

PROYECTO ARTÍSTICO. **Visión (2006-2007)**

PROYECTO ARTÍSTICO. **Motores (versión 2003-2004).**

VISIÓN es un proyecto que hace un recorrido multidisciplinar por distintos asuntos, campos, objetos y obras de arte relacionadas con la visión. El proyecto continúa abierto en la actualidad. El conjunto que presentamos en los años 2006 y 2007 relacionaba el ojo como exponente del órgano de la visión con otra serie de artefactos técnicos y /o culturales: cuatro maquetas basadas en los estudios publicados por otros tantos autores sobre el cuadro *Las meninas* de Velázquez; una maqueta de la Galería de los espejos de Lucerna según el estudio de Jearl Walter; cuatro despliegues tridimensionales realizados a partir del tratado del color de Harald Küppers; un estudio tridimensional de la estructura de unos binoculares; y un análisis y desarrollo tridimensional de la estructura de una cámara fotográfica; una representación de las interacciones cuánticas que posibilitan las diferenciaciones de longitudes de ondas reflejadas por los objetos que dan lugar a la visión del color y un prisma triangular que forma un arco iris en el espacio expositivo, entre otros. Pese a la fragilidad de algunos de ellos, estos objetos no han sido modificados sustancialmente desde su creación.

Todos los objetos (algunos acompañados de textos de introducción) se desplegaron formando instalaciones en distintas exposiciones, siendo las

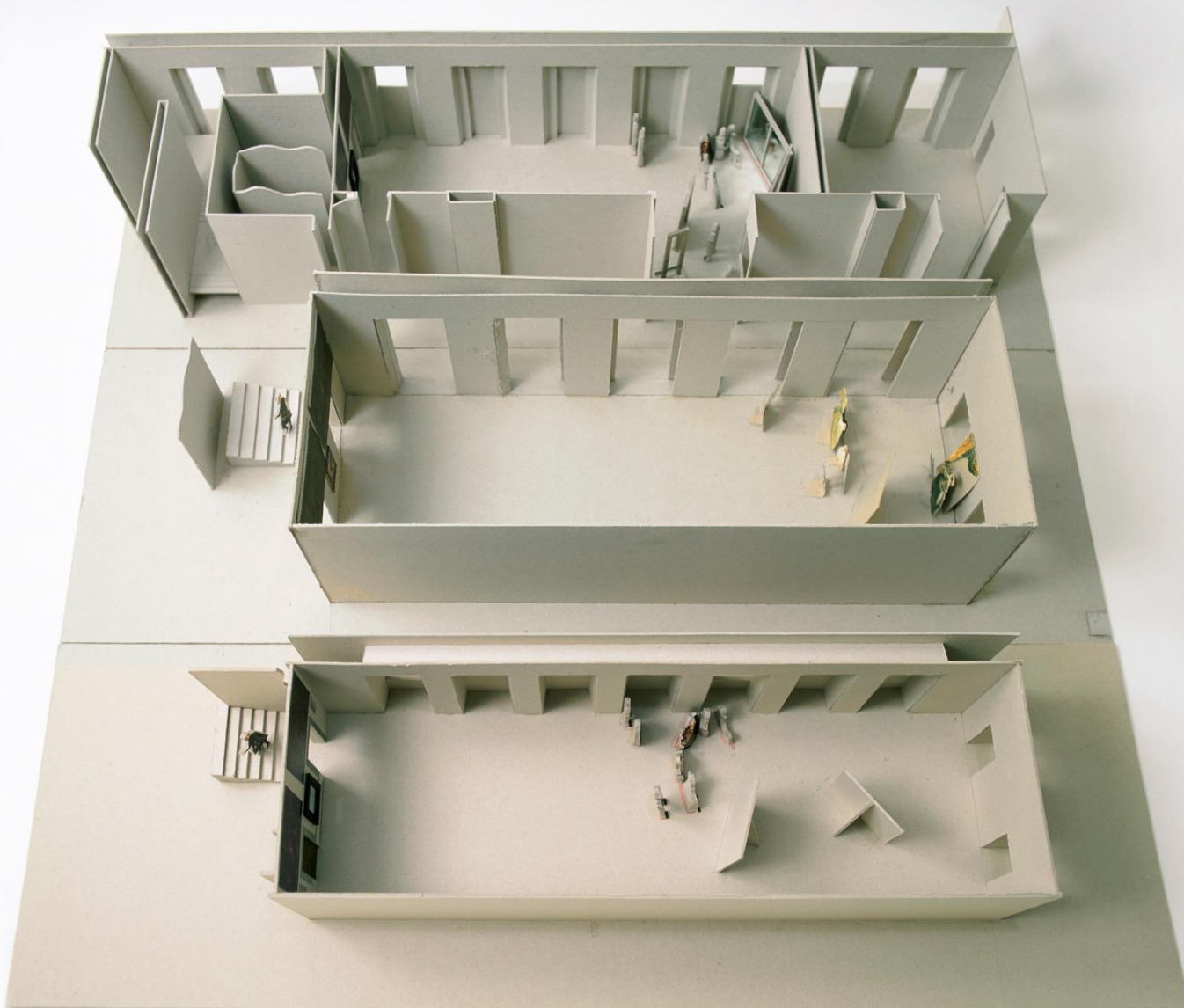
más completas las celebradas en 2006 en Madrid y en 2007 en Palma de Mallorca.

