. However, there are further plays on perspective within *Cover to Cover*. At certain times, the book itself becomes the photographers' subject and appears reproduced on the pages. As the reader approaches the central pages of the publication, the images undergo another change of perspective as they begin to appear in reverse. It is necessary to continue turning pages to realise that, in fact, the middle of the book is the turning point of the "narration", where the actions that began on the front cover merge and link together with those that end (or begin again) on the back cover, so that the story becomes a loop that can be read in both directions.

It is through these features that the readers, without moving from their chairs, experience constant changes of position with respect to their point of



view, which produces the effect of their being included in the development of the action. The book's narrative structure demands a high level of concentration and direct participation in order to be decoded. However, while this effort has the virtue of involving readers in the plot, making them feel part of it, *Cover to Cover* also simultaneously achieves the opposite effect, a reflective distancing that makes evident the impact on the narrative strategies exerted by the mere choice of the point of view when taking a series of photographs. This greatly influences the perception gained from a chain of actions as simple as a man walking through the rooms of a house. This process also reveals the author's fascination with the three-dimensional, almost sculptural, condition of the book. As with *Two Sides to Every Story*, which requires constant movement in order to be apprehended, *Cover to Cover* makes the para-sculptural character of the book form intensely clear.



LoW 61

It is no coincidence that the volume, in this case better conceived as "container space", is also the feature that Peter Downsborough likes to highlight with respect to books, one of the formats that, together with photography and film, he has used more assiduously since the nineteen sixties. In his own words: "I don't think of the book, the DVDs or CDs as 'multiples', at least not in the art world sense of multiples. I have found that for me these forms are well suited to aspects of my work and way of thinking hence the interest in them. A book is a volume like any other and therefore a possible support for my work. The fact that it is printed in a larger run makes it accessible for a broader public. It is important to make it financially affordable. There is no reason to make it more expensive than any other book. To me, it is a work in itself, just like the other works."¹⁷ Building on this idea of "volume", for Downsborough, in fact, books constitute a peculiar form of understanding sculpture, although, according to the artist himself, the linearity or sequentiality of the book format adds the temporal dimension to these works, which sculpture generally lacks.¹⁸

In his practice, over time Downsborough has shown a steady and constant inclination towards the printed format, which has resulted in more than a hundred artists' books to date (in addition to other printed pieces such as his numerous interventions on postcards). In terms of interest, themes and points of view, the coherence between these books and other media that Downsborough also uses persistently is remarkable. As an example, it is worth looking at the triangle of relationships that can be established between one of his films, one of his books and his photographs.

The first film that Peter Downsborough completed, in 1976, is entitled *And Align* (LoW 29) — one of his now classic titles based on fragments of almost ungrammatical sentences — and was made in New York. Throughout its 16-minute duration *And Align* shows a woman, played by fellow artist, Dara Birnbaum, who appears to be waiting in the street. In addition to the woman, the camera also captures some small everyday events that take place in the area where she is waiting: cars drive by; one parks; someone crosses the



LoW 29

17. Marie-Thérèse Champesme, Notes: Conversation with Peter Downsborough. Brussels, Éditions Facteur Humain, 2007, page 44.

18. In this sense, the title of the publication of what can be considered the first *flip book*, or folioscope, by Downsborough, *Within (Time)* is significant.



pavement. The film does not reveal at any moment what the woman is waiting for, so that viewers end up directing their interest towards her attitude while she waits, and towards everything that happens around her — events that, due to their inconsequential everyday nature, would normally be almost imperceptible.

The 1977 book *In Place* (LoW 30), collects a series of photographs that Downsborough took in Los Angeles, in which he combines two specific features of his work: on the one hand, the type of scenes photographed, which are usually urban environments in which traffic, cars and objects such as lampposts and traffic lights are the protagonists, and on the other, the verticality of certain elements, such as the lampposts, which seem to split the images into two parts and act as a structural support around which the images unfold. On some blank pages in the book, the presence of two black, parallel and vertical strips — characteristic of many of Downsborough's printed works — underlines this structure.

The images that Downsborough uses in his books, almost always photographed by the artist himself, are closely related to the rest of his work. In particular, clear connections can be drawn between the images from *In Place* and a photographic series taken in Los Angeles in 1979: urban places, apparently deserted, but which have been photographed in daylight and look anything but abandoned, so the observer must assume that the absence of people or movement in general is temporary. Thus, although at first sight the images of the book and the photographs from this series (and many others) by Downsborough seem to point towards the representation of a place, that is, of a space, the sensation of immobility and absence of action that these images suggest to the viewer indicates that what Downsborough captures in them is, in fact, an instant, rather than a place, in which time has been held in suspense, stopped. If we consider *And Align*, a

film whose true protagonist, as Moritz Küng has pointed out, is time, this impression is further reinforced.

In all three works, images become frozen fragments of time, fixed forever, where the observer is capable of seeing everything the eye can't catch while time keeps going. Indeed, in these works the act of observing occupies a central position.



The project *The Green Ray* (2001), by Tacita Dean, suggests a similar aspiration: to bring into focus that which is not noticed, that which is not seen because of its everyday nature. For this work, Dean set out to record the optical effect known as “green ray”, a gleam of greenish light that appears on the horizon instants before the sun disappears under the sea. The film (LoW 21) shows the whole sunset. Dean explains, “I filmed it on this beach in Madagascar, and there was this couple who were hanging around. They didn’t see the green ray, and they’d videotaped the sunset to document it. Then they replayed their video to me for proof that it wasn’t there. But I was absolutely convinced that I had seen it, so it had to be on my film, which was optical and analog. When I got the film back, it was very, very faint, and I had to really push it to get more color in the film, to bring out the green ray. But it’s definitely there. It’s not a fiction. Some people think the green ray is an illusion, but it’s not.”¹⁹



LoW 21

Tacita Dean’s intention with this film is not only to capture in a visual medium an instant, but it also has much to do with questions of preservation and memory. Dean’s efforts are focused, in particular, on the survival of analogue film in the face of the onslaught of digital technology, but her work also carries a deeper message, reflecting on what will happen to the memory trapped on cinematic film once the analogue formats disappear completely (and take with them

the technique that still allows us to view their contents), and raises questions related to nostalgia, memory and the documentary status of cinematographic material. Far from addressing these issues in the form of mere nostalgic laments, Dean’s works aspire to revitalise memory and return it to circulation, reinscribed with new meanings. “While Dean’s work can be described in terms of ‘ruins, remnants and obsolescence’, one must not forget that there is also a process of (re-)invigoration that occurs. This is inferred by her interest in recalling ‘lost souls’, using found objects, and re-imagining the medium of film for her own creative endeavours. These characteristics are particularly

19. Dean in an interview with Jeffrey Eugenides cited in Anthony Brown, “Tacita Dean’s Green Ray/Eulogy of Film”. From the blog *Time’s Flow Stemmed*, <https://timesflowstemmed.com/2012/07/01/tacita-deans-green-rayeulogy-to-film/>, accessed in January 2017.

crucial since they orient Dean’s work toward the future, while simultaneously taking the past into account.”²⁰

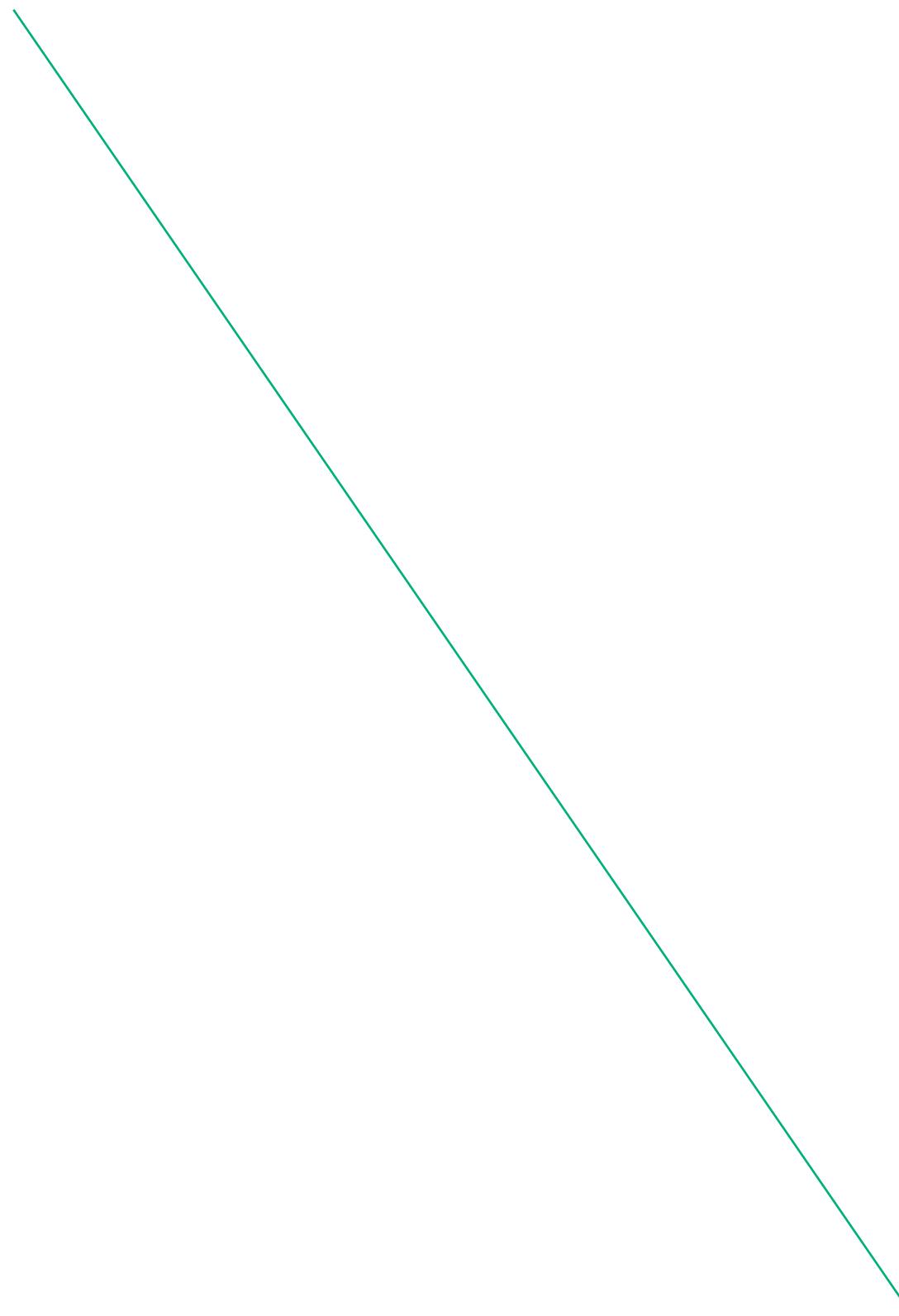
To date, *The Green Ray* has been produced as a 16 mm film, a flip book (LoW 22) and a postcard leporello (LoW 20), all appearing in 2001. The leporello does not show images from the film Dean recorded in Madagascar, but postcards of different sunsets, making a kind of humorous wink towards the romantic cliché that is inevitably part of any contemporary representation of a sunset. In the flip book, made with images taken from Dean’s film, the dynamic component of the scene is underlined when flipping the pages at a certain speed: static and immobile images suddenly acquire dynamism, while evoking the origins and mechanics of analogue cinema so as to, once again, distance itself from its digital half-brother.



LoW 20

20. Caylin Smith, “The Last Ray of the Dying Sun”: Tacita Dean’s Commitment to Analogue Media as Demonstrated through FLOH and FILM”. In *Necus – European Journal of Media Studies*, Autumn, 2012. www.necus-ejms.org/the-last-ray-of-the-dying-sun-tacita-deans-commitment-to-analogue-media-as-demonstrated-through-floh-and-film/, accessed in January 2017.

As these examples suggest, the areas of contact between print and audio-visual media are numerous, as are the (very diverse) artists who have explored them, working both in cinema and audio-visual media and with artists' publications. The distancing with respect to the object (Darboven), the analysis and criticism of the media as an element that conditions perception (Broodthaers), the questions of point of view and perspective (Snow), time in suspense (Downsbrough) and the question of looking and memory (Dean) do not exhaust the possible thematic intersections, which can be influenced simultaneously and conjointly when the artists displace certain content between the moving image and the pages of a book. Establishing relationships between the "intermedia" work of these and other artists necessarily involves reflection on aspects such as sequence, narration, the cinematic, the passage of time, editing, the representation of movement and, in short, the conditions which are imposed by the media themselves (cinema and books) in the interpretation of their content. Beyond the specific periods, concerns and modes of presentation, what is ultimately highlighted in the analysis of the double-format works of all these creators is that, time and time again, they shift the point of view to reflect our own expectations in approaching and understanding both books and audio-visual pieces, without a doubt the two most significant media on which the cultural and social landscape of our era is built.



Passage to the North · book and film, 1981

Lawrence Weiner's work deals with the use of language as a sculptural device through texts that cover the walls of museums, galleries and public spaces. However, throughout his career Weiner has also been interested in experimenting with the linguistic codes and structural conventions of film. *Passage to the North* belongs to this less popular facet of Weiner's.

