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PROJECT CURATED
BY MARTÍ PERAN

INDIRECT SPEECH

Like never before, today images occupy a primary place in urban environments, in media space and much more, largely due to the vital actions that contemporary subjects carry out over the course of their lives. Indexed records of every moment, images are produced almost compulsively by their protagonists, who are no longer just actors; they are also – and above all – authors, observers and coercive disseminators. When it seems like there is no room for thinking about the future, the fleetingness of the present is overcome by the accessibility and immediacy of the production, distribution, consumption, storage and communication of images. In the midst of new paradigms and dynamics, images are now, more than ever, witnesses to a ubiquitous present. However, it has not always been this way.

Without a doubt, this is precisely one of the reasons that makes it necessary to approach images from an analytical perspective. With an evocative nature, like capsules of a generic and essential time, images of a past that was present, dreaming of a future that has never reached the present, the imaginary frustrated by a discouraging present of poorly designed utopias. Or maybe not, as in the end their authenticity lies in their irresolution. And this is, precisely, one of the areas where the best art is developed, those spaces where time, the real and the fictitious stop being incomprehensible.

Jean Rouch said that “there is almost no boundary between documentary film and films of fiction. The cinema, the art of the double, is already the transition from the real world to the imaginary world, and ethnography, the science of the thought systems of others, is a permanent crossing point from one conceptual universe to another; acrobatic gymnastics, where losing one’s footing is the least of the risks”¹. Images, creation, reality and fiction, present, past and future: recurring elements in formulas that combine infinite nuances.

Helping these processes to continue, from all the formal and conceptual approaches possible, is the driver for institutions such as the Foto Colectania Foundation and Bòlit, Contemporary Art Centre. Girona. Now partners in producing the exhibition *Indirect Speech*, an essay in images on the traces of imagined futures lost in time.

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Rosa Pera, directora of Bòlit, Contemporary Art Centre. Girona

Pepe Font de Mora, Director of the Foto Colectania Foundation

¹ Jean Rouch: “The Staging of Reality and the Documentary Point of View of the Imaginary”, *Ciné-ethnography*, Minneapolis, University of Minnesota Press, 2003, p. 185.

INDIRECT SPEECH Martí Peran

This project grew out of the pressing need to restore our ability to dream about the future and imagine a better tomorrow. Essentially, in recent decades we have heard a multitude of arguments that, as a whole, have unquestionably placed us under the dictatorship of a limited present. The set of precepts in this regard has been overwhelming. We can list a handful: the alleged failure of mass utopias – sealed with the fall of the Berlin Wall – had already invited us to accept the absolute power of a single, fixed model, without much room to correct it. However, in proclaiming the need to shield ourselves and stay at home when faced with the danger of the unknown, the spread of the culture of fear in turn prevents us from undertaking any risky explorations into new social and political territories. If we also add to this the constant justification for an essential flexibility – emotional and occupational – in order to adapt ourselves to the widespread insecurity and the need to adjust to the conditions imposed by real time, the possibility of building and planning personal biographical projects has been reduced to minimal expression. One must only add the burden presented by consumer hedonism and the logic of planned obsolescence to this array of arguments to confirm that our technological prosthesis, our clothing and all our ways of appearing in the public sphere are condemned to constant updates. Everything happens on the horizon of an absolute present, full of experience, but entirely lacking in terms of dreams and future projections. It seems that only the spectacle of late capitalist masses – Hollywood-style cinema – has been given the opportunity to stage an imaginary future, but only with an apocalyptic profile, stirred up by destruction and disaster, so that any attempt to think about a future other than the one imposed on us by an inept history is completely abandoned.