La exposición de Madrid tuvo lugar en la galería de arte Carmen de la Calle en 2006, y tuvo una excelente acogida que se reflejó en diversas críticas de arte, de las que destacamos una, en la revista de referencia internacional en el mundo del arte, *Artforum* (XLV, No. 6, febrero, 2007).

La exposición de Palma de Mallorca tuvo lugar en el Casal Solleric dentro del programa de exposiciones *Espai 4*, que reunió a destacados artistas nacionales e internacionales a lo largo de más de una década. La instalación del Casal Solleric, más completa que la de la galería Carmen de la Calle, fue recogida ampliamente en prensa y también en el catálogo correspondiente a las cinco exposiciones realizadas en este programa en 2007. Como era habitual en los catálogos de *Espai 4*, la obra de los cinco artistas participantes y los textos críticos relacionados con ellos se distribuían por todo el libro, por lo que es poco útil tratar de señalar algunas páginas sobre otras. Baste decir que en el catálogo de esa edición constaba 239 páginas dedicadas a las cinco exposiciones de esa temporada. Puede consultarse en *Espai Quatre '07*, Palma de Mallorca, 2008, ISBN: 978-84-89034-41-9



Ojo; 2004; plástico, otros materiales (modelo anatómico marca Somso); 20,5 x 15 x 14 cm; 1/5; Col. Part.



De arriba a abajo:

El espacio de Las meninas según Ángel del Campo; 2006; cartón, fotografías, espejos, otros materiales, 16 x 32,5 x 102,5 cm; Col. Part.

El espacio de Las meninas según Bartolomé Mestre 2006; cartón, fotografías, espejos, otros materiales, 15,5 x 32,5 x 102,5 cm; Col. Part.

El espacio de Las meninas según Ramiro Moya; 2006; cartón, fotografías, espejos, otros materiales, 15,5 x 32,5 x 102,5 cm; Col. Part.



El espacio de Las meninas según Ángel del Campo;
2006; cartón, fotografías, espejos, otros materiales, 16 x
32 x 102 cm; Col. Part.



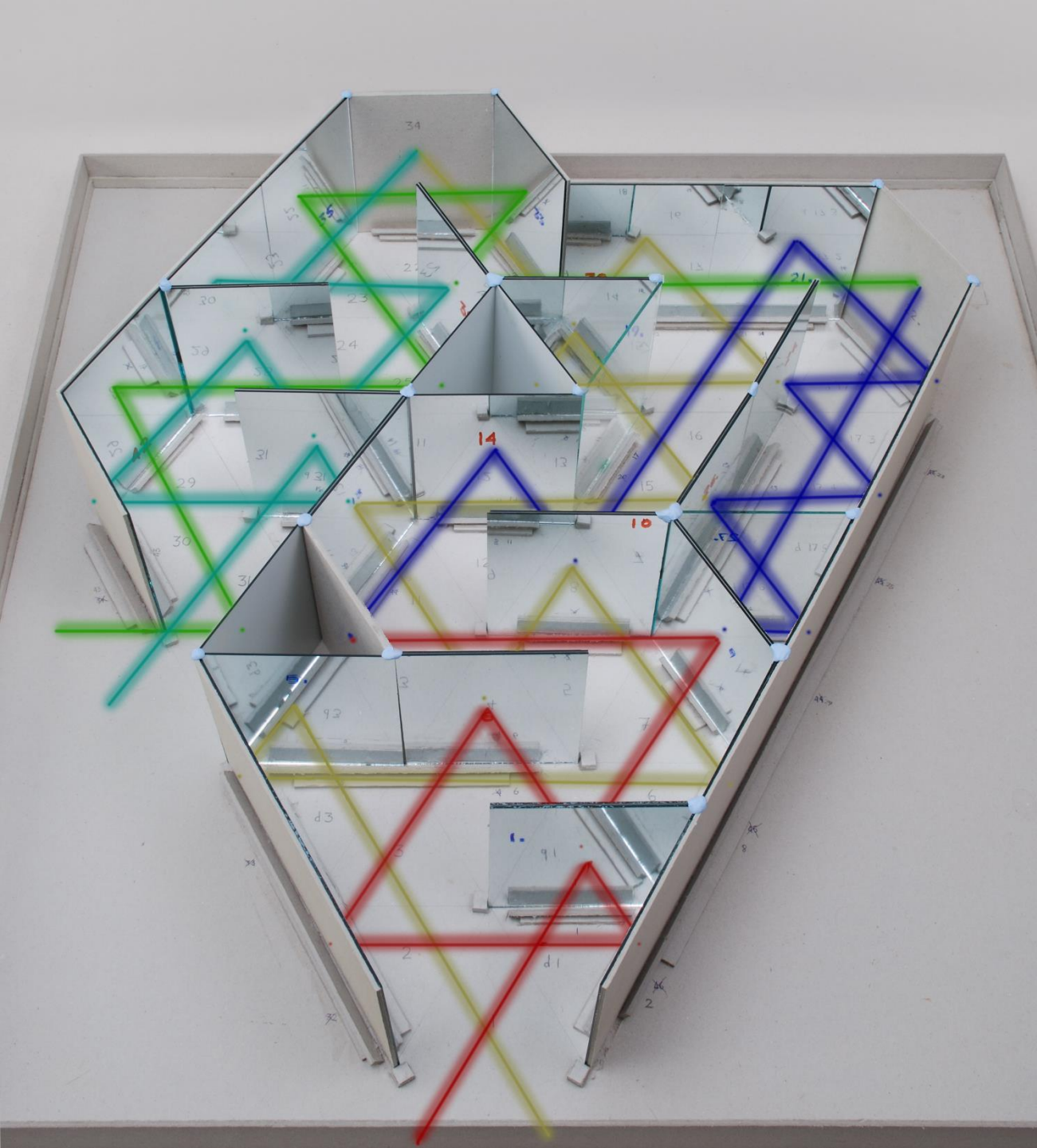
El espacio de Las meninas según Ángel del Campo; 2006; cartón, fotografías, espejos, otros materiales, 16 x 32 x 102 cm; Col. Part.; fotografía de detalle desde el punto de vista de Velázquez con iluminación superior y con iluminación similar a la del cuadro original.