In 1981, the author completed a book (LoW 68) and a film (LoW 69), which compose what we have come to call the "perfect pair" between both media. The film — in colour and in a beautiful 16 mm format — deals with the situations that are created when a series of objects and characters are moved from one place to another. In this reconfiguration of the relationships that are established between objects and people, there are some tense, and even absurd, moments. Weiner's fiction has a theatrical tone that shows off its amateurism, which gives the film a peculiar aesthetic. The actors, who are friends of the

artist and not professional actors, play stereotypes rather than identities.

The editing of the film, very fractured, creates a discontinuous narrative. The succession of scenes is irregular; some of them have a more aesthetic than narrative intention. For an audience accustomed to the conventions of film, this structure creates confusion: the spectator does not now know where the story is going.

The starting point for Weiner's book *Passage to the North: A Structure* was some pictures taken by the artist Louise Lawler during the shooting of the film. The combination of these photographs with short texts generates the narration of a *rara avis* that stands out among the artist's vast production of publications. The subtitle —A Structure— reminds us of Weiner's will to political critique in his experimentation with language and with the conventions of audio-visual narrative.



LoW 68

LoW 69

Crackers · book, 1969 - Premium · film, 1971

Ed Ruscha

Ruscha has worked with concepts of narrative through a series of books based on the combination of photography and text. In all of them, the writing and images are concise and attempt to be neutral, as Ruscha obeys the precepts of conceptual art.

Crackers (1969, [LoW 58](#)) is based on the short story "How to Derive the Maximum Enjoyment from Crackers" from the musician Mason Williams. The text of the story is printed on the back dust jacket flap and works as some sort of instruction manual: "Race out of the flop house, drive swiftly to a store and buy a small box of saltines. ...Place the box of crackers on the nightstand beside the bed, take your clothes off, and get into bed...".

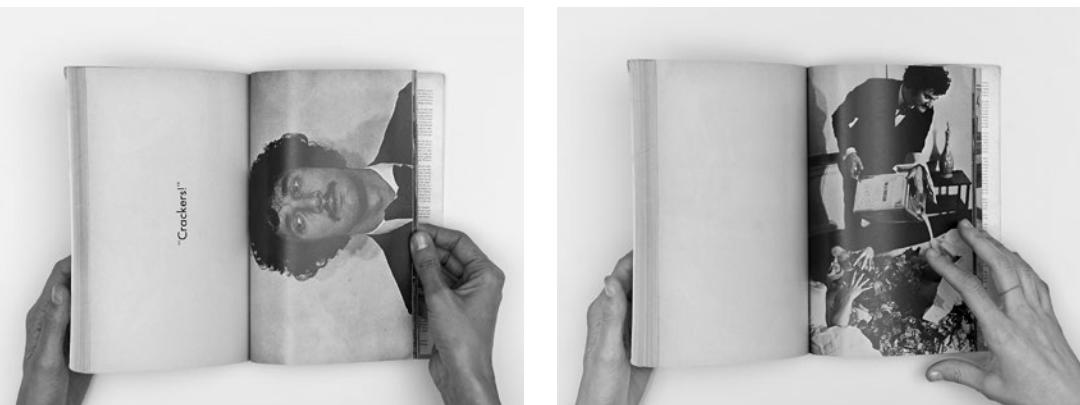
Ruscha's book works as a photonovel. The black and white photographs reproduced on the pages seem like still images taken from a film. The absence of text emphasises this perception. In the images a man is getting ready for an appointment in what seems to be a hotel room; also, there is a woman in bed with some vegetables, presumably from a salad; the man then leaves to buy crackers at a store to garnish the woman-salad. The

publication finishes with the man alone in a bed in more sophisticated surroundings than the initial ones eating crackers.

Crackers works as a storyboard for the 1971 creation of Premium ([LoW 59](#)), a colour film shot on 16 mm that can be considered a transposition of the book to the language of film. It is a less well-known piece within Ed Ruscha's career, who has made just two films to date, the second of which, entitled *Miracle*, was released in 1975.

In this case, too, the artist dispenses with working with professional actors and goes along with the camaraderie of his close friends, just as in the films of Lawrence Weiner and Raymond Pettibon. It is Larry Bell, the North American artist, who plays the main character in both the book and the film.

Crackers and Premium share both plot and tone. Both works boast a great sense of humour —hilarious and absurd at the same time—, and they reveal the artist's interest in exploring defined narrative codes from the cinematic tradition of Hollywood under the thematic framework of creativity and sexuality.



LoW 58



LoW 59

I Will Not Make Any More Boring Art · action, lithography and video, 1971; wallpaper roll, 2000

This project has its origin in a task entrusted to John Baldessari in 1971 by the Nova Scotia College of Art and Design. The artist proposes that the students of the school write the phrase “I will not make any more boring art” ([LoW 1](#)) on the walls of the room where he had been invited to intervene, giving some concise instructions:

“The piece is this: from ceiling to floor should be written by one or more people, one sentence under another, the following statement: ‘I will not make any more boring art.’ At least one column of sentences should be done floor to ceiling before the exhibit opens and the writing of the sentences should continue every day if possible for the length of the exhibit. It should be handwritten, clearly written with correct spelling.”

That same year the Nova Scotia College produced — as part of the project — a lithograph that reproduced the repeated phrase. Years later, in 2000, the same university also published a wallpaper roll ([LoW 4](#)) with the famous sentence.

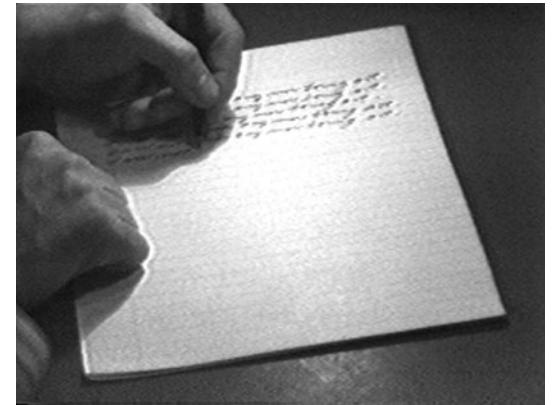
Baldessari made a version this work in video ([LoW 2](#)), where he writes insistently the same sentence as a form of punishment, as an act of redemption. The video is tremendously boring: black and white and on a static shot, we see his hands writing in a notebook. The

irritation that the scene produces is intensified by some noises in the background, as for thirty-three minutes the artist performs this repetitive, at times mystical, act of writing the phrase with his calligraphy of inclined letters, which seem to be falling asleep from such tediousness.

The contradiction between the repetition of the monotonous act of writing and the self-imposed determination of not doing something boring generates a space of reflection on the role of art and of the artist.

It is unavoidable to establish a relationship between this project and one of Baldessari’s previous works, *The Cremation Project* (1970), which marked a tipping point in his artistic career. In *The Cremation Project*, the artist — who had been dedicated to painting between 1953 and 1966 — incinerates in a crematorium all of the paintings he accumulated during this period. This action becomes a statement. After this radical gesture, which works as a cleansing ritual, in an act that shows a great sense of humour, the artist bakes the ashes to turn them into “cookies”, which he then places in a small tubular urn. He uses the rest of the ashes to make a book-object. The work is completed by way of a commemorative plaque that notes the death of John Baldessari the painter.

Through *The Cremation Project* and *I Will Not Make Any More Boring Art* — two actions that go from the absurd to the political, and through the poetic — Baldessari makes visible his transition from the Western artistic tradition of painting, to an art in which the idea becomes the protagonist.



LoW 2



LoW 1

Oh, the Grand old Duke of York · flip book, 1972

- Gordon's Makes Us Drunk · video, 1972 -

Dark Shadow · book, 1976

The art duo, Gilbert & George, is known for the way in which they integrate their artistic projects with the mundanity of their daily life. The creators' commitment to the art-life relationship is ultimately illustrated in their self-definition as "living sculptures".

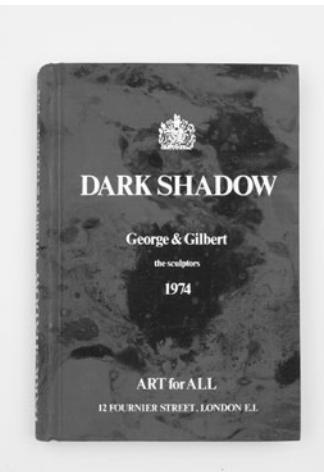
In the preface of *Dark Shadow* (1976, LoW 33), authors describe the book as the translation of a living sculpture into ink and paper, and themselves as sculptors, following the maxim of considering all their artistic production to be sculptural. The different chapters of this publication show photographic records of the artists taken in the interior of their house on Fournier Street, together with texts that document their relationship with alcohol and its effects. The artists — who regularly drink Gordon's Gin, their favourite — portray with this publication a decadent reality, a descent into darkness, melancholy and depression.

The 1972 film, *Gordon's Makes Us Drunk* (LoW 32), made four years before the book, is another demonstration of the artists' love for this gin. In the film, Gilbert & George appear sitting at a small table in front of a large window, through which we can sense the street outside. The artists start drinking gin consecutively. Their faces are inexpressive and they try to maintain their composure while the

level of alcohol in their bodies increases. The soundtrack is made up of classical pieces and military marches, to which they add the insistent repetition of the phrase "Gordon's makes us drunk".

The film is a reflection on social correction and "good behaviour" through the documentation of an action in which the artists experiment with their own bodies. After a brief introduction that is halfway between a royal announcement and an ad for gin, the action unravels in a neutral tone, framed with a symmetrical wide locked off shot.

The flip book (LoW 31) takes the title of a nursery rhyme, *Oh, the Grand Old Duke of York*, about how the Duke orders his troops to march futilely up and down a hill. The artists seem be going down the staircase as we flip the pages to the end, allowing for a visual reading. Through thirty-four sequential photographs, the publication produces the visual effect of movement, making good use of the kinetic quality of the bound pages. The book —made the same year as the film— shows the artists' interest in the thorough and systematic documentation of everyday actions, steeped in irony and with constant references to British popular culture.



París. La Cumparsita · film, 1972; publication, 2005

Paris. La Cumparsita (LoW 47) belongs to the series *Soldats soldés* (Soldered Soldiers), a broader project that Miralda carried out in Paris in an early period of his career — between 1965 and 1973 — based on a biographical detail: his experience in the military. The plastic soldiers, childhood toys for many generations, are used by the artist together with found objects, drawings and collages.

For the completion of *Paris. La Cumparsita*, Miralda collaborated with fellow artist Benet Rossell, who produced a great number of films throughout his career. At this early stage, the author usually filmed in 16 mm and edited directly in the camera. The result of this collaboration in his film format is the record of the peregrination of a soldier, which reproduces a toy soldier in form, posture, and proportions on a human scale. Miralda moves the soldier — in his own arms, with

the help of groups of people, or on a car — through an itinerary along some of the more emblematic historic sites of the city of Paris, in search of a pedestal on which to place it. The documentation of an action in the public space becomes the piece itself.

In the film, images of the soldier's movements are combined with images of military parades and with the top view of the pages of the book, *La guerre et la paix* (War and peace) by Charles Doudelet. Meanwhile, an off-screen voice translates the content of some of the book's pages into English.

The film is accompanied by a publication from the artist (self-published in 2005, LoW 48) consisting of a canvas box containing several objects related to the documented performance.



LoW 47



LoW 48

Six souvenirs de jeunesse de Christian Boltanski · book, 1971 - *Quelques souvenirs de jeunesse* · video, 1974

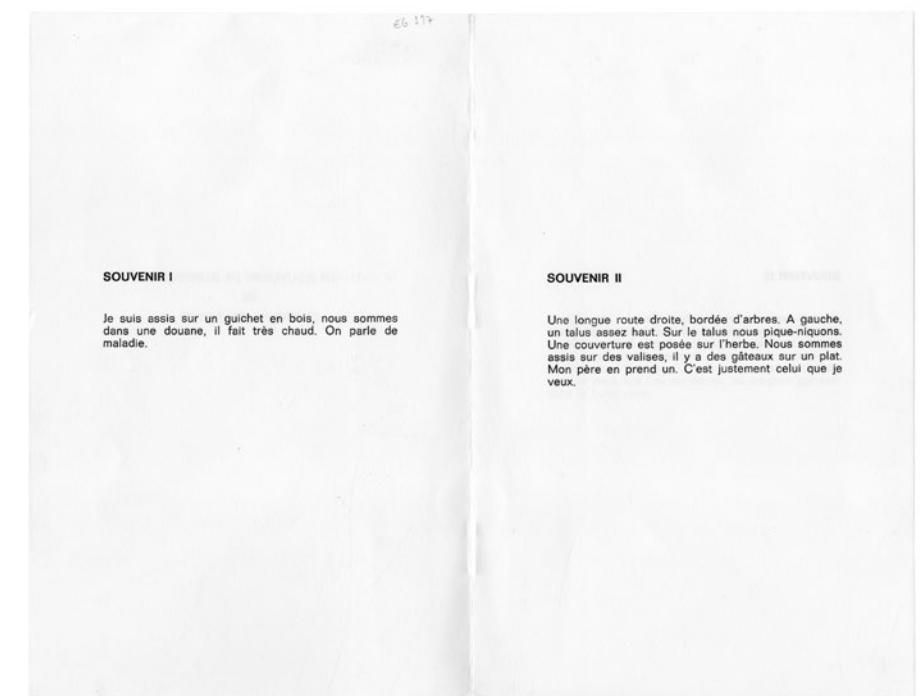
A large part of Boltanski's work deals with the question of autobiography, understanding the self-portrait as a representation of the collective. This particular way of reflecting on individual stories and mythologies to deal with questions of identity related to the Holocaust and with the Nazi occupation of France is characteristic of his work. The testimonies, photographs, archival documentation and the processes of reconstruction through memory are treated as material for artistic creation.