The difficulty of future thinking has become a symptom of this era and, by extension, the urgency to correct it is a historic necessity that must be confronted. In spite of this, the strategies for responding to it are not at all simple. Imagination has shrunk in a very lazy and disciplined way within the context symbolised by the welfare state, so there is no longer much room in the Western episteme for the determination not to reconcile oneself to the conditions of reality; in other words, for the utopian spirit. Given this lack,

the response that has been expressed in an overly mechanical way has been to seek refuge in the past, crying out for it without much reason and promoting a proliferation of discourses on memory and a senseless growth of museums about everything and for everything. However, raw memory does not ensure anything — merely the opportunity to yearn for moments full of meaning with a tenuous sense of nostalgia¹. With this state of mind, today's critical culture runs into the double obstacle of repairing the urgency of future and correcting the indiscriminate use of memory. The use of indirect speech is the method that has allowed this turning point to be resolved with poetic ingenuity and political effectiveness.

Lineage must be reworked in order to define the process for building a narrative in indirect speech. As we will see, it is about promoting a kind of symmetry between memory and *prediction*², so the possibility of accessing the past is no longer reduced to the condition of sentimental shelter, but so that it becomes a task full of future³. In particular, this line of reasoning will find success within the Marxist philosophy of history and its successors. Thus, in the shadow of this approach, the theses proposed today by Frederic Jameson or Andreas Huyssen⁴ must be interpreted with the clear precedent of what Ernst Bloch called anticipatory traces. Basically, Bloch invites us to search in the past for the marks or signs that were printed on the surface of history, projects that have not yet been, the imaginary that has not yet taken place or images that are still not aware enough of their own potential⁵. The search for anticipatory traces therefore becomes a real archaeological strategy, a review of the past that distinguishes it and chooses it carefully, only ready with all the distant echoes that could be embodied clearly on the horizon of today and for tomorrow. Along these lines, looking towards the past is no longer seen as a means of exercising nostalgic memory, but rather as a shortcut that could speed up the arrival of future dreams.

In any case, this search for potential promises that the past could still release ahead can be tested using different methods. There are at least two very dissimilar mechanisms we can mention, borrowing ideas from literary theory: direct speech and indirect speech. The first is the story that tries to approach the promising past by tuning into its real voice, live, without any intervention or interference. The second, as we will see, is the narration that does indeed borrow the voice of history and rewrites it, so the past returns via an indirect route, allowing it to adapt to another time and another space with more effective

anticipation.

Direct speech, which seeks to faithfully recover the past's testimony, builds the story by giving the characters voices, so that memory is expressed directly and unchanged. This involves filing and working from documents, which has in fact been very common in contemporary culture⁶. However, direct speech suffers from a significant flaw: the explicit voice of the past, in coming from the fundamental occurrence, experienced personally by the witness, represents its very inability to be repeated. In reality, this is the witness' final teaching: we will never be in his place or share his experience, given the complexity of the circumstances in which it took place. The model for this wounded teaching lies in the direct voice of the testimony provided by a Holocaust victim⁷. In turn, indirect speech is a narrative technique whereby the narrator takes on the characters' voices, chooses the information and reconstructs the events in a way that is secondary to the position of this same narrator. In this vein, to us it seems a perfect paraphrase for the method we were proposing: breaking the linearity of the single, exhausted history and, instead, overlapping different times and places, developing a true historical interpretation that opens a dialogue between the past and specific needs of the present. Indirect speech is therefore a suitable instrument for *remembrance (Eingedenken)* in the sense proposed by Walter Benjamin: the opening of an episode from the past that, in his words, assaults us, interrupting the flow of time and setting off the explosive materials of history.

In his famous *Theses on the Philosophy of History* (1939), Walter Benjamin defined *historical materialism* as an intellectual, aesthetic and political process capable of opening up time and transforming it into a source of new possibilities. Unlike the conventional historicist discipline which is obsessed with learning about the past in a supposedly objective way, historical materialism is based on remembrance, on the technique that awakens the dormant past so dreams that have not yet been realised may be released. Therefore, time is handled like something that is never finished, so history is seen as a practice and a political action capable of carrying out justice and accomplishing the dream that memory is dragging like something that is still outstanding.⁸ For this method to become effective, Benjamin appealed to the *dialectical image*, a confusing, ambiguous concept, but one that ensures the justification for a dynamic construction of the future nourished on the power of the surplus, obsolete revolutionary material of the past. Recovering something that was condemned to oblivion is a way of relocating in the present the same transforming

force that sentenced the anticipating past to a silenced position. If this same force is repeated today, all its utopian energy will upset the conventions of the present again and open new cracks ahead for the future.

