

Galeria Estrany-de la Mota

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WAA. Només Llibres

Opening: Tuesday, April 16th 2013, 17.30 m.

Exhibition: 10.04.2013 – 25.04.2013. Tuesday to Friday from 10.30 p.m. to 7.00 a.m. and Saturdays from 10.00 p.m. to 2.30 a.m.

Artists: Ignasi Aballí, Martí Anson, Black Tulip, Iñaki Bonillas, Javier Codesal, Anne-Lise Coste, Pauline Fondevila, José Antonio Hernández Díez, Ricardo House, Emma Kay, Jochen Lempert, Almudena Lobera and Francesc Ruíz

*Presentation of *Lichtzwang* by Daniel Steegmann: Tuesday, April 23th 2013, 17.30 m.

*Presentation of *La batalla futura* by Ricardo House: Miércoles, April 24th 2013, 19.30 m.

At the end of the seventies Clive Phillpot who was back then the director of the library of the MOMA, realized an important archival project centred on artist's books and editions. Its preoccupation for setting up the limits of the genre led him to categorize between "unique", "multiple", "book object", and "book works". Phillpot was proposing that the artist's books were "just books", operating like supports of ideas or artistic works.

Només llibres [just books] is the title of the project that the Gallery Estrany – de la Mota has the pleasure in pre-senting during April. An eminently literary month we want to come close to, from different angles and with different nuances. The title is also word game that in Catalan suggests two meanings: "just books" and also "not more books" in regard to the current moment in which it is insistently questioned the place printed books will occupy on a society eminently techno-logical that tries to re-define the future of the book edition from the production and the diffusion up to the distribution. The collaborations in this project reach múltiples, an independent structure that works like a delocalized bookstore with an important catalogue of publications that from 16th to April 23rd will develop its activity in the space of our gallery. During the same time ProjecteSD, will join this initiative from its own space and will put at the disposal of the public a selection of special editions. Finally, in the bookstore La Central, in the Mallorca street headquarters, there will be on April 25th the presentation of the last instalment of the trilogy about the figure of Roberto Bolaño by the Chilean filmmaker Ricardo House (the second instalment *Roberto Bolaño, The future battle. II Catalonia*, will be exhibited in the context of our exhibition till the end of April). The presentation of the third part of the work of House as well as the comments about the finished trilogy will coincide with a round table in the bookstore La Central with which to commemorate the anniversary of Roberto Bolaño's 60s birthday next April 29th.

The works presented in *Només llibres* use the book as a referential object, from literature all the way up to science, philosophy, politics, architecture, comic or poetry. In an exercise of appropriation all works displace or redefine the literary referent. The drawn, painted, photographed or registered text... does not obey anymore the logic of printed matter, that of the unlimited printing, that of the multiple object. The appropriation gesture implies the loss of this multiple character of the book, reaffirming it and resituating in a new authorial space at the same time that unfolds a suggestive potential pointing to some sort of parallel field to literature.

With Ignasi Aballí we gain access to a book through its index, the prologue, the epilogue or from the spaces between the lines. Emma Kay presents the Bible by Heart, a synopsis of the Old and New Testaments concentrated on only one page, and that like its title has been written by heart. From scientific catalogues kept in different natural history museums Jochen Lempert investigates and compiles information for a phenotypic file that gathers both the physical and behavioural features of a certain insect in different continents based on the writings of Charles P. Alexandre. With the same sense of the investigation and the common denominator of the file, Iñaki Bonillas presents works related to the beginnings of photography: on top of classic images of Fox Talbot, Edgard Steichen etc, he superposes essays on photo written in turn by essential authors like Baudelaire, Paul Valéry or Roland Barthes. From a different angle Anne-Lise Coste

represents with her work, the page of a writer in which the artist amplifies the moment in which the blank page begins to be saturated of manuscript syllables: "aurora" is one of the words more used in poetry and authors like Hugo, Verlaine, Rimbaud, Mallarme and Baudelaire made it float between their poem lines in some time or other. Martí Ansón draws over dimensioned book covers of manuals or editions related to the architecture, and Francesc Ruiz manipulates a 1978 edition of 1978 of the text-less comic book, *The Exhibition* by Maris Bishof adding the text to its illustrated pages. With a different perspective José Antonio Hernández-Diez constructs philosophical or literary referents using brands of consumer goods, names of universal thinkers who appear like slogans between iconic sports footwear products. Also by Hernández-Diez is the sculpture in which Captain Hook seems to have escaped from the history of J.M. Barrie to agonize in the soil of the gallery. Pauline Fondevila draws and writes a logbook that in addition to being the singular expression of the authoress is also the reflex of other texts and of a lot of works of other artists. Almudena Lobera turns into framed objects her bedside books. This way, *In praise of shadows* of Tanizaki, *The aesthetics of disappearance* of Paul Virilio or *Naked appearance* of Octavio Paz between others, they turn out to be arranged in shelves as library when in fact they are drawings that take notice of a phrase or text chosen from each book it refers to. Black Tulip starts from a H.G Wells story in which a father and a son enter a magic shop. The work of Black Tulip in this occasion has the goal to eliminate from the story its main character. By means of the elimination of fragments of text, for which there has taken a series of decisions that work like rules, and without modifying not even an apex the resultant text, "Gip" disappears from the story and obviously from the magic shop. Ricardo House presents the second one of three documentaries dedicated to the figure of the Chilean writer Roberto Bolaño. After the first part that brings us close to Bolaño while he stayed in Mexico, the second instalment, premiering in this show, covers its Catalan period across the particular look of companions, youth friends and voices close to him that tackle its literary outlines while embracing at the same time the human being in its different dimensions. Of Javier Codesal we present a couple seating on a table outdoors, while they try to translate into spanish the original text of a Quzmán poem. She, of Moroccan origin, has before she a copy of the text written in Andalusian Arabic, he, of Spanish origin and with a shallow knowledge of classic Arabic, uses a phonetic transcription of the poem. The difficulty of the reading remains crossed by the relationship of the couple in the act of translating.

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