The book *Six souvenirs de jeunesse de Christian Boltanski* (Six Memories of Youth of Christian Boltanski, LoW 7), published in 1971, is one of Boltanski's early works. In constant search of his past, the author describes in the book six anecdotes from his childhood that appeal to common memories. On each of the pages there is a paragraph of text which explains in great detail these mental images extracted from his memory, preceded by a title that lists the memories. The publication is sober: it lacks images, and the text, in dry black sans-serif typography, appears centred on the page, using the expressiveness of the white space that surrounds it. The aesthetic relationship with the conceptual books from artists such as Stanley Brown or Lawrence Weiner, in their first explorations in this format, is evident.

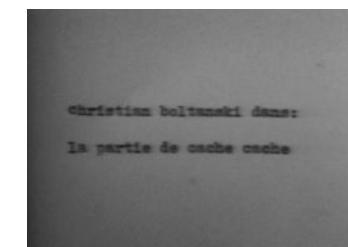
The film *Quelques souvenirs de jeunesse* (Some Memories of Youth, LoW 8) saw the light in 1974. In it, the artist represents, with a certain histrionic air, different situations from his childhood memories, which include his parents, grandparents, and a young Christian Boltanski, whom the author personifies with a ventriloquist's dummy. Each of the acts is a sketch which alludes to a different everyday biographical event — real or fictional. At the end of each of them, he turns to the microphone, dropping his act, and announcing "c'est fini". The action takes a theatrical tone that places the piece somewhere between caricature and drama.

Despite the fact that the artist has treated the film as a work in its own right, it is, at its source, the account of a performance in front of an audience. The camera remains locked off during the whole recording, from the point of view of a spectator who is in the auditorium of the theatre where the action takes place. Each of the scenes is introduced by the descriptive title of what will be shown in typewritten letters, like chapter headings in a book.

Although they are not two distinct materializations of a single project, the book and the film deal with the construction of identity in childhood through the environment and experiences with the closest family members.



LoW 7



LoW 8

one step 1X-100X · book, 1971 - 6 stappen 10x
(MTL Gallery Brussel) · video, 1971

The work of conceptual artist stanley brouwn, born in Suriname and settled in Holland, was devoted to his investigation into distances, the act of measuring, movement and walking, focusing on the synthetic dimension of reality through physical details. Time and space were raw materials for his creation. The artist used the experiences of everyday life to penetrate the world of conventions and normative standards. He worked with the dematerialisation of the work and the disappearance of the author, erasing any possible mark of subjectivity through acts of precision. In line with this approach, the artist did not allow himself to be photographed, did not attend openings, and did not like his works to be reproduced, in order to remain invisible. Since the nineteen seventies, a large part of his work has seen the light in the form of books.

In 1971 the Galerie MTL — a fundamental platform in the development of conceptual art in the nineteen seventies in Belgium — invited the artist to put up an individual exhibition. The artist's proposal for this exhibition was to count the number of steps that he took each day in the city.

Jef Cornelis, an artist who has directed television films for more than thirty years, was commissioned with making a video of the exhibition. Faced with the immateriality of brouwn's project, Cornelis decided to give him the camera to record, on ten occasions, six steps from the gallery towards the city centre, the result of which is the video 6 stappen 10x (MTL Gallery Brussel) (6 steps 10x, [LoW 13](#)). Each walk is preceded by the image of what resembles a page with a printed number, from 1 to 10, and concludes with a fade to black.

For the exhibition in the Galerie MTL, the artist published one step 1X-100X ([LoW 12](#)). Each of the pages of the book contains, in black sans serif font, a text that goes from "one step 1X" to "one step 100X". As with the rest of his publications, this book maintains an impersonal aesthetic in an attempt to capture abstract thought in the generous blank space left on the (nearly deserted) pages and in the sober layout of the text.



LoW13



LoW12

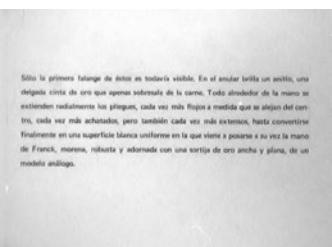
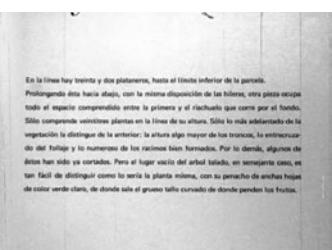
La Jalousie · novel, 1957 - *La celosía* ·
film and poster, 1972

Robbe-Grillet — founding figure of the French Nouveau Roman literary movement — published *La jalousie* (Jealousy, LoW 54) in 1957. In this claustrophobic tale, the author tells the story of a suspicious husband who, hidden in a lattice, watches his wife's movements, fearing that she is being seduced by another man. The language used in the text is cold and dispassionate. The narrative is constructed on the basis of descriptions of actions, almost as if it were a cinematographic script.

Inspired by Robbe-Grillet's novel, Valcárcel Medina completed a project with the same title in 1972: *La celosía* (Jealousy, [LoW 62](#)). Through an exercise in transcription and objectification of the text in a film, the artist obtains a result that stresses the importance of the imageless screen and requires an attentive spectator. Fragments of the novel's text appear persistently on the screen, while superimposed voices — among them, artist Esther Ferrer's — read fragments in several languages, at times incomprehensible.

This work of Valcárcel Medina is an example of the translation of a text of fiction to film, which transcends the conventions that guide these types of adaptations in the audio-visual medium. There are no characters and it is the text that, through image and sound, is objectified and transformed into the image. Taking a book and turning it into a movie is an exercise in literalism, and not a traditional adaptation. The dissociation between sound and image and the duration of the shots manage to translate the sensations that the reading of the novel provokes.

The poster that accompanies the film — released in 1972 during the Pamplona Encounters — states its relationship with Robbe-Grillet's book: "In 1957, Alain Robbe-Grillet published *La Jalousie*. In 1972, Valcárcel Medina transferred it to film. This is the poster for the film." This statement gives an account of the purely conceptual exercise of Valcárcel Medina, which is linked to the tradition represented by Joseph Kosuth's *One and Three Chairs*.



EN 1957 ALAIN ROBBE-GRILLET PUBLICÓ 'LA CELOSÍA'
EN 1972 VALCARCEL MEDINA LA HA LLEVADO AL CINE

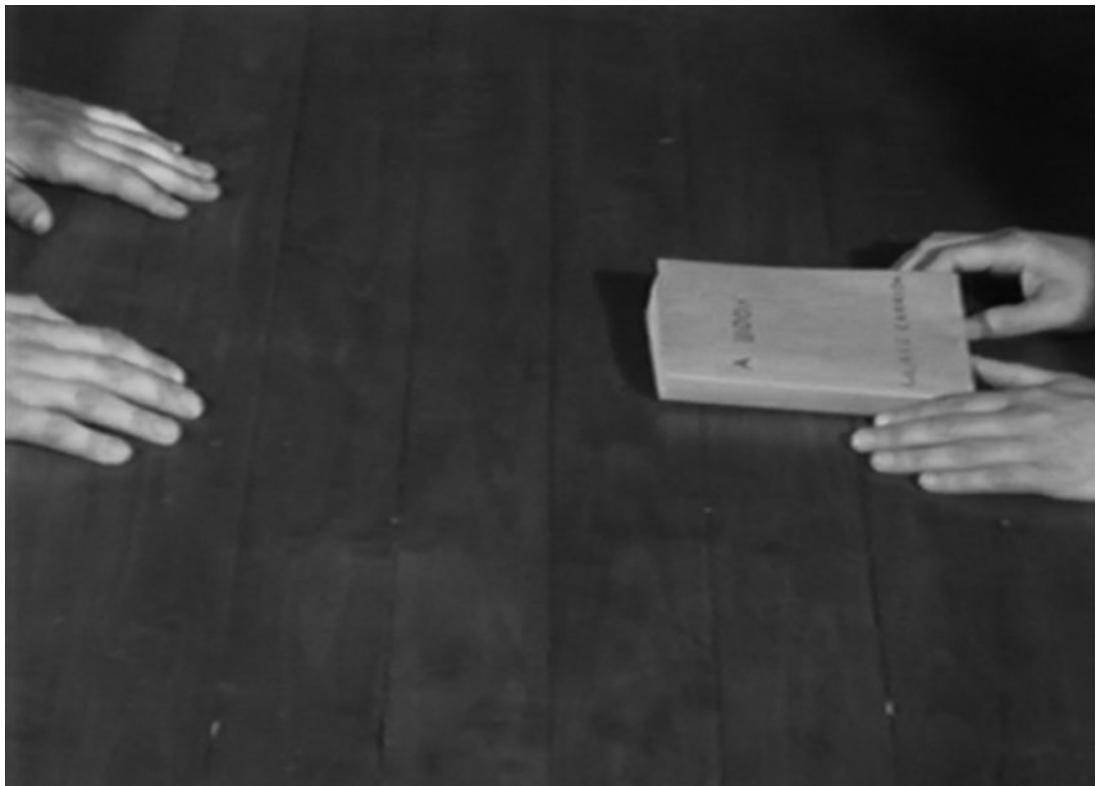
ESTE ES EL CARTEL DEL FILM

A Book · video, 1978

A Book (1978, LoW 14) is Ulises Carrión's first video. It begins with an overhead view of the front cover of a book that, placed on a wooden surface, displays a text that reads "A Book. Ulises Carrión". It fades to black and cuts to a view of a table, where the hands of two people sitting opposite each other are seen. One of them has the book in his or her hands. The hands open the book and begin to violently rip out the pages, one after another, crumpling them throwing them forward. The hands situated on the other side of the table collect the pages and flatten them, straightening them and gathering one after another, ignoring the original order, in an attempt to recompose it as a book. The crumpled pages pile up: the destruction is faster than the reconstruction. And so on,

without stopping until the book turns into a bunch of crumpled papers, piled up to form a quasi-sculptural and wild object, which is to be domesticated between the covers that formed the binding of the original book.

The film — like others from the same period — is a record of an action and is not concerned with technical or stylistic questions, being built on a static shot. Carrión here speculates on the difficulty of the book as a format surviving: the artist developed this thought in his manifesto "The New Art of Making Books". This constitutes an exaltation of the autonomy of the book beyond its traditional function; the film, then, is an invitation to rethink the book, to destroy it in order to create something new.



A Budding Gourmet · video, 1974 - Service: A Trilogy on Colonization · book, 1978