Dialectical images provide a perfect example of what we have called indirect speech. Effectively, the past now returns through constructed images – no longer the direct voice of the witness – where specific historical times, the present times of our experience and the future times of our desires are all combined, in the same way that in the dialectical image the original places are also projected, evoking the memory of other current places where the unfinished past could take root. Thus, the best technique for *indirect speech* is montage, a gathering of dissimilar fragments, which as a renewed whole have now lost their link to the past and are imbued with new meanings by being combined with fragments of a today that is always incomplete and ongoing. Montage only illuminates the future, specifically through this gathering of fragments of a cracked past that renew their strength in discovering the present full of gaps to be filled. For Benjamin himself, photography could be the most effective technique for building and assembling these dialectical images using indirect speech, which restore our ability to think about the future.⁹

¹ See A. Huyssen, *En busca del futuro perdido*, Madrid, Fondo de Cultura Económica, 2002. On the same topic, also refer to S. Boym, *The Future of Nostalgia*, New York, Basic Books, 2001.

² These are the terms that were already used in the Kantian criticism in an early text that stoked the interest of Foucault before he embarked upon his own "archaeology of knowledge". See Kant's original and Foucault's translation and study in E. Kant and M. Foucault, *Anthropologie du point de vue pragmatique/Introduction à l'Anthropologie*, Paris, Vrin, 2008, "Bibliothèque des Textes Philosophiques".

³ This possibility of nourishing the future from the past that Kant linked to the powers of the imagination did not represent a radically new idea, given that the German Enlightenment, led by Winckelmann, was already established in the neoclassical project promoting the shortcut from classical culture in order to discover a spirit similar to the ancient but launched forwards with renewed civilising dreams.

⁴ See especially F. Jameson, *Arqueologías del futuro: El deseo llamado utopía y otras aproximaciones de ciencia ficción*, Madrid, Akal, 2009. On the works of A. HUYSENN, see footnote 1.

⁵ On E. Bloch's ideas, see E. Bloch, *Huellas*, Madrid, Alianza, Tecnos, 2005, and especially the landmark E. Bloch, *El principio esperanza*, vol. 1, Madrid, Trotta, 2004-2006.

⁶ See, for example, O. Enwezor, *Archive Fever: Uses of the Document in Contemporary Art*, New York, International Center of Photography, 2008. Also refer to A. M. Guasch, *Arte y archivo 1920-2010: Genealogías, tipologías y discontinuidades*, Madrid, Akal, 2011.

⁷ This argument can be reconstructed with G. Agamben, *Lo que queda de Auschwitz: El archivo y el testigo: Homo sacer III*, Valencia, Pre-textos, 2000.

⁸ W. Benjamin, "Tesis de filosofía de la historia", in *Discursos interrumpidos, I*, Madrid, Taurus, 1982, p. 175-191.

⁹ These ideas appear at different times in the work of W. Benjamin. See, for example, the "Pequeña historia de la fotografía", in *Discursos interrumpidos, I*, Madrid, Taurus, 1982, p. 61-85. Also refer to the magnificent works of P. Simay, "Tradition as Injunction: Benjamin and the Critique of Historicism", in A. Benjamin (ed.), *Walter Benjamin and History*, London, New York, Continuum, 2005, and E. Collingwood-Selby, *El filo fotográfico de la historia: Walter Benjamin y el olvido de lo inolvidable*, Santiago de Chile, Metales Pesados, 2009.