Laberinto 2, basado en el estudio de Jearl Walter sobre la Galería de los espejos de Lucerna; 2007; cartón, espejos, arena; 18 x 90 x 90 cm.; Col. Part.



Laberinto 2, basado en el estudio de Jearl Walter sobre la Galería de los espejos de Lucerna; 2007; cartón, espejos, arena; 18 x 90 x 90 cm.; en la fotografía, en proceso de montaje, numerado, Col. Part.



*Dibujo digital sobre fotografía de
Laberinto 1; 2007; 2818 x 2559
píxeles.*



*Modelos cromáticos
según Küppers; 2005;*
tablas impresas, madera,
corcho, otros materiales y
texto; 20,5 x 19,2 x 19,2
cm cada cubo.



Prismáticos; 2005;
prismáticos, otros
materiales, 40 x 63 x 35
cm, Col. Part.



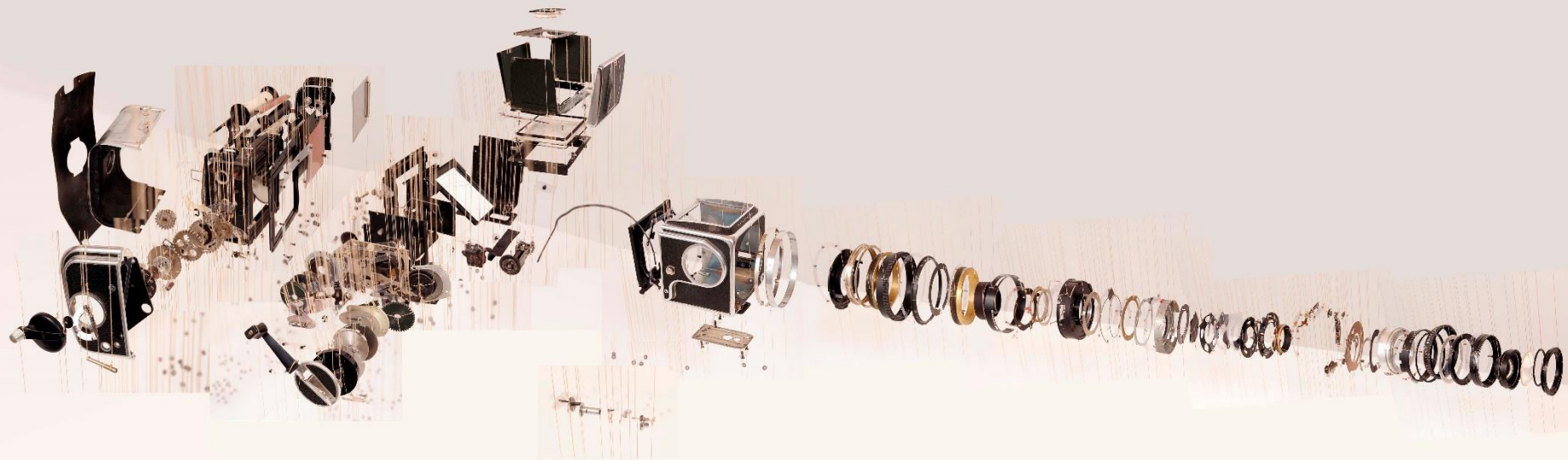
Hasselblad 500 C; 2004-2006;
cámara fotográfica, otros
materiales; objetivo: 60,5 x 50 x
100 cm, cuerpo central: 60,5 x 54 x
72 cm, chasis: 60,5 x 42 x 72 cm;
Col. Part.; 2006



Hasselblad 500 C; 2004-2006; cámara fotográfica, otros materiales; objetivo: 60,5 x 50 x 100 cm, cuerpo central: 60,5 x 54 x 72 cm, chasis: 60,5 x 42 x 72 cm; Col. Part.; en la Galería Carmen de la Calle, Madrid., 2006