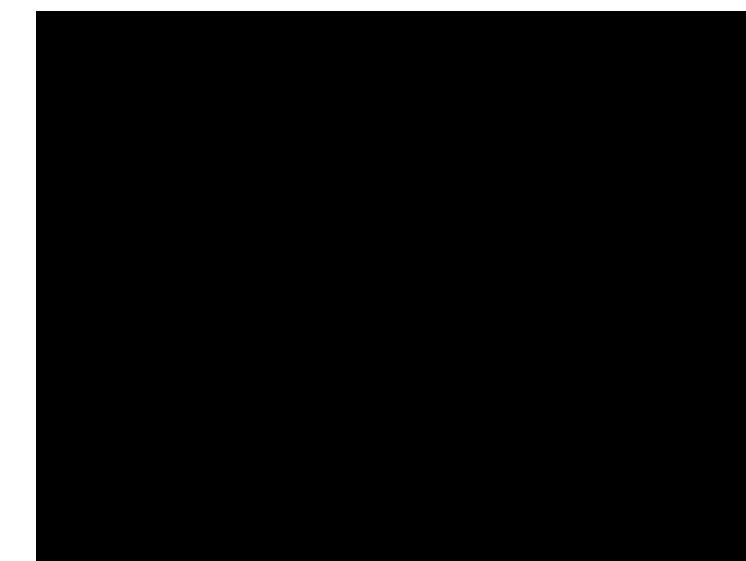
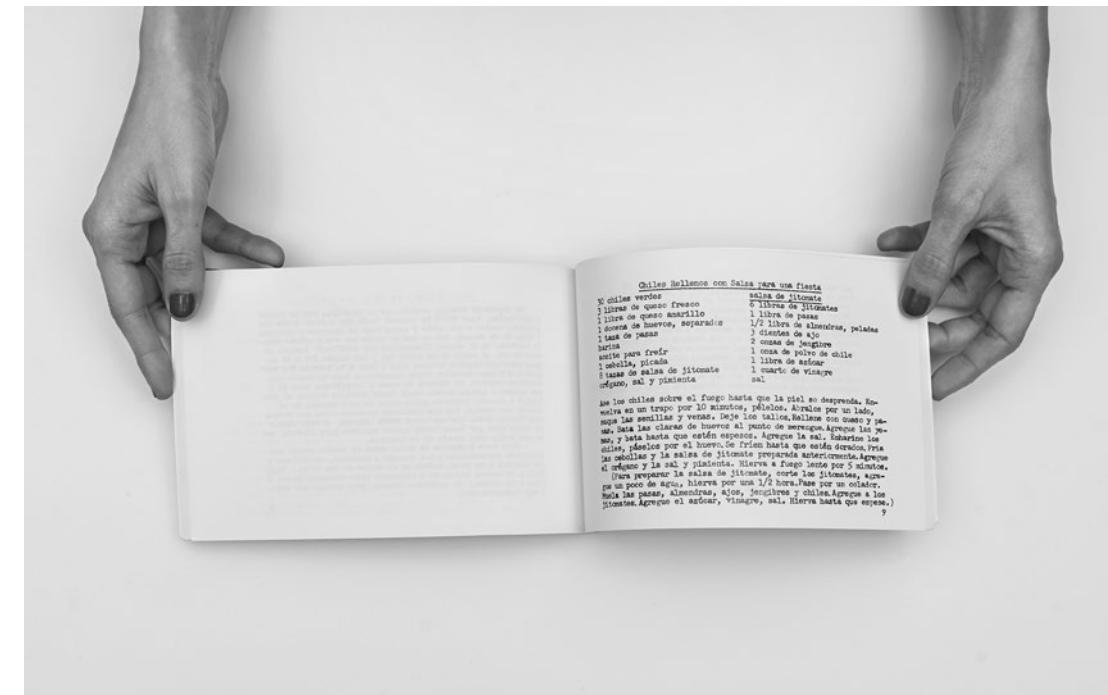
A Budding Gourmet (LoW 56) — video made by Martha Rosler in 1974 — reflects on the ideological processes linked to the preparation of food, on “the kitchen” as a cultural device.

The book talks about the relationship between gastronomy and social class, the exquisiteness and good taste usually associated with a wealthy and refined class. It also deals with issues such as the subjugation of women and the allocation of the kitchen as their natural space; a way of highlighting some of the issues that the feminist movement — in full emergence at that time in the United States — was reflecting. Additionally, culinary traditions aid the film in pointing to issues related to the exotisation and domination of other cultures through colonial processes, expanding its political and social commitment.

In the video, a woman — lit with backlight and almost becoming a silhouette — relates her attempts to improve herself and

her family through the sophistication of her cooking. This image is accompanied by photographs of food taken from specialty gastronomy journals, shots of kitchen utensils, and images of famished people in dramatic situations. The film’s “refined” soundtrack is made up of a group of string instruments interpreting Schubert’s *Death and the Maiden*.

The book *Service: A Trilogy on Colonization* (LoW 57) focuses on the social and cultural uses of food through three brief tales of fiction: “A Budding Gourmet”, “McTowers Maid” and “Tijuana Maid”. Originally, these three short stories were conceived as Mail Art and sent on postcards weekly to potential readers as if it were a serialised novel. Later, the artist grouped these chapters to publish them in a book under a common title that points to the author’s concerns. The first short story, “A Budding Gourmet”, reflects on her desire to become an expert in gastronomy, and on the social and personal contributions of this skill, a clear correlate to the film with the same title.



close your eyes of flesh to contemplate first the image with your mind's eye · book and slideshow, 2011

For the realisation of her projects, the French artist Dominique Hurth starts with research and writing, from the collection of images and documents that she locates in her incursions into archives and on which her subjective logic operates. On the basis of these materials, Hurth performs formal experiments in order to generate discussion on the question of representation, the relationship between the sculptural-objectual and printed material. Her work presents non-linear historical narratives, straining the relationship between fiction and facts. The re-editing and manipulation of found materials is one of the creative strategies that allow this artist to reflect on masculine and feminine roles and their representation in the history of art.

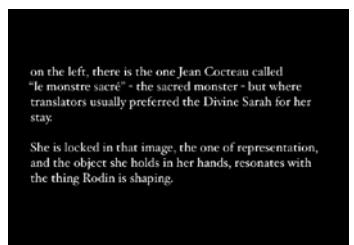
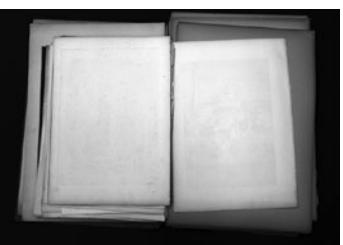
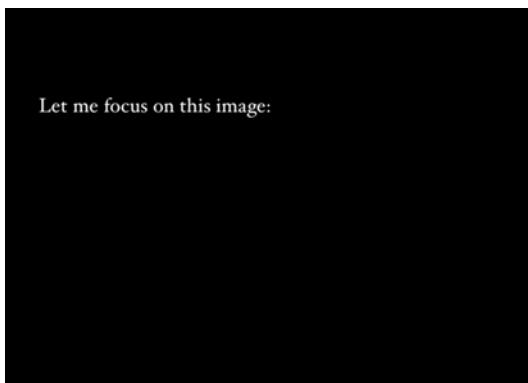
The materials used in *close your eyes of flesh to contemplate first the image with your mind's eye* ([LoW 38](#)) come from the archive of a German designer. From these materials — and on the occasion of an exhibition that

took place in Marseille in 2011 — Hurth generates a sculptural installation, a publication and a reading. The publication photographically reproduces a battery of documents that show different images of a sculptor, a woman and the golem.

The audio-visual work is composed of eighty analogue slides ([LoW 39](#)) that show different shots of the documents that alternate with texts to serve as subtitles and inquire about the masculine condition of the sculptor and the representation of the woman. The use of the slide projector — an obsolete technology at the time the piece was created — alludes both to the pre-cinematographic gadgets created to generate moving images, and to the academic and domestic context in which these projectors were used. In the publication, the images that reproduce the documents are also interrupted by inserts with the same texts that appear in the slides.



LoW 38



LoW 39



A-W-O-R-L-D-O-F-O-U-R-O-W-N · publication, 2012 - A World of Our Own · video, 2012

Eline McGeorge

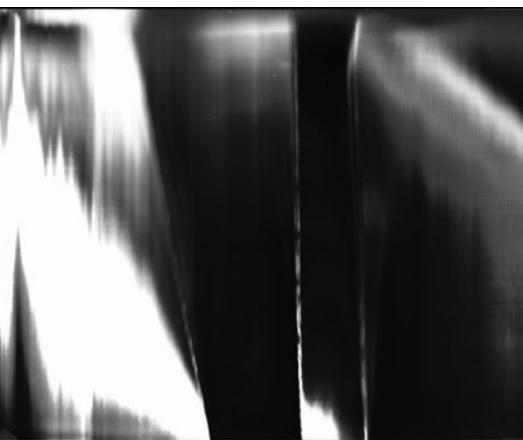
Eline McGeorge is a Norwegian artist whose work covers a broad range of political and social issues, such as environmental problems or the feminist legacy. Her investigations are materialised through drawings, collages, animations and publications that mix abstraction with the documentary in an unexpected way.

The video *A World of Our Own* (LoW 46) makes a journey through figures from different historical periods and contexts, all icons of the struggle for overcoming the patriarchal system and the vindication of women's rights, such as Édith Piaf, Rosa Luxemburg, Lizzie Borden, Virginia Woolf and Patti Smith. The images of these women are interspersed with images of the City of London, one of the most influential financial centres in the world, emphatically dominated by men. Found footage is mixed with abstract animations and images taken by the artist in a fragmentary and dynamic editing, dotted with overlaps and fades that create a temporary and visual tissue. Among them are stills from the film *At Land* by Maya Deren and *Born in*

Flames by Lizzie Borden. The soundtrack of the video follows the same logic, and combines extracts from interviews taken from other sources with music, radio rebroadcasts and ambient sound. Music by Nina Hagen or excerpts from a speech by African American activist Angela Davis can be heard.

The book (with the same title and completed as part of the same project, LoW 45) reproduces some of the content of the video, and expands on them with other historic references to the feminist movement. For the publication, McGeorge uses collage, a technique that could well be understood as a correlate of the fragmentary structure of the footage. The book is printed on paper made from recycled British banknotes.

The project — which takes as reference for its title the well-known book by Virginia Woolf *A Room of One's Own* — is, as a whole, an invitation to political commitment for the eradication of the prevailing heteropatriarchal and phallocentric system.



LoW 46



LoW 45

Sálvora · publication, 2015 - *La isla* · music video, 2015

Gloria is an organiser of experimental film events, a collage artist, a member of the group Cine Quiet, a backing vocalist in the Flamaradas group and one half of the musical duo Matrimonio. She likes to film with her Super-8 camera to later create interesting audio-visual pieces and publications.

Gloria has been going to Sálvora, an island in the Atlantic, since she was a child to visit her uncle, a lighthouse keeper and the only inhabitant of the island. In this project (LoW 66) the artist chooses the domestic format of Super-8 — whose particularities she uses as a poetic aesthetic element — to record the sea, the lighthouse, the island and the beings that populate it. The result is a documentary record of a personal experience in which there is no written script, only curiosity and admiration for what surrounds her. The filming is honest, unpretentious, and deals with the mundane and the familiar in its review of each of the corners of the lighthouse. The capture of light is a crucial factor in the recording, as it tracks the lapse of time in its transition from light to darkness.

Gloria Vilches makes a video (LoW 67) for the song *La isla* (The island) using this recording as a base — a song by the musical duo Dos

Gajos — in which music and image seem literally intertwined. The montage — developed in collaboration with Ana Pfaff — achieves a beautiful synchronisation between the visible and the audible, establishing parallels between visual elements and musical notes. Good use is also made of burnt still images, characteristic of this low-fi recording format, to enhance the expressive qualities of the piece.

The logic that operates on the recording of a personal memory in analogue format is seen reflected in the particularities of the video and the publication.

The publication — entitled with the name of the island, Sálvora — is framed within the editorial project Pusilánime. Based on a subjective selection of scanned film stills, the artist composes a rhythmic version that literally unfolds on a printed strip of paper. On the back of the strip she has copied excerpts from the diaries of her uncle, the lighthouse keeper, which function as a log of the daily activity of the lighthouse. Overall, the publication is — as the artist explains — a tribute to two mechanisms doomed to disappear: analogue cinema and man-powered lighthouses.



LoW 66

LoW 67

Tripping Corpse · series of publications, 1981–1990 - Sir Drone · video, 1989

Pettibon started out in the late seventies creating posters, flyers and record covers for the punk band Black Flag, along with the production of an enormous amount of wonderful self-published fanzines. His work is shot through with irony in its analysis of American culture — especially youth culture — and engages with issues such as violence, sex, music and idolatry.

Sir Drone (1989, LoW 52) is one of the four films that Pettibon shot on video. The film shows the artist Mike Kelley — Destroy All Monsters band member — and the musician Mike Watt — of the bands Minutemen and Firehorse — as two teenagers who try to start a punk rock group in the nineteen seventies. The protagonists' musical abilities are mediocre, but it makes no difference, since diletantism is highlighted as a punk value. The two youths, on the other hand, put great effort into their choice of name for the emerging band, with options such as "The Glue Sniffers" coming up, a likely allusion to the legendary punk magazine *Sniffin' Glue*.

The tape is filmed in on home video equipment, and highlights the amateurish aspect of the production through different resources: the acting is hammy and the cast read straight from the script; the lighting changes abruptly; cuts are violent and incomprehensible, and on one occasion, the sound blares deafeningly.

The conversations between the two protagonists bring to light the aesthetic and ethical issues with which they are confronted, and portray the conditions of the birth of North-American punk: the critique and rejection of everything hippie combined with the contradiction of becoming a poser (from the French *poseur*), a pejorative term normally associated with counter-cultural movements like punk and rock which refers to someone's pose, lack of authenticity, or obsession of identifying with a collective. The video is not a critique of punk as a phenomenon in itself, but rather of the stereotype produced by it; it is an excuse to ponder the search for identity, adolescence and the pretensions of punk rock.

The publication series *Tripping Corpse* (LoW 51), although not a direct correlate of the film, points out many of the topics that the artist subsequently discussed in *Sir Drone*: the end of the utopias of the nineteen sixties, the victory of violence and the role of art in society. The various issues of *Tripping Corpse* discuss different aspects of art, poetry, politics and music. The publication belongs to his second series of fanzines, which were self-published in limited print runs and numbered with red marker. Few copies were sold and a good amount destroyed by the author himself. The various numbers of the publication series feature characteristic black and white ink drawings, together with an assortment of texts by distinguished writers and

other texts by the artist. Black humour and scepticism serve to analyse a segment of society with great lucidity, drawing on iconographic elements, both countercultural and from mainstream popular culture.



