

EXHIBITION: 10.09 - 14.11.2020  
 GALLERY HOURS: TUESDAY TO FRIDAY, FROM 11 TO 19 H.  
 SATURDAY FROM 11 TO 15 H.

PROJECTESD  
 T 934 881 360  
 INFO@PROJECTESD.COM  
 WWW.PROJECTESD.COM  
 PASSATGE MERCADER 8, BAIXOS 1  
 08008 BARCELONA

*'But like love, art is a passion, not simply a pleasure.'*  
 André Malraux

*The Imaginary Museum* takes its title from André Malraux, French writer and politician, who introduced the term in his first book, the three-volume *Psychology of Art* (published between 1947–49). Far from pretending to analyze or illustrate the author's thesis, our exhibition brings together, in an open and inclusive way, works by ten artists of diverse artistic interests. Patricia Dauder, Hans-Peter Feldmann, Dora García, Ana Jotta, Jochen Lempert, Marc Nagtzaam, Peter Piller and Xavier Ribas, all represented by ProjecteSD. And two invited artists: Spanish artist Isidoro Valcárcel Medina and Daan van Golden, Dutch artist of unquestionable prestige, whose work is barely known in Spain.

In *The Imaginary Museum* there is drawing, sculpture, painting, photography, texts. Abstraction, landscape, figure, references to classic art, to anthropology, a subtle oriental touch and even prophecies. The exhibition can be seen as an eclectic combination of works, and following, in a way, Malraux's legacy, this is exactly its intention. We encourage each visitor to explore and look for connections among the works or to simply experience them to insert them in his/her own imaginary or real museum.

**ISIDORO VALCÁRCEL MEDINA. Untitled (2020).** (Works 1, 2 and 14 on the map)

Daring and brave, Isidoro Valcárcel Medina has always repeatedly rejected the mechanisms by which art is instrumentalized and consumed. His work, developed over fifty years of experience, stands out for its great rigor and coherence, as well as for the vindication of conceptual practices to reveal the immateriality of the arts. Each of Isidoro Valcárcel's proposals demonstrates his committed and independent attitude, anticipating his time with innovative artistic projects. Even if Valcárcel Medina's work is associated with mail-art, action, and language, he began as a painter. To our invitation to *The Imaginary Museum*, he has responded with a new work, a painting in 3 parts or three paintings. Three small canvases with a few words stenciled on a coloured background. If we put them together we may read the sentence: "art is here again", or "again art is here" or...any other permutations of the three sentences. The order does not matter, the message is clear, obvious but clever: art is here one more time.

**PETER PILLER. HOE 01 (2019).** (Work 3 on the map)

Peter Piller has been working with found images, photography and drawing since the 1990s. He has concerned himself with the collection of visual material and its subsequent re-contextualization into thematic series, in order to give it new meaning and dimensions. To this day, the Peter Piller Archive has grown to thousands of images.

In recent years, Piller has developed a growing interest in Stone Age cave drawings and imaginery. This notion of looking back at ancient, primitive art representations and findings today can be linked to some of the ideas in Malraux's writings. *HOE 01* is an image of a skull, taken from a book and presented out of context. A human "head" out of place floating in a black background. Or maybe a planet drifting in space. A quite undefined picture that for some reason exerts a kind of powerful attraction in us, maybe because of some sort of symbolic, even atavistic quality. This is why Piller chose, because of its ambiguity. As the artist himself says: "signs are embedded in cultural contexts. If the link to these contexts is missing, the sign ceases to be unequivocal and so is able to produce not just one but many different evolutionary regressions, a return to things".

**MARC NAGTZAAM. Unstable Objects (2012).** (Work 4 on the map)

Marc Nagtzaam's medium of choice is drawing. He uses abstracted elements from architecture, texts from magazines, details from found photographs, or even parts from previous drawings, as starting points for every new series of works. The source material being stripped, he draws lines, circles, sometimes words, in meticulous, mostly colorless, darkly filled in graphite non-figurative compositions. There is a vivid, obsessive interest in the hypnotic plasticity found in his work. The idea of copy and repetition appears as a ritual. Despite of the grid's structural austerity present, there is a degree of freedom in Nagtzaam's luminous compositions that lends his work an organic feel.

*Unstable Objects* is an excellent example of Nagtzaam's practise that clearly has the potential to evoke a number of images and notions in our own imaginary universe.