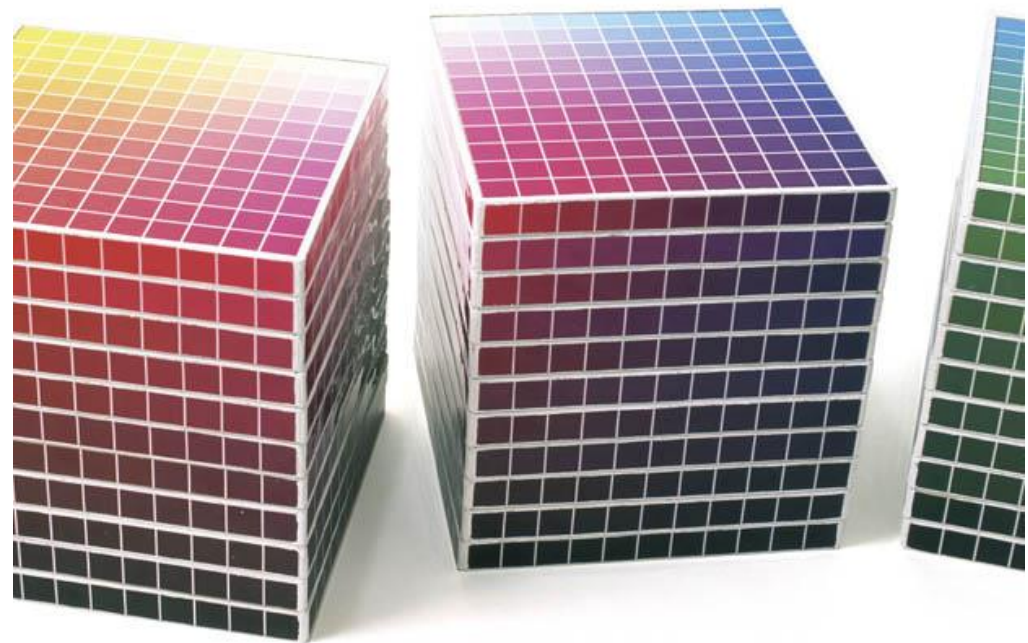


Hasselblad 500 C; 2004-2006; cámara fotográfica, otros materiales; objetivo: 60,5 x 50 x 100 cm, cuerpo central: 60,5 x 54 x 72 cm, chasis: 60,5 x 42 x 72 cm; Col. Part.; en el Casal Solleric., Palma de Mallorca, 2007



Hasselblad 500 C. Collage, versión B; 2007; fotografía y edición digital; 60 x 197 cm; Col. Part.

Documentación adicional



MIGUEL LORENTE

Visión, etc.

Inauguración 2 NOV 06 | 20H

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DOS BOIS

o 23, a Portuguese artist living in San Francisco, copy of political activism. The critical but idealistic can be verified in "Nada de Novo/Swim ew/Swim Again), an exhibition that delineates a oduction over the last twenty years, presenting a ranging from painting and drawing to objects well as documentation of site-specific interven- a. Whatever their form, his works deal with such nization of Western civilization on a global scale, ertatives versus alternative histories, the mecha- sion, and the dynamics of the perpetuation of

nderground urban culture, such as punk music ideo 23's production from the late '80s and ges in *Hooked on Despair*, 1992, a large painting as alienation characteristic of the contemporary is true of recent works like the punningly titled *ia (Democracy)*, 2006, which depicts a pie chart een seen as a bomb with a red fuse) representing nality versus the tiny sliver of it that is the United on "Government of the vast majority by a tiny r, usurpation, and propaganda."

Rigo 23 has done large-scale murals in countless cities. Typically painted in the shape of an arrow and bearing one or several words, they deconstruct the meaning of the places they occupy. Re-creations of various of these projects, through photographs and videos—among them *Sky/Ground*, 1998–2005, which documents a mural painted on the side of a building in San Francisco which was subsequently obscured by the construction of a new

ing the high points of the exhibition. The room ng, one of the prisoners collectively known as the members of the now defunct Black Panther Party, from an emotional perspective. Comprising a and a radio studio for live broadcast of debates a, it evokes the twenty-nine years this man has nement at the Louisiana prison known as rms which many believe he did not commit. ls out of the building and extends into some *ZDB Sempre* (ZDB Forever), 2006, comprising walks made using a craft technique that dates y, with patterns of the artist's design, marks this a new, large-scale mural, *Europa Latina* (Latin is an homage to the Native American leader med a workers' organization with the activists' *Wikipikawa*, 1999/2006) simply by installing acade of the group's headquarters. But it is the cycle Museum, 2002/2006, located in the city's

main square, that attracted the most attention. This consisted of a container housing tricycles collected by the artist in his journeys through impoverished regions—vehicles often used as rural transportation by the poor in Madeira, his native island. It thus alludes to the economic exploitation of so-called underdeveloped countries by those known as developed, a subject that epitomizes the concerns of Rigo 23.

—Miguel Amado

Translated from Portuguese by Clifford E. Landis.