LoW 51



LoW 52

ZZZ. *The Last Film* · publication, 1980

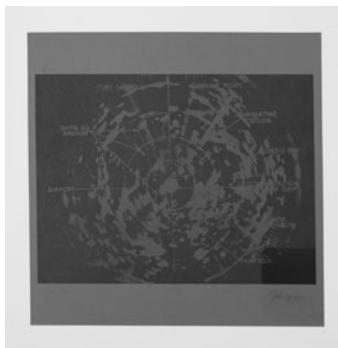
The production of Marcel Pey, an artist who has been working since the nineteen sixties, synthesises the languages of film, literature and photography. In his publications, he combines poetic texts with found images, taken from films from the beginnings of film history, which represent the stereotypes present in collective memory. The images are not subordinated to the text; they do not explain it, but instead a counterpoint is established in their relationship. The pages work as sequences, in which images and photographs are alternated following a discourse of cinematic editing. Repetition and serialization are used as strategies to reveal the iconographical.

Pey appropriates the images and manipulates them with reprographic techniques, achieving an aesthetic halfway between underground fanzines and the pop reproductions that turn graphic errors into virtues. The thematic and formal links with German expressionist cinema from the early twentieth century are also evident. The tension between the colours red, black and white has

become a hallmark of this artist. Through these creative strategies the author has created a personal phantasmagorical universe related to the subconscious made from contrasts: death and sex, the strange and the beautiful, the dark and the poetic.

In the publication *ZZZ. The Last Film* (LoW 53), the artist combines poems in Catalan — his native tongue — with titles in English and images appropriated from Z movies, which ended up turning into science fiction classics. The literary compositions in their versed form work in some cases almost like scripts describing film scenes. The text is based on allusions to collective imaginations extracted from film culture, occasionally citing explicitly terms specific to this medium, such as "screen", "filming" or "Alphaville", in a nod to Godard's film.

The legible and the visible are combined in his work, offering new readings, other levels of significance through complex operations of associations between text, photography and sequential narrative.



Rock My Religion · video, 1983–1984; book, 1993 and 2008

Dan Graham is an artist, writer, curator and gallery owner, among other things. His work reflects on social codes and the relationships between human beings and the culturally designed environment, and does so with an analytical approach and a critical commitment.

Rock My Religion (1982–1984, [LoW 34](#)) uses the essayist nature of film as an instrument of visual and cognitive reflection to talk about the relationship between rock and religion. This visual collage mixes fragments from various origins, among which are concert and festival recordings, religious ceremonies of a diverse nature and tribal dances. Over these archive recordings the artist superimposes a series of texts that point to the relationship between popular music and other cultural and social manifestations, with no distinction between high and low culture. The reading arises through the television screen. The text is superimposed over the image, offering a viewing-reading of its content.

The video depicts the theatrical aspects of live rock music and explores the notion of the concert venue as a performance space, in which musicians and spectators enter a state of trance, of collective ecstasy. The relationship between these experiences and the mystical phenomena characteristic of

religious communities is evidenced through the analogy of audio-visual documents, starting with the paradigmatic example of the Shakers, a religious community of Protestant Quakers.

The book of the same title published by the artist in 1994 ([LoW 35, 36](#)) — although with a different subtitle — is a compilation of critical texts. In this written volume Graham gathers thematically eclectic texts conceived between 1965 and 1990, and written with great stylistic freedom. In these texts, he reflects on artistic production from various points of view and its complex relationship with social reality and the mundane. The publication contains his critical considerations about the work of some minimalist artists — such as Dan Flavin or Donald Judd —, his ideas on architecture and the administration of power through urban space, some documents about his installations and sculptural works and, of course, his writings on rock and punk as cultural phenomena of contemporary society. This latest set of texts — together with the title — establishes a link between these two artistic manifestations — in two supports (book and video) that he explores with a common purpose: to create a critical discussion around the notion of rock music as a new type of religion.

LoW 36



LoW 35



LoW 34

La Jetée · film, 1962 · *La Jetée. Ciné-roman* · book, 2008

The film *La Jetée* (The jetty, [LoW 43](#)) — written, directed and photographed by Chris Marker in 1962 — is considered a masterpiece of science fiction, despite resisting classifications.

Opening in a post-apocalyptic world plunged into chaos due to the detonation of an atomic bomb during World War III, the story recounts the struggles of a man in a position of slavery. The main character is subjected to a scientific experiment that aspires to use time travel via the mind to repair the situation in which the survivors of the catastrophe find themselves: travelling to the past to warn the world of the consequences of the nuclear attack; travelling to the future in hope of finding knowledge that allows them to repair the damages suffered.

What is fascinating about the film is the aesthetic and narrative qualities of Marker's technique, one that uses black and white still photographs that insist on their immobility, as if the film was a photonovel. The use of static images to compose the kinetic illusion is only interrupted by a short sequence of moving image, which is probably the most emotionally charged moment of the film. The radical editing is an essential part of the film, and demonstrates a mastery of the

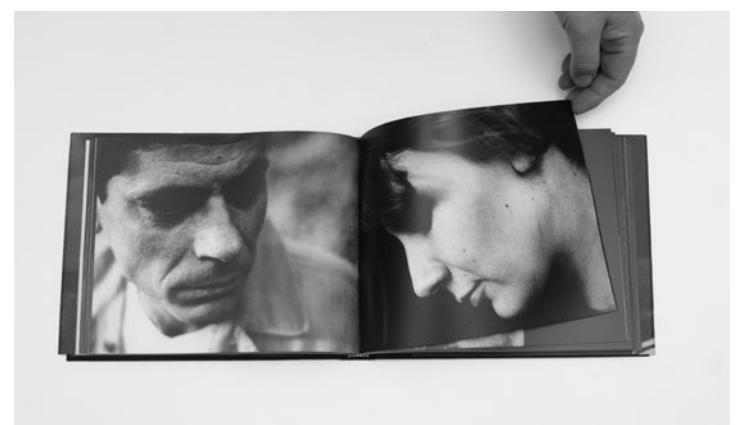
conventions of cinematographic language, using shot/reverse shot, off-screen and subjective view. A voice-over narrates the story and the music helps to intensify the sense of melancholy at key moments.

The book was published thirty years after the premiere of the film, and subtitled *ciné-roman* ([LoW 44](#)). Despite the lapse of time between the appearance of each work, the book is not subsidiary to the film, but a work in its own right, in which the images take prominence. The text that accompanies the photographs, a transcript of the voice-over that carries the narrative weight of the film, appears on a second plane, and there is no introduction or essay in the publication containing a reflection on the cinematic work that could have relegated the book to a merely secondary role.

Both film and book highlight Marker's extraordinary ability to transmit an emotionally complex story of death, love and memory, and his exceptional command of the formal and structural particularities of two separate languages, those of the cinema and the book. It is worth noting that the relationship between the two works preserves some tension between the subordination and autonomy of each.



LoW 43



LoW 44

La Société du spectacle · book, 1967; film, 1974

La Société du spectacle (*The Society of the Spectacle*, LoW 23, 25) is an essential philosophical text to understand the roots of the counter-cultural phenomena of the last third of the twentieth century, from the student movements, such as the May 1968 events in France, over which he had great theoretical influence, to punk, including groups such as the Black Panther Party or Up Against the Wall Motherfucker. The text has undeniably had an enormous impact on all the schools of thought that straddle the space between artistic practice and political activism, promoting different forms of revolution and proclaiming the need to integrate art into daily life. Its author — the artist, philosopher, filmmaker and Marxist theorist Guy Debord — was a member of the Letterist International and the leader of the Situationist International. In the text he reflects on the notion of spectacle in a modern society in which life has been replaced by representations and interpersonal relationships are mediated by images and turned into transactions. Over nine chapters — in which two hundred and twenty-one reflections unfold — the author excoriates the lack of critical thinking and interest in knowledge of a society alienated by entertainment and advocates the provoking of socially revulsive situations and radical actions by integrating life, politics and art.

The film (LoW 24), which Debord made six years later, is based on the book, as the initial

credits tell us. The author puts into practice Situationist creative strategies, such as *dérive* and the appropriation of found images. He uses stills and footage from commercial films, reportage of the lifestyle of the time, and protest actions of May '68, as well as other historical events taken from various media, which are overlapped on a remixed narrative. Extracts from the book, published years earlier, are recreated and the voice of Debord himself is heard reading texts from other theorists who share his Marxist-based ideology. The tape's narrative techniques are distanced from the usual postulates of the media — so lucidly critiqued by the author — and require some effort from the receptor. The density of the texts and the footage — an hour and twenty-eight minutes long — leaves no room for a passive spectator, but asks the viewers to actively involve themselves in the struggle for emancipation.

First published by Buchet-Chastel in France, the book has since run to multiple editions, the most prominent of which was published in the United States in 1983. The front cover of this iconic edition — based on a photograph which appeared forty years earlier in *Life* magazine — illustrates in comical and insightful fashion the state of alienation in society due to the spectacularisation of life by images. The Spanish edition published by Pre-Textos in Valencia is also worth mentioning.

In 1988, in *Commentaires sur la société du spectacle* (Comments on the Society of the Spectacle), Debord explained and expanded on his theories in book form, while pointing out that, unfortunately, the course of history had confirmed his earlier insights.



Los últimos días vistos del rey · book and video, 2014

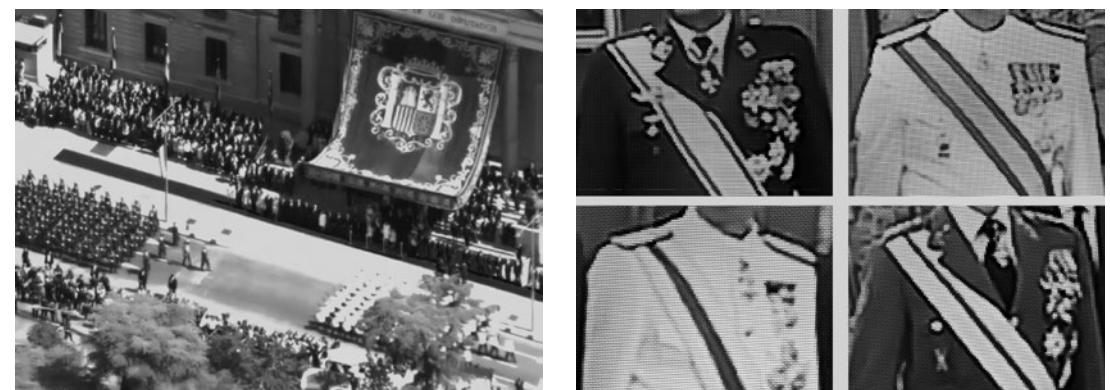
Self-taught photographer trained in industrial engineering, Barón carries out a work with a strong critical character when dealing with mechanisms of power. *Los últimos días vistos del rey* (The King's Last Seen Days, LoW 5) — self-published by the author — reflects on the creation of official speeches through images, using as evidence the current monarch's coronation, Felipe VI of Spain.

For this project, the artist uses the analysis of two books that were published in 1975 by Spanish public television: *Los últimos días de Franco vistos en TVE* (Franco's Last Days Seen on TVE, LoW 26), which collects the events surrounding the death of dictator Francisco Franco, and *Los primeros días del Rey vistos en TVE* (The King's First Days Seen on TVE, LoW 27), in honour of the coronation of King Juan Carlos I. Both publications were sold at popular stands in every city in Spain, at the start of the period of transition into democracy. The artist uses these two cases as examples of political propaganda. With this project Barón looks to demonstrate the lack of neutrality in broadcasting of images, and the manipulation of reality that the media practices.

The images of *Los últimos días vistos del rey* are photographs that Julián Barón took of the television screen as it broadcast the coronation of King Felipe VI on the main channel of Spanish television. The publication was designed by Eloi Gimeno. Fluorescent green — typically used in audio-visual production for images added during post-production (the so-called *chroma*) — frames the photographs, effectively highlighting the artifice that went into the creation of the official discourse.

The film (LoW 6) was completed subsequently by the author. It has no sound, is veiled with a layer of that shade of fluorescent green, and it opens with the statement "Visual Regime". In the film, Barón selects the sequences of the parade that are seen from an elevated vantage point, clearly revealing the imperial military formation of the pageant.

Barón's philosophy of self-publishing allows him to maintain independence both at the level of discourse and formally, making use of different crowdfunding platforms to meet production and distribution costs.



LoW 26, 27, 5

LoW 6

Art Handling in Oblivion. A Catalogue about Conspiracy, Theft, Possession and Heritage · video 2012; books 2012–2014

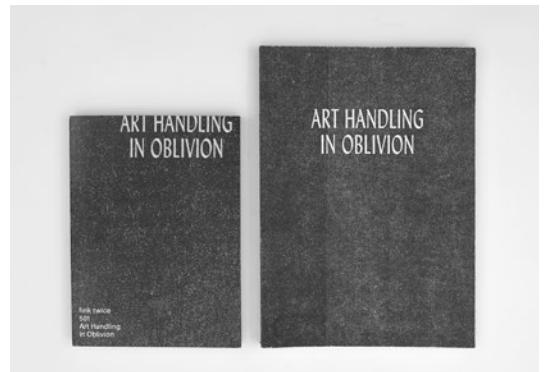
Rob van Leijsen is a graphic artist whose work is focused on the design and management of editorial projects.