Thomas Steinert, *Dionysos war hier*, 1990-1995

Ernst Ortlepp (1800-1864) perfectly fits the profile of accursed poet. While very recognised and celebrated for his political work – he praised the 1848 revolution with the composition *Germania* – he fell into obscurity when personal circumstances left him in abject poverty. Ortlepp spent the latter years of his life living in Naumburg, where he suffered extreme deprivation, living destitute, and where he was also imprisoned several times. However, the long shadow of the poet can be measured beyond a precarious biographical reconstruction. That is the proposal of this photographic essay from Thomas Steinert, which evokes the poet's voice through the figure of Nietzsche, who met Ortlepp by chance and got on well with him while studying at the Pforta boarding school, very close to Naumburg.

The young Nietzsche actually enrolled in the Pforta school in 1862, precisely when Ernst Ortlepp was visiting the school and its students frequently. A group of students, which Nietzsche joined, helped the poet materially, but also praised his work as a writer. Nietzsche himself enthusiastically transcribed many of Ortlepp's poems¹⁰ and contributed towards his funeral expenses when he was found dead in the woods outside the city. Thomas Steinert's photographs propose a journey through various places where the figures of Ortlepp and Nietzsche overlap, so the obscurity and almost disdain history unloads onto the former are now rethought and reformulated as we rediscover the origins of Nietzsche's work. The places in Steinert's photo-essay show different locations that reconstruct the daily habits and hardship experienced by Ortlepp – the market where he sheltered with three other outcasts, the prison, the cave where he often slept and even the trees where he died mysteriously – so that instead of articulating a kind of documentary and ghostly approach for a lost story, it becomes a landscape full of noise that would develop Nietzsche's heterodox thinking and that, by extension, therefore reaches us, although it seems twisted like that angel of history.



Thomas Steinert
Die Teeküche in Pforta (The kitchenette in Pforta), from *Dionysos war hier (Dionysus was here)*, 1990-1995
digital print, 40 x 40 cm.

© Thomas Steinert, courtesy Filipp Rosbach Galerie, Leipzig

¹⁰ See the explanation in R. Safranski, *Nietzsche. Biografía de su pensamiento*, Barcelona, Tusquets, 2001, p. 381-383.

Javier Peñafiel, *Distancia, miento*, 2011

Ruth Berlau shared with Bertolt Brecht the attempt to undertake workers' and revolutionary theatre, first in exile in Denmark and eventually, by promoting the Berliner Ensemble. Throughout the 30 years that separate these events, Ruth Berlau collaborated in editing some of Brecht's texts— *The Days of the Commune* (1948)—,¹¹ translating and becoming a documentalist, but above all, from the mid-1940s she was the photographer who recorded all the playwright's activity. In exile in the US, Brecht began thinking of translating *The Communist Manifesto* in verse in order to make it accessible to as many people as possible. Constant corrections piled up in the heavy work that Ruth Berlau photographed to send to friends so they could discuss every verse in this strange process.¹² The task was resolved in an obsessive way, very close to the style with which Berlau herself developed the Modellbuch, the albums that recorded the whole work process for each of the Berliner Ensemble's productions.

Distancia, miento is, first of all, a work that dismantles the principle of Brecht's epic theatre. In effect, the *alienation* of the audience and of the actor himself from the text and the characters is the resource proposed by Brecht to ensure that an emotional response does not take place, something that hinders an educational reading of the work.¹³ Thus, using different interruption strategies, the theatrical text permits a distanced, calm and intelligent reading that ensures a reasoned opinion about everything that happens onstage. However, this same distance is also what Ruth Berlau imposed on her personal relationship with Brecht, at least as a way of managing an affectionate bond surrounded by all kinds of difficulties and obstacles.