MADRID

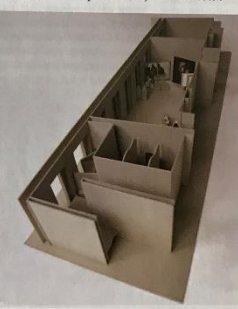
Miguel Lorente GALERÍA CARMEN DE LA CALLE

If one looks at Miguel Lorente's oeuvre—he has been making work, at a slow pace, for almost twenty years now—it is clear that he has always been interested in connecting art and science. In the early '90s, he participated in the group *Colectivo Colectivo*, where he investigated such themes as the theory of relativity. His solo work is based on making molds of the human body and disassembling different types of machines. The core issue of the relationship between art and science has remained constant.

"*Visión, etc.*" is Lorente's first solo exhibition in eight years. Raised up as if to preside over the rest of the work, the sculpture *Ojo (Eye)*, 2005, serves as an emblem of the overriding intention of the exhibition. In it, Lorente simply and resoundingly speaks of the eye both as a mechanism to be understood scientifically and as the organ of vision. In fact, all of the pieces in the show deal with the same theme: reality—understood as something grasped within scientific parameters—and how we perceive it, namely, not at all scientifically. This is the point of departure—not the final destination—of *Hasselblad*, 2006, and *Prismáticos* (Binoculars), 2005, mechanisms that have been disassembled and are shown, part by part, in a display case. *Las Meninas según R. Moya* (Las Meninas according to R. Moya), 2006, and *Las Meninas según Ángel del Campo*, 2006, are models that illustrate the writings of two theoreticians of space and light in the work of Velázquez, a renowned master of visual ambiguity. "Del Campo," by the way, could be a Spanish translation of "Duchamp."

Lorente himself points to his love of science as a source for his art. His machines are readymades that enter the exhibition space whole, only to be disassembled in plain view. At first, the result seems to be the display of nothing more than his obsession and a minute fascination with a machine broken down into its smallest parts. The process of disassembling the machine, so to speak, reveals something different, however. Lorente's emphasis on measuring instruments and optical instruments, and the fact that he decomposes the space described in a Velázquez painting, indicate his interest in contrasting a mechanical reality, subject to measurable parameters and predictable relations, with a much more slippery and relative way of perceiving it. This is the dilemma of an artist who'd like to be able to present a creation as precise as the products of a machine and who aspires to create scientific

Miguel Lorente, *Las Meninas según Ángel del Campo* (Las Meninas according to Ángel del Campo), 2006, cardboard, photographs, mirrors, and magnets, 13 x 13 x 39".



REVIEWS

works but who, in the end, has chosen to inhabit the much less precise terrain of art.

—Pablo Llorca

Translated from Spanish by Jane Brodie.

TURIN, ITALY

Lara Favaretto GALLERIA FRANCO NOERO

Lara Favaretto, thirty-three years old, had not cut her hair for twelve years. But now she has done so, transforming the results of this personal decision into the material for a work of art. The mass of cut hair (some of it nearly four feet long) became the heart of a sturdy hemp rope, almost fifteen feet long, made specially by a master rope maker in Turin. In *E' così se mi interessa* (It Is



Lara Favaretto, *E' così se mi interessa* (It Is So if It Interests Me), 2006, rope, hair, steel, engine, and leather, dimensions variable.

So if It Interests Me) the rope dangled from a mechanical arm attached to the ceiling and was moved by a motor that made it shake violently, unexpectedly, almost in spasms, striking the wall and floor. This work formed the core of Favaretto's recent show along with *A piedi pari* (With Both Feet), a life-size cast of the artist's body made in gray industrial plaster, depicted her urinating, standing up and holding her vagina in simulation of a male stance; a jet of water, simulating urine, filled a bucket. The other pieces on view acted as addenda—for instance *L.F.*, a black-and-white photo of the mass of knotted hair, held by a gold pushpin to a block of black rubber.

One aspect of Favaretto's work connects it to what we might describe as diaristic art—that is, art based on one's own experience rather than simply on experience as such, on life in general. Making a rope out of one's own hair certainly has strong psychological significance, and if this rope then slams crazily against the walls, its aimless thrashing about becomes a metaphor, an animistic image of the person. But it also has powerfully symbolic, universal content, recalling ancient archetypes like the hair of princesses in fairy tales. Likewise, the feminine identification of the girl who urinates like a boy is universal because that fantasy is one that might be shared by any woman, and yet the statue is a portrait of someone who, for the artist, is the most particular person on earth: herself. Thus Favaretto manages to work on the double register of the specific and the general, which is one of the fundamental characteristics of artmaking, and she does this with a formal immediacy that can only be the result of a truly thought-out project. A certain crudeness, even some vulgarity, simple metaphors, the staging of oneself, personal pride in a special action dictated by who knows what inner impulses—these become the object of reflection for all, the ingredients of works that have few tricks or frills and none of the artifice of "craft." Faith in oneself, to the point where one presumes there is no need to resort to any pretty packaging of the art product, is a challenge, allowing for no half-measures. When a work is weak, there is no way to hide it—for example, the installation *Non ho creduto in niente* (I Believed in Nothing), in which hidden sensors trigger a lengthy round of applause when anyone enters the space. But usually, Favaretto's risks pay off.