Art Handling in Oblivion has its origin in the graduation thesis the artist completed in 2012. Later, in 2014, it was published as a book, of which there are two editions (LoW 63, 65). For the realisation of this project Rob van Leijsen uses five art collections that were plundered in various moments in history. These cases serve as pretext for the author to show — through photographs and other found documents, reproduced in the publication — the relationships between war and power, between the control of heritage and cultural domain, in order to highlight the symbolic value of the plunder.

The video (LoW 64) — which the artist made as a complement to the books — shows a

great wooden table, apparently designed for the occasion. At one end there is a boy cutting the top, side and bottom edges of the books with a saw, making, at times, an annoying noise. At a certain distance, in the centre of the table, a girl leafs through the pages of another copy of the book. At the other end of the table are piles of shipping envelopes the size of the book. In this video, the artist seems to be exploring the conditions of production, reception and distribution of the publication, transcending the formal aspects of the book-object itself.

The book, which won several prizes, is exquisitely designed: from the paper to the silk-screen printing of the front cover, to the texture of its edges (the result of the saw blade), all these features obeying a vision that is integral to the book's conception.



LoW 64



#1 flora · set of postcards, 2016 - *Mothlight* · film, 1963 - *Voiliers et coquelicots* · film, 2001

Cine Quieto is a project by Núria Gómez Gabriel and Gloria Vilches that attempts to disseminate a series of experimental film works, which focus primarily on the visual dimension. The authors extract still images from films and transfer them onto the printed page, objectifying them and isolating them from the narrative context specific to this medium.

The two members' passion for film and for the work of those authors who have investigated film as a creative tool beyond the conventions — from the beginning of the history of the moving image to the present day — led Gómez and Vilches to create a series of publications that work as a device for experimentation and as a channel to help disseminate the work of the filmmakers they present.

In the publication #1 flora (LoW 15) Cine Quieto present a selection of frames from twelve films by different artists on a series of cardboards, kept in a folder. The frames are reproduced, emphasising their material and object value and their analogue qualities, transcending the condition of two-dimensional image traditionally associated with the cinematographic. The reproductions show the lateral perforations of the film, the spaces between the frames, the defects, using them to make an ode to their aesthetic and poetic attributes.

Two works that appear in the publication #1 flora are *Mothlight* (LoW 9) by Stan Brakhage and *Voiliers et coquelicots* (Poppies and Sailboats, LoW 42) by Rose Lowder.

Mothlight, a project that Stan Brakhage completed in 1963, is a milestone in the exploration of the limits of audio-visual language. The film was created without a camera, using elements collected from the environment — the wings of insects, flower petals and blades of grass — that the artist pressed between two 16 mm filmstrips. The work is framed within the branch of experimental film that works directly on the photographic strip, highlighting the relationship between the film as a physical object and the projector, which work as a device of creation. The topic of death, a constant in Brakhage's work, and depicted on this occasion by the charred fragments of insects adhering to the bulb of the projector, unfolds in the flow of sensations that go beyond the merely linguistic.

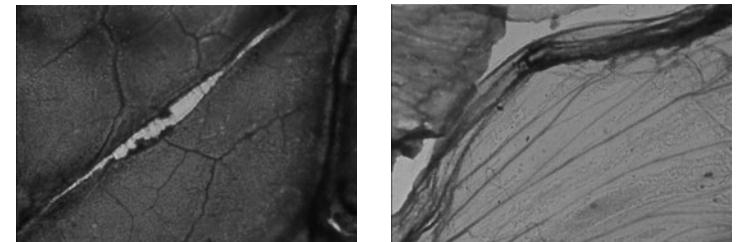
Rose Lowder, a classic reference figure for experimental cinema who is far removed from the commercial circuits, completed *Voiliers et coquelicots* in 2001. In the film, sail boats are seen in the port of Marseille, interspersed with images of poppy fields, over which the boats seem to be navigating. The sensation of simultaneity and superposition between the ships and the poppies is achieved thanks to the visual phenomenon

of retinal persistence. Edited directly on the 16 mm camera on which it was filmed, the film presents an interesting relationship between the organic quality of the natural environment and the mechanical quality of the boats, or, likewise, the organic quality of vision and the mechanical quality of the cinematographic camera. The piece is a perceptive, playful and aesthetic experience in which the colours and textures, the rhythm and scale of the objects, produce countless sensations in the spectator.

The Cine Quieto publication, #1 flora, also includes a selection of still images extracted from the films of Steve Cossman, David Domingo, Shiloh Cinquemani, Charlotte Pryce, José Val del Omar, Jerome Hiler, Claudio Caldini, Nathaniel Dorsky, Ute Aurand and Hannes Schüpbach. Each of them are grouped according to different considerations of the floral.



LoW 15



LoW 9



LoW 42

Lexicon · flip book and video, 2011

The artist, born in Johannesburg, is known for his drawings, engravings and collages, as well as for the animations he makes from them, all very visually expressive. Through these means, he discusses matters such as the march of time, colonialism and failed attempts at revolution throughout history. Kentridge's works are poetic allegories, metaphors on the human condition and on social injustice, often in relation to the consequences of South African apartheid.

Kentridge has been linked to theatre all his life, whether as an actor, as a director or as a playwright. During the nineteen eighties, he worked as an art director for television and film projects. These experiences provided him with knowledge of moving image techniques and narrative experiences which, combined with his artistic training, led him to begin producing his own characteristic animations based on his charcoal and pastel drawings.

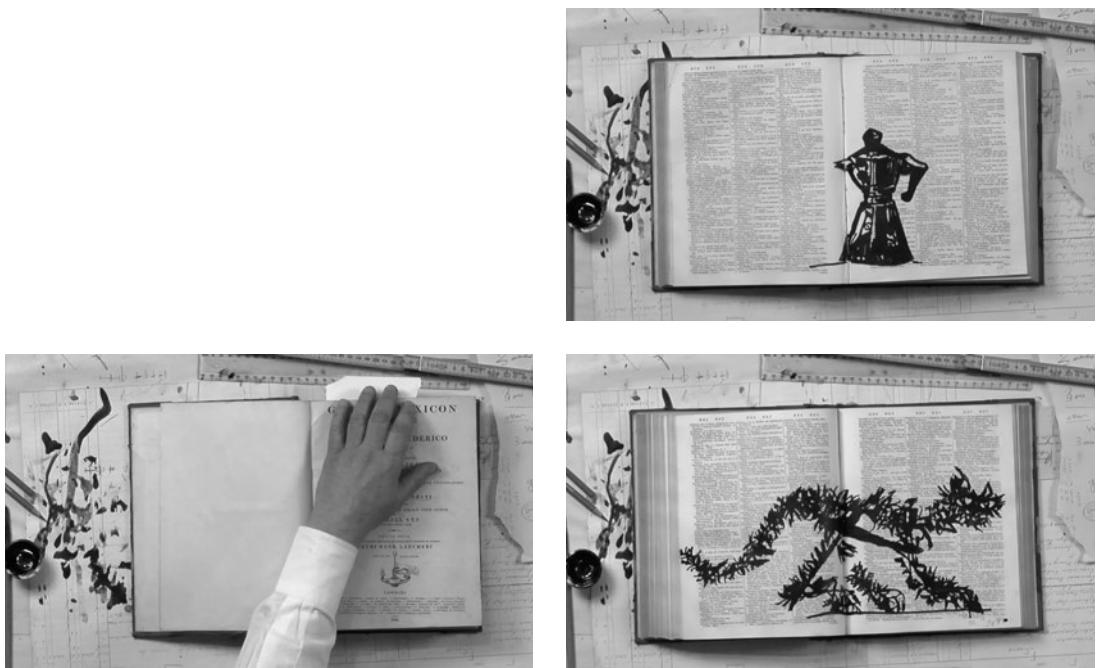
The artist uses a 16 mm camera to film with great care the drawings that he makes on paper, one after another, for his animated films.

He works without a script or storyboard, and uses a technique that allows him to evince this process, with its changes and mistakes, by erasing the drawings and replacing them, preserving the traces of the changes. Their almost phantasmagorical aura is metaphorically linked to Muybridge and Marey and to early photography, and it evinces the nature of movement, one of the structural bases of the cinematographic image.

Often, he makes his drawings by scribbling directly on the pages of the old books he buys in flea markets. *Lexicon* is a project that comes into being in a book (Cat. 40) that comes with a DVD, a film in which the artist himself turns the pages (Cat. 41). The book is a facsimile of a Latin-Greek dictionary, over whose pages the artist, in his peculiar style, has made some drawings in black ink. The silhouettes of animals successively become objects throughout the 160 pages of the book.



LoW 40



LoW 41

41° 08' 56.66" N / 08° 36' 43.60" W ·
publication, 2012

Patricia Dauder explores the mechanisms of image construction from a conceptual perspective using drawings, photographs and films. Her work does not obey the usual standards of representation, but instead tries to achieve the essence through simplification.

41° 08' 56.66" N / 08° 36' 43.60" W (Cat. 18) — a title that references topographic coordinates — was conceived by Patricia Dauder for an exhibition that took place in 2012 at the Museu Serralves in Porto. The project begins with a series of twelve drawings that the artist made during her artist's residence in the Portuguese city, based on her walks on the banks of the River Douro. In these drawings, Dauder translates her experiences in space and time to images in a tireless and unrelenting effort with her pencil. After hours of laborious dedication, the white paper takes on the graphite's darkness and brightness, to which she then applies subtle gestures of erasure that leave behind suggestive whitish patches. The record obtained by observation and analysis of the environment is materialised in the twelve drawings, in an act of introspection.

The artist then reproduces these twelve drawings in twelve large-format offset prints that were installed on one of the walls of the museum. Along with the prints, Dauder chooses to show a book (Cat. 19) — produced by the publisher Cru — in which the drawings appear reproduced. In an extraordinarily large format and with a hundred unbound pages, the publication offers alternatives to the static and pre-set narration of the installation composed by the offset papers.

The drawings — reproduced as an installation on the walls of an exhibition space, or in their free version on the pages of the publication — act like frames of a film that has been transferred from the artist's memory to these synthetic images, in an ambiguous and extremely suggestive narrative construction. 41° 08' 56.66" N / 08° 36' 43.60" W is an abstract documentary record of an experience in motion. The film, then, is generated in the perceptual apparatus of the viewer who approaches the work, either in installation format or through the book, establishing a subjective montage that is related to the artist's experiences with experimental film.



Throwing Three Balls in the Air to Get a Straight Line (Best of Thirty-Six Attempts) ·
publication, 1973

This piece that Baldessari published in 1973 (Cat. 3) is a demonstration of the author's playful attitude, and of his use of games of chance as a strategy for creation.

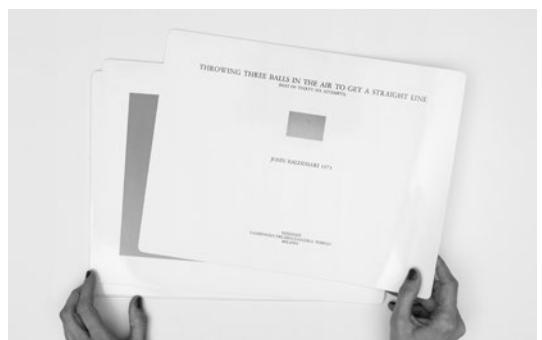
The artist comes up with the rules of a game whose aim is to align three balls in the air. The publication derives from the photographic record of this act: a selection of the best results obtained in this beautiful and useless experiment. Thirty-six attempts are documented, in line with the usual number of prints in a conventional 35 mm film roll.