**DAAN VAN GOLDEN. Tokyo/Dijon (1996-2016). Study Dürer (2007).** (Works 5 and 9 on the map)

Renowned and celebrated in the Netherlands since the sixties, Dutch artist Daan van Golden (1936, Rotterdam; 2017, Schiedam) remains largely unknown in Spain. He is known for his meticulous paintings of motives and details of everyday life and every day images. Daan van prioritizes close observation over imaginative invention and finds his subject matter

'readymade' in his daily experience of the world. If his work is in dialogue with Pop or Conceptual art, minimalism or appropriation, it has always been careful to keep its serene independence.

From 1963 to 1965 van Golden lived in Japan. During this time, he abandoned the black and white Expressionist-type abstraction he had been developing since 1960, and began to reproduce on canvas motifs found on quotidian objects, such as decorative paper and fabric. The work *Tokyo/Dijon* consists of two parts. On one hand, a strip of printed wrapping paper showing a floral pattern that refers to the one painted by van Golden in his work *Tokyo* in 1964. On top of the paper there is a framed photograph which is in turn a double image: one of the same colourful flower pattern superimposed on a view of the exhibition space at Le Consortium in Dijon, where van Golden had a show in 1996. This work anticipates van Golden's *Double prints* (2012) series, where he combines two of his earlier works in one image.

The other van Golden's work in the show is *Study Dürer*, a print that uses as motif the famous watercolour by Albrecht Dürer, the wing of a European Roller (Albertina collection, Vienna). A postcard of this artwork was in the possession of van Golden for a long time. He sent the postcard in a slightly modified form to someone, in response to a chain letter with the request to send material about angels. Van Golden tilted Dürer's wing a quarter turn and made a minute change in the contour, in blue, creating a profile of a human face and turning the feathers into a headdress. The playful approach to Dürer's iconic painting outlines the irreverent treatment of artistic norms.

**JOCHEN LEMPERT. *Untitled (Atlantic Ocean)* (2019). *Untitled (Courbet)* (2020). (Works 7 and 8 on the map)**

Jochen Lempert photographs the animal world in the most diverse contexts: from the natural habitat to the museum, from the zoo to the urban environment, in remote places or banal settings and situations. Lempert compiles his findings in a vast archive of images covering an ample spectrum, from common everyday views, to compositions that tend towards abstraction. This interest in the natural world as a subject has been further complemented by his exploration of the properties and materiality of the photographic image. Analogue, black and white, hand-printed, his photographs resist categorization and confront the canons of today's aesthetics.

Two recent photographic series by Lempert are presented in the exhibition: *Untitled (Atlantic Ocean)* and *Untitled (Courbet)*. They are separate works that the artist presents one next to the other with the intention to find links among them. A four part photographic series of a beach seen from high angle is connected with a detail of a female foot in *The Young Bather* painting by Gustave Courbet. Observed from a distance, the pictures of the ocean, quite abstract, seem to delineate a figure, a part of a body, undefined but as sensual the bather's naked foot entering the water.

**PATRICIA DAUDER. *Mount-Lanslide* (2020). (Work 6 on the map)**

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 it is three-dimensional objects, drawings, films, or collected images. *Mount-Lanslide* consists of a drawing and two lithographs overlapped. It is part of an ongoing body of work that results from Dauder's research on the Azores islands triggered by the effects of a submarine volcanic eruption in Faial in 1957 that changed the landscape and the psyche of its inhabitants. The will to represent a transitional state and the notion of the trace as a manifestation of this transiency appear here as well as the will to create a hybrid composition mixing found images with others created by artist. The idea of the relationship between man and nature is another element in the work, a notion very present in the arts of all times.

**HANS-PETER FELDMANN. *David Black* (n.d). (Work 10 on the map)**

In the late 1970's Feldmann began to colour various types of photographs and some small plaster reproductions of sculptures inspired by classical models. His declared intention, so he said, was to make them more attractive: "I wanted to make them prettier, improve them, just as some people use a crocheted cover to improve the appearance of a toilet roll". Even if these works are reminiscent of Greco-Roman statuary, they appear to have been adapted to other canons. They are reproductions from the world of popular culture. The colour, vivid and without shades, is applied in a simple and flat way like children would paint, what makes them have something of the seductive nature of kitsch objects. The better known plaster painted sculptures by Feldmann, have been generally "pink-skinned" painted male or female models. This *David (black)* was conceived later, in the 2000's and compared to the other other coloured sculptures it has an even stronger "iconoclastic" power when seen in today's context.