The collages in *Distancia, miento* cut and overlap the actions of a young woman who, believing she is Ruth Berlau, investigates an entirely plausible fiction with the same stubbornness: the meeting, in Erich Honecker's Berlin, between the young Michelle Bachelet and Angela Merkel. There is no evidence that this meeting took place,¹⁴ but it is an idea the young woman is obsessed with: overlapping the biography of two women trained in socialism who, today, have the challenge of re-establishing capitalism from the progressive and conservative versions, respectively. In the pursuit of this (im)probable

past lies the seed of a future that has already been declared but could change. Liberal reforms are imposed irreversibly like a stifling prediction, but the young journalist Berlau, with the same impulsive obsession to document that Berlau had for Brecht's works, tries to recover a past that could be combined differently and that could therefore change the course of history. This shift, however, will only be possible if that methodological distance is reversed in favour of a new epic of closeness.



Javier Peñafiel
Distancia, miento, 2011

4 photographs 60 x 60 cm on wood, 2 notebooks with various documents on wood
© Javier Peñafiel, courtesy Galería Joan Prats, Barcelona.

¹¹ B. Brecht, *Los días de la comuna/Turandot o el Congreso de los blanqueadores*, Madrid, Alianza, 2001. In the words of Ruth Berlau, the function of the text was to fulfil a teaching role very close to the functions of Benjamin's historical materialism: "A battle lost is not a futile battle because future generations can learn from it" in Hans Bunge (ed.), *Una vida con Brecht: Recuerdos de Ruth Berlau*, Madrid, Trotta, 1985, p. 95.

¹² "I photographed the manuscript many times as he was making corrections. Therefore the way the work has been done, gradually, can be followed" in Hans Bunge (ed.), *Una vida con Brecht: Recuerdos de Ruth Berlau*, Madrid, Trotta, 1985, p. 180.

¹³ See W. Benjamin, "Estudios sobre la teoría del teatro épico" in *Tentativas sobre Brecht*, Madrid, Taurus, 1998.

¹⁴ It is a possibility given that M. Bachelet was exiled in the capital of the German Democratic Republic until 1975, when A. Merkel was a physics student in Leipzig, an hour away.

Eve Sussman|Rufus Corporation, *Yuri's Office*, 2008

In 2007, the members of the Rufus Corporation tried to access the Baikonur Cosmodrome, in the middle of the central Asian steppe, in order to visit the facilities where the Soviet space programme was designed and implemented and from where cosmonaut Yuri Gagarin became the first man to return to Earth after spending a couple of hours in orbit. *Yuri's Office* is the recreation of Gagarin's office in Star City outside Moscow – reconstructed in great detail and manipulating the perspective of all the furniture in order to accentuate the impeccable, almost ahistoric, nature of the scene – so it can be used as a TV set for developing specific parts of the cinematographic work *whiteonwhite*.

The photograph is, in effect, an action to literally freeze time and subject the layout of the astronaut's office to a cryogenic process that should preserve it for imminent revival. Therefore, the objective is not to preserve the memory of Gagarin – who already has a house museum in his birth city – but to preserve his experience as a fundamental component in building the utopian *City-A* that Eve Sussman and the Rufus Corporation imagine in that Asian region throughout the whole of the *whiteonwhite* project. This new city, with a mood of suprematist austerity, is situated on the ruins of Baikonur, in an isolated location that is separated enough to ensure the manoeuvres required for the new trial of community life assisted by technology; but it is not just another attempt at an innocent dream, rather it is the restoration of all the energy the Soviet space programme – now depicted from Gagarin's office – put into a space company that could now be projected onto our planet.



Eve Sussman | Rufus Corporation
Yuri's Office, 2008
C-print on dibond, 93 x 127 cm.

© Eve Sussman | Rufus Corporation, courtesy Senda Gallery, Barcelona

David Maljkovic, *Lost Memories from These Days*, 2006-2008

During the 1960s and '70s, Novi Zagreb was the most ambitious project of Josip Tito's Yugoslavia for building ties between the East and the West during the Cold War period. At the Zagreb Fair, the various national pavilions appeared like a true incarnation of modern optimism towards a future under construction. Today, however, for the youth in present-day Croatia affected by genuine amnesia regarding that promising past, the site is nothing more than a mass of empty and abandoned spaces.