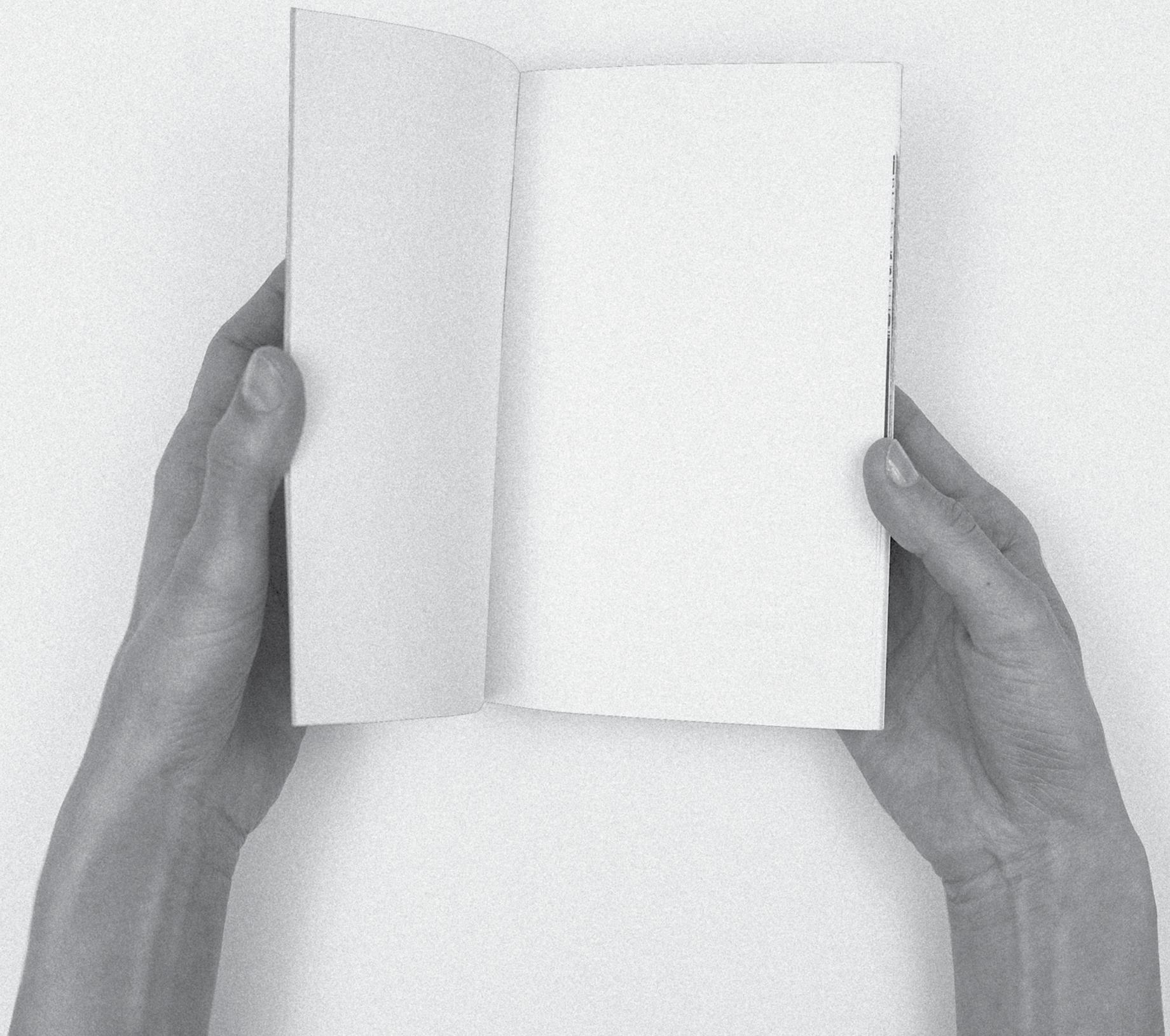
This exquisite publication consists of fourteen sheets — two of which serve as the front cover and the colophon respectively — delicately stored in a folder. The remaining twelve, then, are the attempts selected as the best. There is also room for failure in this selection of the best, where Baldessari doesn't even come close to the coveted linearity, recalling the (beautiful) absurdity of each attempt. The collection of selected images works as the stills of a narrative sequence, and, as the images are not bound,

this allows us to play with possible cinematographic structures.

The random distribution of the three orange balls against a brilliantly blue sky — a delightful opposition of complementary colours — creates geometric forms and suggests abstract compositions. The sky — at times a perfect gradient, at times featuring wispy and almost imperceptible clouds — is occasionally splashed with bits of the Los Angeles landscape's stylised palm trees. Baldessari's attention to these phenomena is one more example of his interest in the linguistic aspects of the image. The white margin that frames each of the images and the blunt corners of the paper suggest a photographic value, like the frames of slides, a popular standard at the time.

The images of the balls — rotund orange spheres — are formally related to Baldessari's obsession of covering the faces of the people in found photographs with large spots of pure colours.





List of Works

◊ **John Baldessari**
1931, National City, California, United States

1. *I Will Not Make Any More Boring Art*, 1971
Performance
Nova Scotia College of Art and Design, Halifax, 1971 / Escola Massana and Centre d'Art Santa Mònica, Barcelona, 2017
Courtesy of the John Baldessari Archive, Los Angeles. Made in collaboration with the Escola Massana, Barcelona

2. *I Will Not Make Any More Boring Art*, 1971
Video transferred to digital, b/w, sound, 31 min 17 s
Courtesy of the artist and Electronic Arts Intermix (EAI), New York

3. *Throwing Three Balls in the Air to Get a Straight Line (Best of Thirty-Six Attempts)*
Milan: Giampaolo Prearo - Galleria Toselli, 1973. Private collection

32.7 x 24.6 cm (folder), 24.7 x 32.7 cm (inside pages) // Colour // [14] pp. // Print run: 2,000 copies // Letterpress (folder), photolithography (interior) // Coated paper (interior) // Loose sheets in folder // Printed by Arti Grafiche la Monzese // Published by Giampaolo Prearo - Galleria Toselli, Milan, 1973 //

4. *I Will Not Make Any More Boring Art*, 1971
Halifax: Art Gallery of Nova Scotia, 2000 (reprinted in 2011, 2014)
Private collection

61 x 457 cm // B/w // Print run: 100 copies // Screen printing on wall-paper// Printed by Riverside Printers, Riverside, California // Published

by Art Gallery of Nova Scotia, Nova Scotia, 2000 // Reprinted by Mai 36 Galerie, Zurich, 2011 and 2014 //

◊ **Julián Barón**
1978, Castellón, Spain

5. *Los últimos días vistos del rey*
Valencia: Self-published, 2014
MACBA Collection. Study Center, Barcelona

Concept by Julián Barón, inspired by the books published by TVE in December 1975, design by Eloi Gimeno // 23.7 x 17 cm // Colour // 144 pp. // Print run: 1,000 copies // Offset // Paper: Creator silk 300 g/m² (cover), Creator silk 150 g/m² (interior) // Paperback, sewn with red thread // Printed and bound by Martín Impresores, Valencia // Self-published by Julián Barón, 2014 // LD: V-2938-2014 //

6. *Los últimos días vistos del rey*, 2014
Digital film, colour, 13 min 17 s
Courtesy of the artist

◊ **Christian Boltanski**
1944, Paris, France

7. *Six souvenirs de jeunesse de Christian Boltanski*
Paris: Galerie Sonnabend, [1971]
Lafuente Archive, Santander

21 x 13.7 cm // B/w // [4] pp. // Print run: 300 copies // Offset lithography (cover), offset (interior) // Paperback, stapled // Published by Galerie Sonnabend, Paris, [1971] // Facsimile reissued by Christian Boltanski, *Livres*, Association française d'action artistique (AFAA) - Jennifer Flay - Walther König - Portikus, Paris - Cologne - Frankfurt, 1991 //

8. *Quelques souvenirs de jeunesse*, 1974
Video transferred to digital, b/w, sound, 14 min 43 s
Courtesy of LIMA distribution, Amsterdam

◊ **Stan Brakhage**
1933, Kansas City, United States - 2003, Victoria, Canada

9. *Mothlight*, 1963
16 mm film transferred to digital, colour, 3 min 13 s
Courtesy of Marilyn Brakhage and Criterion

◊ **Marcel Broodthaers**
1924, Brussels, Belgium - 1976, Cologne, Germany

10. *A Voyage on the North Sea*
London: Petersburg Press, 1974
Library and Documentation Centre. Museo Nacional Centro de Arte Reina Sofía Collection, Madrid

15 x 17.5 cm (book) // Colour and b/w // 38 pp., untrimmed, numbered on the back // Print run: English edition: 1,100 copies (100 copies numbered, signed and accompanied by a 16 mm film), French and German editions: 1,000 copies (10 copies numbered and signed) // Offset // Paperback, dust jacket // Published in English by Petersburg Press, London, 1974 // Published in French by Edition Hossmann, Brussels, in collaboration with Petersburg Press, London, 1974 // Published in German by Verlag DuMont Schauberg, Cologne, in collaboration with Petersburg Press, London, 1974 //

11. *A Voyage on the North Sea*, 1974
16 mm film, colour, silent, 4 min 15 s
Courtesy of the Estate of Marcel Broodthaers

◊ **stanley brouwn**
1935, Paramaribo, Suriname - 2017, Amsterdam, Netherlands

12. *one step 1X-100X*
Brussels: Galerie MTL, 1971
Library and Documentation Centre. Museo Nacional Centro de Arte Reina Sofía Collection, Madrid

15.6 x 16 cm // B/w // [104] pp. // Print run: 250 copies // Offset // Paperback, sewn // Published by MTL Gallery, Brussels, 1971 // On the occasion of the exhibition *stanley brouwn - my steps in brussels* at Galerie MTL, Brussels, from 26 November to 14 December 1971 //

◊ **stanley brouwn / Jef Cornelis**
1935, Paramaribo, Suriname - 2017, Amsterdam, Netherlands / 1941, Antwerp, Belgium

13. *6 stappen 10x (MTL Gallery Brussel)*, 1971
16 mm film transferred to digital, b/w, sound, 5 min 5 s
Courtesy of Argos, Centre for Art and Media, Brussels

◊ **Ulises Carrión**
1941, San Andrés Tuxtla, Mexico - 1989, Amsterdam, Netherlands

14. *A Book*, 1978
Video transferred to digital, colour, sound, 7 min 52 s
Courtesy of LIMA distribution, Amsterdam

◊ **Cine Quieto**
Núria Gómez Gabriel: 1987, Barcelona, Spain / Gloria Vilches: 1978, Valencia, Spain

15. *#1 flora*
Barcelona: Self-published, 2016
Private collection

Concept and design by Cine Quieto // 10 x 15 cm // Colour // 12 postcards in a box // Print run: 250 copies //

Digital printing, matt laminate (cover) // Paper: Ensocoat cs1 300 g/m² // Pre-creased, folded postcards in a box // Printed and bound by The Folio Club, Barcelona // Published by Cine Quieto, Barcelona, 2016 //

Print run: 30 copies, signed and numbered // Offset // Paper: Munken Polar 150 g/m² // Unbound loose sheets // Printed by Gràfiques Tema, Arbúcies // Published by Cru, Barcelona, 2012, no. 035 // LD: GI-1794-2012 //

◊ **Tacita Dean**
1965, Canterbury, United Kingdom

20. *The Green Ray and other Suns*
Porto: Fundação Serralves, 2001
Private collection

10.5 x 14.5 cm // Colour // [26] pp. // Print run: 500 copies, signed and numbered in white ink // Leporelo // Published by Fundação Serralves, Porto, 2001 // On the occasion of the exhibition *Tacita Dean*, Museu de Arte Contemporânea de Serralves, Porto, 30 November 2001 - 3 March 2002 //

21. *The Green Ray (from The Sun Quartet)*, 2001
16 mm film, colour, silent, 2 min
Courtesy of the artist, the Frith Street Gallery, London, and the Marian Goodman Gallery, New York/Paris

22. *The Green Ray*
Cologne: Walther König, 2004
Library and Documentation Centre. Museo Nacional Centro de Arte Reina Sofía Collection, Madrid

Concept by Tacita Dean, edited by Hans Ulrich Obrist // 15.24 x 9.52 cm // Colour // [160] pp. // Offset // Paperback // Flip book // Published by Walther König, Cologne, 2004 // ISBN: 978-3-883756-77-6 //

◊ **Guy Debord**
1931, Paris, France - 1994, Bellevue-La Montagne, France

23. *The Society of the Spectacle*
Detroit: Black & Red, 1970 (revised in 1977, reprinted in 1983)
Private collection

Cover photograph by J. R. Eyerman // Translation by Fredy Perlman // 21.5 x 13.5 cm // B/w // [120] pp. // Offset // Paperback, glued // Published by Black & Red, Detroit, 1970 (revised in 1977, reprinted in 1983) // ISBN: 978-0-934868-07-5 // Originally published in French with the title *La Société du Spectacle*

by Éditions Buchet-Chastel, Paris, 1967 //

24.
La Société du spectacle, 1973
 35 mm film transferred to digital, b/w, sound, 87 min 18 s
 Courtesy of the heirs of Guy Debord

25.
La sociedad del espectáculo
 Valencia: Pre-Textos, 2000
 Private collection

Foreword and translation by José Luis Pardo // 19 x 13 cm // B/w // 176 pp. // Offset // Paperback, sewn, with flaps // Published by Pre-Textos, Valencia, 2000 (reprinted in 2005) // ISBN: 84-8191442-8 / 978-8-481914-42-9 //

◊ **Departamento de Publicaciones de RTVE (RTVE Publications Department)**
 Madrid, Spain

26.
Los primeros días del Rey vistos en TVE
 Madrid: Corporación de Radio y Televisión Española, 1975
 Private collection

Concept and photograph by Fernando Nuño, cover design by Hernán Valdovinos // 24 x 17 cm // Colour and b/w // [158] pp. // Offset // Paperback, sewn // Printed and bound by Talleres Altamira, Madrid // Published by the Corporación de Radio y Televisión Española Publications Department, Madrid, 1975 // ISBN: 84-85259-01-7 //

27.
Los últimos días de Franco vistos en TVE
 Madrid: Corporación de Radio y Televisión Española, 1975
 Private collection

Concept and photograph by Fernando Nuño, cover design by Hernán Valdovinos // 24 x 17 cm // Colour and b/w // [147] pp. // Offset // Paperback, sewn // Printed and bound by Talleres Altamira, Madrid // Published by the Corporación de Radio y Televisión Española Publications Department, Madrid, 1975 // ISBN: 84-85259-01-7 //

