

EXHIBITION: 30.08 - 16.09.2017  
GALLERY HOURS: TUESDAY TO FRIDAY, FROM 11 TO 19 H.  
SATURDAY FROM 11 TO 15 H.

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PATRICIA DAUDER, KOENRAAD DEDOBBELEER, HANS-PETER FELDMANN, DORA GARCÍA, ANA JOTTA, GILDA MANTILLA & RAIMOND CHAVES, PETER PILLER, XAVIER RIBAS.

**Accrochage # 3: Footnote Nº 10** brings together a number of artworks around the notion of the “document”. Far from trying to review the meaning, use, purpose, quality, or function of the document in art practice, the exhibition offers a free view of how this concept is touched by a few artists through works where they play with, use, alter, collect or edit materials of miscellaneous nature.

*Footnote Nº 10* is the title of Ana Jotta’s work. The artist describes as “footnotes” a paraphernalia of objects and printed matter that she has gathered together over the years, and which, in different ways, but always with a generative role, play an important part in her creative process. These found objects form a growing body made of different parts. Some stand exactly as they came about, some undergo a process of transcription into another medium while others are slightly altered, moderately edited, but rarely drastically transformed.

The will to see beyond the immediate surrounding visible world conducts Patricia Dauder’s work. She attempts to capture what is extremely difficult to retain: time, a fleeting moment, an ephemeral trajectory, something with no form, a remote place. Her work is essentially visual and procedural, a common feature to all the media she uses, whether they are three-dimensional objects, drawings, films, or collected images. The experience, iconography and literature around sea culture has been a recurrent reference in Dauder’s work. In *Monument* she works with a found image that shows men at work in the construction of a ship. She unfolds the image, repeating and overlapping parts of it. The composed resulting image shows a sort of “monumental” form, or maybe the absence of it.

The number of images shown in the work by Gilda Mantilla & Raimond Chaves are the result of a compilation work carried out in two specialized libraries in the Amazonian Peruvian village of Iquitos. The work *S/T (Untitled)* deals with the role of images in the process of construction of a territory and in no case intend to represent this territory. Half way between a visual essay and a collage, being rather the result of some random findings than of a systematic research, the work presented questions back and forth, deals with hypothesis in constant contradiction and tries to counteract the supposed consistency of its images.

Koenraad Dedobbeleer bases his work on the presentation of objects which accommodate very tenuous transformations. A significant aspect of Dedobbeleer’s approach is the artistic tradition of the avant-garde to which he often refers in his distortion of the familiar. *A Membrane Between the Actual and the Virtual Worlds Is Especially Leaky* is a sculpture that serves as display object and that holds an exact copy of one of the original issues of the “anti magazine” publication produced by the Gorgona Group initiated in the late 1950’s in Zagreb, the former Yugoslavia, that preceeded the development of Conceptualism.

Mabel Loomis Todd was well known as a writer of travel literature, but more so for being the first editor of Emily Dickinson’s poems, after the latter’s death. During June and July 1907 Loomis travelled to Atacama, Chile as part of the Lowell Expedition to the Andes. She wrote *The Nitrate Wealth of Tarapacá*, a long literary account of the expedition, including a detailed description of the production cycle of sodium nitrate she witnessed there. To illustrate her article she took about a hundred photographs that far from being the “official” visual record of the nitrate industry, offered a visual diary of a frontier territory, capturing fleeting moments of hard labor around the nitrate fields, making visible the movement of the bodies, of men and animals, at the very moment of exploitation. These photographs were kept with her papers at the Yale University Library, and were brought to light for the first time by Xavier Ribas, who had access to photograph them. The series of 21 prints presented in the exhibition, *And the Far Silence of Brooding Star Time*, shows the negatives and lanternslides taken by Loomis Todd.

Dora García has found in James Joyce’s writings some of the main subjects in her work: “the idea of text and interpretation, the idea of reading as action, language as a translator of the real and perhaps as a creator of the real, language as structure of the subconscious. Poetry, poetry as disease, as deviancy of language. In *Attempts to Forge a Letter from Joyce to Ibsen in 1901 Nº 12*, García researched Joyce’s relationship to Norway and its language. A young James Joyce, who had

studied Norwegian with the sole purpose of reading Ibsen in the original, wrote a letter to Ibsen on his seventy-third birthday in 1901. The young man took pains to write it in Ibsen's native language. While the original letter is lost and only the English draft remains, García has revived the lost communication string between the literary giants by her own forged version of the letter.

Feldmann's work moves in the universe of the everyday. His *Time series* (1970's) are consecutive images of one same motif in a short period of time, similar to filmstills. Feldmann observes small events. Nothing important or transcendent, just any given moment on any given day, such as a ship on the Rhine, captured in the 36 photographs of a reel, recalling the invisible flow of time that passes us by.

Peter Piller's first "artwork" was a book published in 1998 with title *Noch ist nichts zu sehen* (there is nothing to see). A rare book, published when he was still at the Art Academy that was definitely the origin of the celebrated *Archiv Peter Piller*. The book reflects Piller's original search for the unintentionally special and inadvertently aesthetic pictures and comes at the core of his archiving activities.

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