In *Lost Memories from These Days*, David Maljkovic recreates a conventional stand arrangement to show a series of collages created from architecture magazines of that time. The Italian pavilion designed by Giuseppe Sambito in 1960 and the American pavilion designed by John Johansen reappear in these collages, blending happy times full of promises with the actual state of these promises, which, although it seems disastrous, is interpreted as a vacant space capable of accommodating renewed projections of hope. Thanks to this confrontation of time in dialectical process, the abandoned site now appears as a place to set up a new imagined future for the generations who, although born during those years, have not yet guessed through which crack history could begin again.

David Maljkovic
From the series *Lost Memories from These Days*, 2006
Collage on paper
© David Maljkovic, courtesy Annet Gelink Gallery, Amsterdam



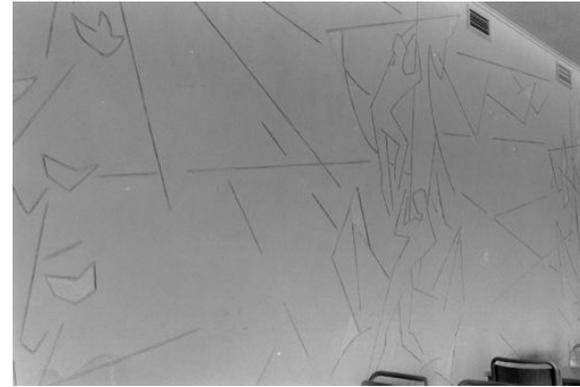
Installation view



Peter Piller, *Dauerhaftigkeit (Durability)*, 2005

Between 1950 and 1970, an anonymous photographer was responsible for capturing the social fabric, working habits and forms of entertainment in the small town of Nijverdal, in the municipality of Hellendoorn in the Netherlands. The original file where this material is compiled, linked to the stores of a local newspaper, contains more than fifteen thousand negatives, the majority of which have never been printed. Peter Piller's work involved using this vast source of material and displaying it in public, grouping all the images by associations, both subjective and arbitrary, as well as supposedly reasonable. The collection of photographs is completely varied: traditional festivals, architectural spaces, landscapes on the outskirts of the town, portraits and, above all, seemingly banal images that Piller describes as "photographic accidents".

Without using the camera, Piller's work is thus limited to a process of creating sequences. With this small action, the town's recent past is brought into play once again and updated by building an unexpected visual grammar that suddenly amplifies the semantic possibilities from a wide range of visual signs. The photographs that have been picked out and arranged on the wall have not been manipulated, but by bringing them together they form a huge collage that can no longer reproduce the people's identity background, but it uses all the instants and actions cut out from the past to form a new shape, a literal reappearance of the lives in the town's setting with no logic other than to display them. This very lack of continuous narrative is precisely what gives these images the power to act as a catalyst for reflecting on what community life in Nijverdal must have been like.



Jordi Colomer, *L'avenir*, 2011

The Phalanstery, designed in the 19th century by Charles Fourier, represents one of the most emblematic episodes in the modern utopian tradition. Phalansteries were huge buildings designed to accommodate large numbers of people and planned with all kinds of details to ensure that communal life within them unfolded happily, thanks to the passion and the principle of *appeal*, according to which everyone must do whatever appeals to them most, all changing activities up to eight times a day.

Fourierist ideals were never literally put into practice within the building conceived by the visionary, but many of his followers ventured to carry out various trials around the world. Most of these attempts failed for different reasons, but modern and contemporary culture has always been fascinated by Fourier's legacy and ideas.¹⁵ *L'avenir* is a photograph that comes from the process of making the film of the same name. In the film, a group carries the pieces of a model phalanstery and a banner bearing the legend *the future* through a barren landscape, like a recreation of the wastelands where the utopians tested the dream. Having arrived at the ideal location and following a playful meal, the protagonists reconstruct the architectural model piece by piece, patiently, until they complete the whole model, crowning it with the inscription written on the banner. The final image is a faithful reconstruction of the most famous 19th century engraving depicting the original phalanstery building¹⁶. The difference is that this time, instead of unleashing the nightmare of its failure, this cathedral of utopia is the subject of a slow, confident process that has a pleasant ending.