**XAVIER RIBAS. *Afterlife #6 [Giant, Altar of Zeus, Pergamon]* (2020). (Work 11 on the map)**

Xavier Ribas became known in the mid-1990s with his work on the spontaneous occupation of the urban periphery. He quickly became a good representative of a new documentary photography. In recent years, he has established a connection between his photographic work and text. *Afterlife #6 [Giant, Altar of Zeus, Pergamon]* is a new work, a dyphthic part of a bigger series that combines photographs of ruins of classic sculptures with a text. The image was photographed by Ribas in the Museum of Classical Archaeology in Cambridge (UK) and shows a plaster cast of the sculpture fragment of the torso of the Giant Clytius from the frieze of The Altar of Pergamon (dated from early 2nd century BC, the original marble is in the Pergamon Museum, in Berlin). The text is a fragment of *The Aesthetics of Resistance* by Peter Weiss where we read about how the ancient magnificent sculptures of the Roman and the Greek times were made thanks to the effort of captive warriors slaved to work in the marble quarries while their strong, strenuous, fighting bodies were becoming the stuff of the sculptors' dreams. In Ribas' work there is always a social, political or anthropological subtext that is touched most of the times in a narrative, almost poetical way despite the crudity and sometimes roughness of the related event itself. As we can read in

the last sentence of the text: "With the plundered people transferring their energies into relaxed and receptive thoughts, degradation and lust for power produced art."

**DORA GARCÍA. The Prophets 2005-2020** (2020). (Work 15 on the map)

*The Prophets* is a performance conceived by Dora García in 2005. Two good-looking young men walk around the exhibition venue and inform the visitors about what will happen on that day in the exhibition space but also elsewhere, in the city, in Spain, Europe or the world at large. Rather than dealing with a theatrical event with a clear division between performer and audience, *The Prophets* engages with the issues of information and communication inside the exhibition space, and in the larger context of our contemporary societies.

Since its conception *The Prophets* has been presented widely nationally and internationally. Intrinsic to the work is the distribution by the performers of the "prophecies" written on a sheet of paper, announcing the future events that may affect the people's visit to the show. What we are presenting in *The Imaginary Museum* show is a new artist publication in limited edition in the form of an archive folder that compiles all "The Prophets" texts of the performances produced up to date. To accompany this edition, a performance will be organized on Saturday September 19th from 12.00 to 15.00 h. One more time, two attractive young men will stroll through ProjecteSD's exhibition space handing out photocopies to the audience as they will comment with the visitors the "prophecies" or events that will be happening on that day.

**ANA JOTTA. Amador Professional** (2020). **Luxurious Taste of Nothing**, (2016). (Works 12 and 13 on the map)

One of Ana Jotta's art singularity comes from her complete disregard for some of the most widespread "rules" of artistic practice. Jotta has no intent on establishing a coherent, recognizable style, nor does her work circumscribe itself to one single media. She has paid as much attention to painting as she has done to sculpture; she has delved into drawing and experimented with etching, and knitting has sometimes graced her studio as well. However none of these activities has had so much attention as that which focuses on the "found object". These are things of the most diverse nature, which the artist comes across in her day-to-day life and whose qualities –formal, symbolic, conceptual or other– somehow capture her interest in a special way. *Amador Professional* is a good example of it. A photograph taken by the artist of a sign found in a junk yard nearby her home. The text means "amateur professional", a self-explanatory statement. The work is built as a transparency in a light box. The other work in the show is entitled *Luxurious Taste of Nothing*, a work never shown in Spain, a set of textile banners that show images of earlier works by Jotta.

We conclude referring to Derek Allan, an art historian who has published on aspects of André Malraux's works. According to this author, "Malraux's thinking represented a radical break with traditional aesthetics, even at the basic level of the nature of our response to art. Even if some of Malraux's ideas were neglected by many philosophers of art, the idea of the "musée imaginaire" recognises that, since the early 1900s, our world of art has undergone an immense transformation and that the role of reproductions, on television, in art books, or in a virtual environment, is of great importance. Nevertheless, the imaginary museum does not replace the art museum; it does not replace anything. It is simply a key element of our expanded experience of art from around the globe". We would like to stress the importance of this statement in our present context. Please be welcome to our art exhibition and hopefully many more to come.

FOR ADDITIONAL DOCUMENTATION AND/OR IMAGES, PLEASE CONTACT:

SILVIA DAUDER, SD@PROJECTESD.COM