28.
New-York: Film vissuto: Primo libro parolibero sonoro
 Rovereto: Self-published, [1931]
 Lafuente Archive, Santander

Text and design by Fortunato Depero, cover photomontage with a portrait of Depero by Mario Castagneri // 20 x 22 cm // B/w // [8] pp. // Coated paper // Flip book // Self-published, Rovereto, [1931] //

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

33.
Dark Shadow
 London: Nigel Greenwood, 1976
 Library and Documentation Centre. Museo Nacional Centro de Arte Reina Sofía Collection, Madrid

19.5 x 13.2 cm // B/w // 288 pp. // Print run: 2,000 copies, numbered and signed // Cloth binding, hot stamping (cover), lithography (interior) // Published by Nigel Greenwood, London, 1976 //

34.
Dan Graham
 1943, Urbana, Illinois, United States

35.
Peter Downsborough
 1940, New Brunswick, New Jersey, United States

36.
Rock My Religion, 1983-1984
 Video transferred to digital, colour and b/w, sound, 55 min 27 s
 MACBA Collection, Barcelona

37.
Rock My Religion: Writings and Projects, 1965-90
 Massachusetts: MIT Press, 1993
 MACBA Collection. Study Center, Barcelona

38.
close your eyes of flesh to contemplate first the image with your mind's eye
 Maastricht: Self-published, 2011
 MACBA Collection. Study Center, Barcelona

Concept and design by Dominique Hurth // 24.5 x 18.5 cm, 10.5 x 14.8 cm (insert), // Colour and monochrome (insert) // 44 pp. // Print run: 60 copies (1st edition), 20 copies (reprint) // Digital printing, inkjet printer (insert), slide show // Paper: Munken Lynx 90 g/m² (insert) // Paperback, stapled // Printed and bound by Dominique Hurth at the Jan Van Eyck Academie, Maastricht, 2011 (1st edition), printed by Studio Dominique Hurth and bound by Buks Berlin, 2011 (reprint) // On the occasion of the exhibition *Se serait avec vous retrouvé, ou perdue* at the Galerie Arnaud Deschin, Marseille, 2011 // Reprinted by Dominique Hurth, Berlin, 2014 //

39.
close your eyes of flesh to contemplate first the image with your mind's eye, 2011
 Slide projection, 80 slides, 35 mm, colour
 Courtesy of the artist

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

40.
Cagliostro: Novela-film
 Santiago de Chile: Zig-Zag, 1942
 Library and Documentation Centre. Museo Nacional Centro de Arte Reina Sofía Collection, Madrid

Cover design by Ernesto Nicolás // 20.3 x 14.5 cm // B/w // 124 pp. // Letterpress // Paperback // Published by Zig-Zag, Santiago de Chile, 1942 //

41.
Lexicon, 2011
 Digital film, colour, sound, 7 min
 MACBA Collection. Study Center, Barcelona

◊ **Rose Lowder**
 1941, Lima, Peru

42.
Voiliers et coquelicots, 2001
 16 mm film transferred to digital, colour, 2 min
 Courtesy of Rose Lowder and Light Cone, Paris

◊ **Chris Marker**
 1921, Neuilly-sur-Seine, France - 2012, Paris, France

43.
La Jetée, 1962
 16 mm film transferred to digital, b/w, sound, 28 min
 Courtesy of Argos Films, Paris

44.
La Jetée. Ciné-roman
 New York: Zone Books, 2008
 Library and Documentation Centre. Museo Nacional Centro de Arte Reina Sofía Collection, Madrid

Images and texts by Chris Marker, design by Bruce Mau // 20 x 25 cm // B/w // 258 pp. // Offset // Hardcover binding, cloth // Published by Zone Books, New York // ISBN: 978-0-942299-66-3 // Published in France by Kargo/Éditions de l'éclat, Paris, 2008 //

◊ **William Kentridge**
 1955, Johannesburg, South Africa

45.
Lexicon
 London: A.S.A.P. (Acadia Summer Arts Program), 2011
 Private collection

Concept by William Kentridge, edited by Marion Boulton Stroud, design by Takaaki Matsumoto // 23.5 x 17.7 cm (book) // 2 inks // Embossed printing with gold ink on cloth (cover), offset (interior) // [160] pp. // Paperback stitched in cloth-lined hardcover // Published by A.S.A.P. (Acadia Summer Arts Program), 2011, New York // ISBN: 978-0-979764-24-0 // Includes a DVD with the film of the same title as accompanying material //

◊ **Miralda / Benet Rossell**
 1942, Terrassa, Spain / 1937, Àger, Spain - 2016, Barcelona, Spain

47.
París. La Cumparsita, 1972
 16 mm film transferred to digital, b/w violet-toned, sound, 25 min
 MACBA Collection, Barcelona

48.
París. La Cumparsita
 Barcelona: Self-published, 2005
 Museo Nacional Centro de Arte Reina Sofía Collection, Madrid

Concept by Miralda and Benet Rossell, design by Edicions de l'Eixample // 30 x 31.5 x 12 cm (box), 65 x 65 cm (map of Paris), 91.5 x 15 cm (flip book with 7 postcards), 28 cm ø (polystyrene soldier), 25 min (film), performance sheet music // Colour // Print run: 8 copies + 2 A.P. // Offset printing (map, postcards), silkscreen on cloth (box) // Loose items inside the box // Self-published, Barcelona, 2005 //

◊ **László Moholy-Nagy**
 1895, Bácsborsód, Hungary - 1946, Chicago, United States

49.
Malerei, Photographie, Film
 Munich: Albert Langen Verlag, 1925
 Lafuente Archive, Santander

Text and design by László Moholy-Nagy // 23.5 x 18.5 cm // B/w // 133 pp. // Print run unknown // Photoengraved (cover), letterpress (interior) // Paperback, with dust jacket // Printed and bound by Ohlenroth'sche Buchdruckerei, Erfurt // Published by Albert Langen Verlag, Munich, 1925 // Bauhausbücher collection, no. 8 //

50.
Ein Lichtspiel: schwarz-weiss-grau,
1930
35 mm film transferred to digital, b/w,
5 min 17 s
Van Abbemuseum Collection,
Eindhoven

// Paperback, sewn // Printed and bound by Imprimerie Victor-Hugo, Poitiers // Published by Les Éditions de Minuit, Paris, 1957 //

51.
Tripping Corpse nos. 3, 4, 5 and 6
Lawndale, California: SST Publications, [1981] - [1990]

Text and illustrations by Raymond Pettibon // 21.5 x 14 cm // B/w // [32] pp. (no. 3), [28] pp. (no. 4, 5 and 6) // Print run: 500 copies, numbered in red ink // Offset // Paperback, with staples // Published by SST Publications, Lawndale, California, [1981] - [1990] // No. 4 reprinted by the Sprengel Museum, Hannover, 1996 //

52.
Sir Drone, 1989
Video transferred to digital, colour, sound, 55 min
Courtesy of the artist and Electronic Arts Intermix (EAI), New York

53.
ZZZ. The Last Film
Tarragona: Self-published, 1980
Courtesy of the artist

Concept and design by Marcel Pey // 40 x 40 cm // Black ink on red and white cardboard // [4] pp. // Print run: 50 copies, numbered and signed // Offset // Unbound see-through plexiglass covers, stapled // Printed by Gráfiques Gibert, Tarragona // Self-published, Tarragona, 1980 // Part of a trilogy which also includes *Val comme vampire* (1981) and *Thvle* (1982) //

54.
La Jalouse
Paris: Les Éditions de Minuit, 1957
Private collection

19 x 12 cm // 2 inks (cover), b/w (interior) // 218 pp. // Letterpress

55.
La celosía
Barcelona: Seix Barral, 1958
Private collection
Translation by Juan Antonio Rero, dust jacket photograph by Oriol Maspons // 18 x 11.5 cm // B/w // 184 pp. // Letterpress // Paperback, glued, dust jacket with flaps // Published by Seix Barral, Barcelona, 1958 // Biblioteca Breve collection //

56.
A Budding Gourmet, 1974
Video transferred to digital, b/w, sound, 17 min 14 s
Courtesy of the artist and Electronic Arts Intermix (EAI), New York

57.
Service: A Trilogy on Colonization
New York: Printed Matter, 1978 (reprinted in 2008)
MACBA Collection. Study Center, Barcelona

20.3 x 12.7 cm // B/w // 122 pp. (multiple pagination) // Print run: 1,050 copies (2008 reprint) // Offset // Paperback // Published by Printed Matter, New York, 1978 (reprinted in 2008) // ISBN: 0-89439-007-4 (reprint) //

58.
Crackers
Hollywood: Heavy Industry Publications, 1969
MACBA Collection. Study Center, Barcelona, and Library and Documentation Centre. Museo Nacional Centro de Arte Reina Sofía Collection, Madrid

Concept by Ed Ruscha, inspired by a short story by Mason Williams // 22.2 x 15 cm // B/w // [240] pp. // Print run: 5,000 copies // Offset // Paperback // Printed and bound by G. R. Huttner Lithography, Burbank, California // Published by Heavy Industry Publications, Hollywood, 1969 //

59.
Premium, 1971
16 mm film, colour, sound, 24 min
Courtesy of Ed Ruscha and the Gagosian Gallery

60.
Two Sides to Every Story, 1974
Synchronised double projection, 16 mm film, colour, sound, 11 min
Courtesy of the artist and Galeria Àngels Barcelona

61.
Cover to Cover
New York: Nova Scotia College of Art and Design and New York University Press, 1975
MACBA Collection. Study Center, Barcelona

Concept by Michael Snow, photographs by Keith Lock and Vince Sharp // 17.8 x 22.6 cm // B/w // [369] pp. // Approximate print run: 1,000 copies // Two editions, bound in paperback and hardcover (cloth lined) respectively // Printed in Canada // Published by The Press of the Nova Scotia College of Art and Design, Halifax, Nova Scotia, and New York University Press // *The Nova Scotia Series - Source Materials of the Contemporary Arts* collection (ed. Kasper König) // ISBN: 0-919616-05-4 (cloth binding), 0-919616-06-2 (paperback), 0-8147-7769-4 (cloth binding, North American edition), 0-8147-7770-8 (paperback, North American edition) //

62.
La celosía
Madrid: Self-published, 1972
Museo Nacional Centro de Arte Reina Sofía Collection

45 x 34.3 cm (poster), 115 min (film) // B/w // Edition: 15 copies (film and poster), print run unknown (poster) // Offset printing, 16 mm film transferred to digital, sound //

63.
Art Handling in Oblivion: A Catalogue about Conspiracy, Theft, Possession and Heritage
Geneva: Self-published, 2012 (reprinted in 2013)
Private collection

Concept and design by Rob van Leijsen // 26 x 18.5 cm // 368 pp. // Print run: 20 copies (1st edition), 50 copies (reprinted in 2013) // Laser engraved woodcut, letterpress (cover), laser printing (interior), hand cut with a Japanese saw // Paper: Edizioni Offset 70 g/m² // Printed and bound by Rob van Leijsen at HEAD - Geneva, 2012, reprinted in 2013 // Graduation project for the Master of Arts in Design major in Space and Communication, HEAD - Geneva, 2012 //

64.
Art Handling in Oblivion, 2012
Digital film, colour, sound, 2 min 50 s
Courtesy of the artist

65.
Art Handling in Oblivion: A Catalogue about Conspiracy, Theft, Possession and Heritage
Zurich: Edition Fink, 2014
Private collection

Concept and design by Rob van Leijsen // 20 x 14.5 cm // 384 pp. // Print run: 1,000 copies // Offset // Paper: Pamo Sky 65 g/m² // Printed and bound by Kösel, Altusried, Germany // Published by Edition Fink, Zurich, 2014 // *fink* twice collection, no. 501 // ISBN: 978-3-03746-501-1 //

66.
Sálvora
Barcelona: Self-published, 2015
Private collection

Concept and design by Gloria Vilches and Marta Pina // 20.1 x 9.2 cm // Colour // [58] pp. // Print run: 200 copies // Digital printing // Paper: 120 g/m², Kraft 290 g/m² (container box) // Printed and bound by Industrias Lentas (Marta Pina and Sergio Luna), Valencia // Self-published, Barcelona, 2015 // *Pusilánime* collection, no. 11 //

67.
La isla, 2015
Video for the song *La isla* by Dos Gajos
Super-8 film transferred to digital, colour, sound, 3 min 24 s
Courtesy of the artist

68.
Passage to the North: A Structure
New York: Tongue Press, 1981
Library and Documentation Centre. Museo Nacional Centro de Arte Reina Sofía Collection, Madrid

Concept by Lawrence Weiner, photographs by Louise A. Lawler // 18 x 13 cm // B/w // [33] pp. // Paperback // Published by Tongue Press, Great River, New York, c. 1981 //

69.
Passage to the North, 1981
16 mm film transferred to digital, colour, sound, 16 min
Courtesy of the artist and Electronic Arts Intermix (EAI), New York

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media, Brussels; © Courtesy Tacita

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