¹⁵ On this topic, see L. Bang Larsen, "Giraffe and Anti-giraffe: Charles Fourier's Artistic Thinking", *E-flux Journal*, 26 (2011).

¹⁶ This is the image of the phalanstery building reproduced in Victor Considérant, *Description du phalanstère et considerations sociales sur l'architecture*, Paris, Librairie Sociétaire, 1848.



Jordi Colomer
L'avenir, 2011
Inkjet print on dibond, 80 x 120 cm.
©Jordi Colomer / VEGAP

Adrià Julià, *Indications for Another Place*, 2008

The followers of Charles Fourier, most of whom were already separated out by the corrections added by Victor Considérant, scattered around the world attempting to put his utopian model into practice. The most popular destination was the Americas, given their condition as virgin lands ready to accommodate the European dream. Social ventures such as Brook Farm and La Réunion took place in the United States, while others came about in Mexico, Argentina and Brazil.

Indications for Another Place depicts the traces of Fourierists in Brazil, a country that was undergoing rapid development in the mid-19th century, making it open to receiving as many workers as possible, despite the fact that they may have also brought questionable ideas. Local phalanstery projects were established at Saí and Palmital, but their fate was no different than that of their American counterparts. The weather conditions, the fauna – a plague of cicadas destroyed all the crops – and accidents led to the disappearance of these settlements without anyone attempting to continue onwards. Adrià Julià's work stems from the connection with the theatre group that staged *Sahy do Souhos* in 1992, a show based on the novel of the same name that reconstructed the colonists' misfortunes. In order to prepare the staging appropriately and immerse themselves in the spirit of the characters, the theatre company settled near the remains of the Fourierist colony at Saí. The photographic series shows the foundations of this settlement through a journey inspired by the theatre group and the confidence of reviving the utopian adventure of the first colonists. It is not, therefore, a simple documentary about architectural remains, but rather a visual essay that contributes to extending the interpretive bridge that brings us closer to Fourier up to today via the sequence shaped by his followers, their theatrical evocation and this presence of real foundations.



Adrià Julià
Indications for Another Place, 2008
6 gelatin silver prints, 39 x 54 cm.
© Adrià Julià, courtesy Soledad Lorenzo Gallery, Madrid

Chris Mottalini, *6 by Schindler*, 2010

In August 2010, Chris Mottalini photographed five houses in the Los Angeles metropolitan area –Schindler House, Fitzpatrick Leland House, Buck House, Inglewood House and Elliot House – by Austrian architect Rudolf M. Schindler. The central character of this peculiar report is the house that the architect himself and his wife, Pauline Gibling, occupied at 835 Kings Road. The house is not just a model of modern architecture – Schindler was trained in Chicago after collaborating directly with Frank Lloyd Wright – as it was also conceived as a place capable of accommodating a model of communal life on a small scale. In fact, at Schindler House, the couple shared their residence first with Clyde Chace and his wife, and then with the couple Richard and Dione Neutra. The possibility of transforming the house into a shared space was directly related to Pauline Gibling’s commitment to communist ideas – she was involved in founding the American Communist Party in Chicago in 1919 – and as a result of this initial situation, the house was easily adapted into equal parts when the couple separated in 1920. Similar to the circumstances of Diego Rivera and Frida Kahlo in the house/studio they shared in Mexico City, the balance was upset in 1949 when Pauline decided to paint her part of the house. Pauline sent Schindler letters demanding his help in deciding which colour would be most suitable, but he refused to do so. They both died in the house on Kings Road, Rudolf M. Schindler in 1953 and Pauline Gibling in 1977.

Chris Mottalini’s photographs, slightly coloured to suggest Pauline Gibling’s chromatic intervention, represent an exercise that brings together different stories: praise for an architectural legacy capable of being restored, the reminder of ways of life that must constantly be revisited and, finally, a new chance to negotiate the colour that corrects the work done for the benefit of a better future.