—Marco Meneguzzo

Translated from Italian by Marguerite Shore.

Artforum, crítica de la exposición *Visión, etc.*, por Pablo Llorca, pp. 303 y 304.

Carlo Mollino

GALLERIA D'ARTE MODERNA E CONTEMPORANEA/
CASTELLO DI RIVOLI—MUSEO D'ARTE CONTEMPORANEA

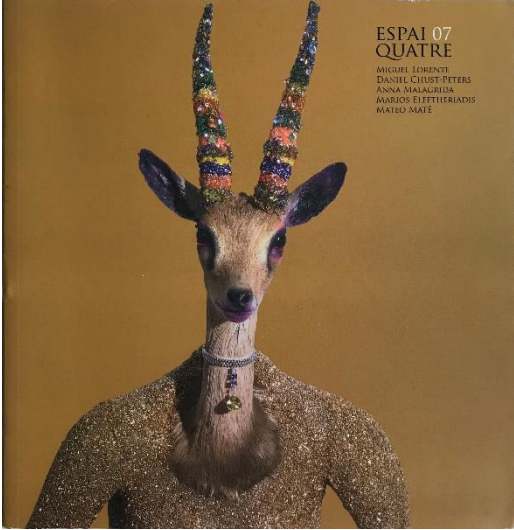
I wonder what it would feel like to live in an interior designed by Carlo Mollino. Unsettling, presumably, since to do so would mean being at home with both Eros and Thanatos—the two forces we can never live comfortably with. This uneasy character is what sets Mollino apart from the other great designers of postwar Italy, with whom he shares a sense of elegance, sensuality, and irony; he worked much more closely than they did with the darker psychological sources of intense form. It is for this reason that his work—not only the astonishing photographs he took for his own pleasure (presented at the Castello di Rivoli) but also his furniture, architecture, and even cars and other projects (actual examples of which were shown alongside drawings and photographs at GAM)—should be considered that of an artist.

That Mollino, unlike contemporaries such as Giò Ponti and Achille Castiglione, rarely designed for industrial production may account in part for the specifically artistic dimension to his work. Aside from a fairly small number of important large-scale edifices in his hometown of Turin—such as the Turin Horse-Riding Club, 1937–40 (demolished in 1960), the Chamber of Commerce, 1964–72, and the Teatro Regio, 1965–73—he focused his energies on a series of domestic environments, for which he devised distinctive furnishings. Mass production would have been unsuitable to his ends, not only because the extreme formal refinement he sought would have been difficult and expensive to achieve in this way, but also because the emotional tenor of his work is too idiosyncratic and peremptory.

Mollino's furniture typically has a skeletal aspect. This is not the formal or rationalist reduction typical of mainstream modernist design; rather, these objects are death-hunted. Using the dinner table he made for an American traveling exhibition of Italian design in 1950, for instance, would be like eating on a piece of glass over an animal's rib cage. Even the coat hook he designed in 1945 for the A. and C. Minola house, 1944–46, is about as charming as the pair of blackened bones it resembles. Mollino's forms are typically organic rather than rectilinear, but spindly and fierce rather than comforting, or else evocative of fragility, like the hanging glass shelf he designed for the same house. Perhaps his most remarkable sculptural approach to a domestic object is the series of variations he made on the idea of a narrow wooden chair whose back takes a flamelike form, as if just sitting down were something like taking one's place on a funeral pyre. It is not surprising that Mollino was fascinated by the mortuary culture of ancient Egypt.

Mollino had long had an interest in photography—in 1949 he published a theoretical tract on the subject, *Il Messaggio dalla Camera Oscura* (The Message from the Darkroom)—but he only came into his own as a photographer in the late '50s, during a hiatus from architecture, and flourished with his adoption of the Polaroid camera in 1962. His models were prostitutes, whom he posed in his own apartments—which he did not live in but pursued as autonomous projects. These pictures might be dismissed as simply soft-core porn of unusual quality, if their formal obsessiveness (Mollino meticulously





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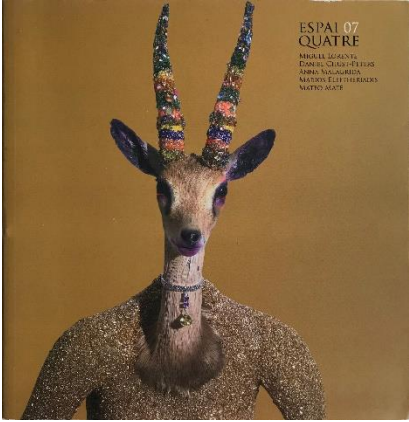
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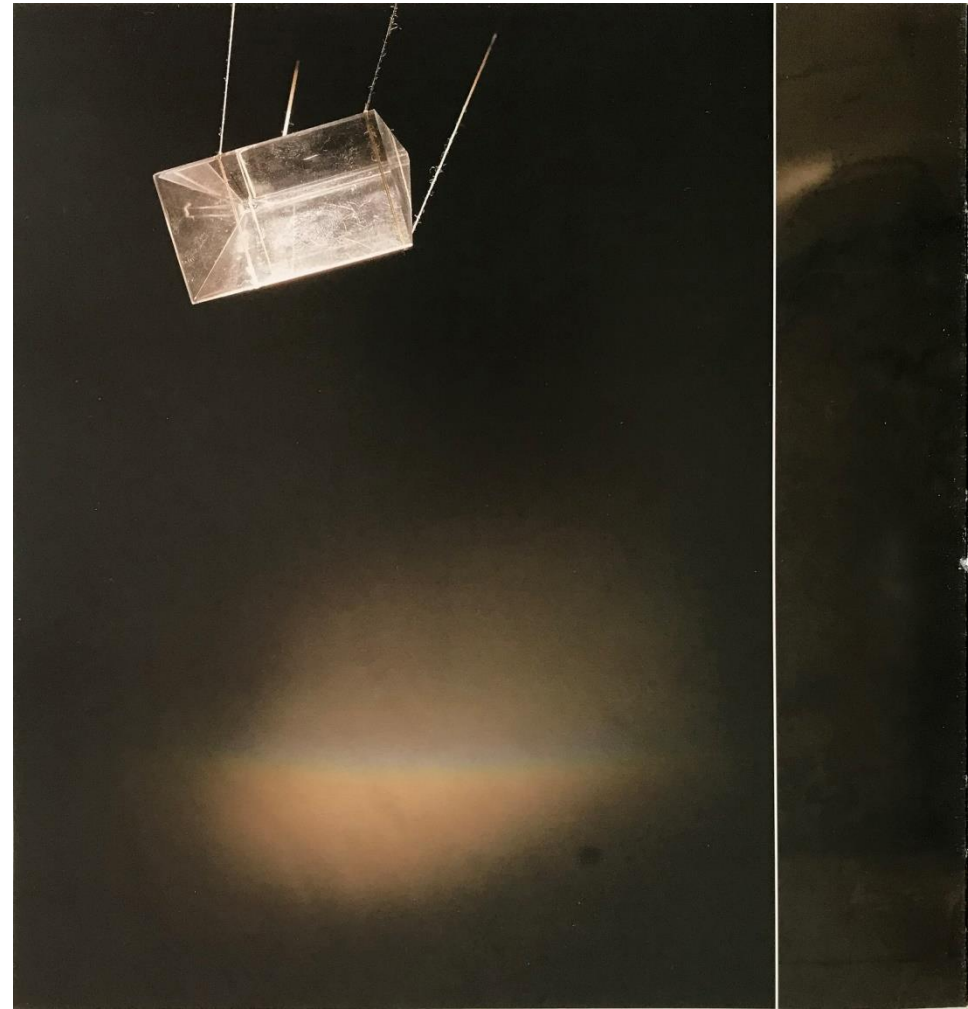
Espai '07,
catàleg de la
exposició *Visión:*
1656 – c. 1966 (y
de otras cuatro
exposiciones),
selección de
páginas

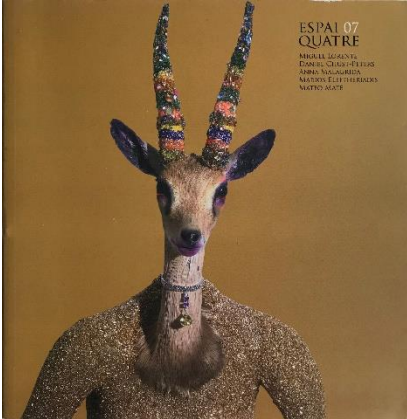


MIGUEL LORENTE
VISION: 1656 - c.1966



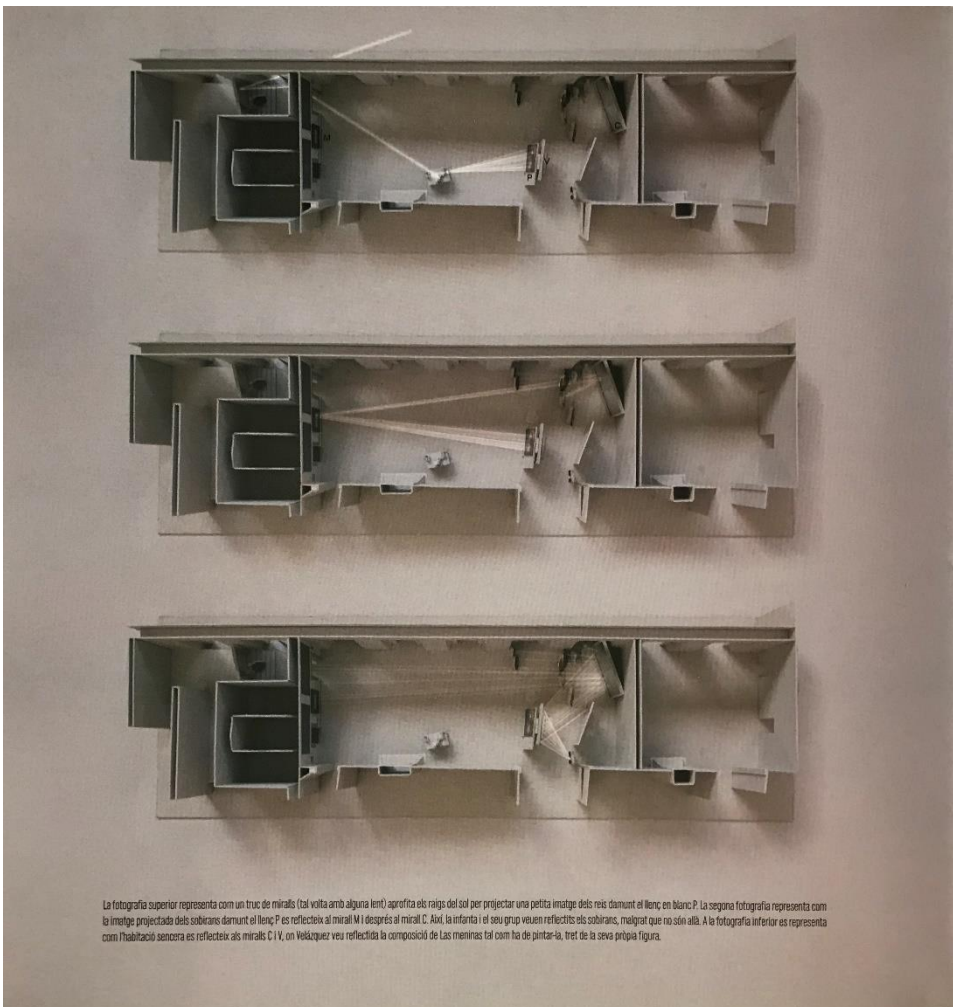
Espai4 '07, catálogo de la exposición *Visión: 1656 – c. 1966*, selección de páginas





ESPai '07
QUATRE
MURIL·LOZAGNE,
DANIEL·CHOU·DE·LEU,
JORDI·VILLALBA,
MARTIN·EUST·PETERLIN,
MARTIN·MATE

Espai '07, catàlogo de la exposició *Visión: 1656 – c. 1966*, selección de páginas



La fotografia superior representa com un truc de miralls (tal volta amb alguna lent) aprofita els raigs del sol per projectar una petita imatge dels reis d'antany el llenc en blanc P. La segona fotografia representa com la imatge projectada dels sobirans danant el llenc P es reflecteix al mirall M i després al mirall C. Així, la infantia i el seu grup veuen reflectits els sobirans, malgrat que no són allà. A la fotografia inferior es representa com l'habitació sencera es reflecteix als miralls C i V, on Velázquez veu reflectida la composició de Las meninas tal com ho de pintar-la, tret de la seva pròpia figura.

MIGUEL LORENTE “VISIÓN: 1656 - c.1966”

Miguel Lorente (Alacant, 1965) sol treballar en col·laboració amb altres artistes i utilitzar diversos pseudònims, per la qual cosa és difícil rastrejar el seu treball. Com bona part dels seus companys de generació, va començar exposant a la Mostra d'Art Jove (1990) i al Centre de Recursos Culturals de Madrid (1992). De llavors ençà ha exposat al Museu Ludwig (1993), a El Ojo Atómico (1994), a les sales d'exposicions de la Comunitat de Madrid (1998 i 2003) i a Doméstico (2001).

L'artista ha anat mostrant en públic la seva obra des del principi de la dècada dels 90. El seu treball ha estat des d'aleshores estretament lligat a una idea de l'art com a via d'aprenentatge i difusió del coneixement, una via que va començar a desenvolupar-se en el Renaixement i continua fins als nostres dies. Els seus primers projectes es relacionaven amb l'àmbit de les ciències exactes o naturals, però pot observar-se una tendència progressiva a incloure àmbits més amplis, fins i tot la filosofia i l'art.

La realització de les obres de Miguel Lorente es caracteritza per una precisió tal que les obres tenen l'aspecte de ser maquetes abans que cap altra cosa. L'esmentada precisió alenteix enormement el seu treball, per la qual cosa resulta inusual la reunió d'un grup significatiu de la seva obra.

L'actual exposició gira al voltant de la visió i la representació. El títol, “Visión: 1656 - c.1966”, defineix el tema i el fil conductor de l'exposició: la visió, els seus complements i els seus derivats. Aquests inclouen des dels diferents processos i elements tècnics que han completat i desenvolupat les capacitats de la nostra visió fins

Hoccolibol 500 C
2004-2006
Càmera fotogràfica, capsa
de metacrilat, fil i altres
60,5 x 120 x 210 cm



El espacio de Las meninas
según Angel del Campo
2005
Cartó, fotografia, miralls
i altres
16 x 32,5 x 102,5 cm



Liberinto 2, hascabó en
el estudio de Isari Walter
sobre la Galería de los
espejos de Lucerna
2007
Miralls, sorra i altres
16 x 90 x 90 cm



Primer triángulo 2006
Mesures variables.
Esquema de transacciones
electrónicas, 1991
36 x 34 x 34 cm
Módulos cromáticos segons Köggers, 2005
20,5 x 19,2 x 19,2 cm
cada peça