Chris Mottalini
6 by Schindler, 2010
Digital image
© Chris Mottalini

LIST OF WORKS

ADRIÀ JULIÀ

Indications from Another Place, 2008

6 gelatin silver prints, 39 x 54 cm.

© Adrià Julià, courtesy Soledad Lorenzo Gallery, Madrid

JORDI COLOMER

L'avenir, 2011

Inkjet print on dibond, 80 x 120 cm.

© Jordi Colomer / VEGAP

DAVID MALJKOVIC

Lost Memories from These Days, 2006

Installation of 24 collages on paper, variable dimensions

© David Maljkovic, courtesy Annet Gelink Gallery, Amsterdam

CHRIS MOTTALINI

6 by Schindler, 2010

Digital projection

© Chris Mottalini

JAVIER PEÑAFIEL

Distancia, miento, 2011

4 photographs 60 x 60 cm on wood, 2 notebooks with various documents on wood.

© Javier Penafiel, courtesy Joan Prats Gallery, Barcelona.

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PETER PILLER

Dauerhaftigkeit (Durability), 2005

66 gelatin silver prints, 24 x 30 cm.

© Peter Piller / VEGAP, courtesy ProjecteSD Gallery, Barcelona

THOMAS STEINERT

Dionysos war hier, 1990-1995

19 digital prints, 40 x 40 cm.

© Thomas Steinert, courtesy Filipp Rosbach Gallery, Leipzig

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Yuri's Office, 2008

C-print on dibond, 93 x 127 cm.

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BIOGRAPHIES

ADRIÀ JULIÀ (Barcelona, Spain, 1974) studied at the University of Barcelona, the Universität der Künste Berlin (Germany) and the California Institute of the Arts. He lived in the city of Berlin for five years, where he held his first individual exhibition in 2001. He currently lives and works in Los Angeles. Noteworthy among his most recent exhibitions are *Notes on the Missing Oh* at the Project Art Centre in Dublin (2011), *Indications for Another Place* at the Museo Tamayo in Mexico City (2010), *Ruins of Talk* at the Soledad Lorenzo Gallery in Madrid (2010), *A Means of Passing the Time* at LAXART in Los Angeles (2008), *Indications for another place* at the Centro Cultural Kulturunea Montehermoso in Vitoria (2008), *La Villa Basque, Vernon, California*, at the Artists Space in New York (2005) and the group exhibitions *Melanchotopia* at the Witte de With in Rotterdam (2011), the 9th Lyon Biennial (2007) and *Exile of the Imaginary. Politics / Aesthetics / Love* at the Generali Foundation in Vienna (2007).

JORDI COLOMER (Barcelona, Spain, 1962) studied art history and architecture at the EINA School of Design and Art in Barcelona. He currently lives and works between Barcelona and Paris. Highlights of his most recent exhibitions include *L'Avenir*, BOZAR, Brussels (Belgium); *What will come*, Argos Centre for Art and Media, Brussels (Belgium); *Crier sur les toits*, Galerie Art & Essai, University of Rennes 2, Rennes (France); *2010 Screening Co Op City*, Bronx Museum of the Arts, New York (USA) and *Fuegogratis*, Laboratorio Arte Alameda, Mexico City (Mexico).

DAVID MALJKOVIC (Rijeka, Croatia, 1973) studied at the Academy of Fine Arts in Zagreb and the Cité Internationale des Arts in Paris. He has had exhibitions at the Reina Sofía Museum (MNCARS) in Madrid, the Glasgow International Festival of Visual Art, PS1 in New York, the Whitechapel Gallery in London, the Kunstverein in Hamburg (2007) and at the CAPC Museum of Contemporary Art in Bordeaux (2007). David Maljkovic has participated in a large number of collective exhibitions with his work, including the São Paulo Biennial in 2010, *5x5 Castelló* at the EACC in Castellón, *Rehabilitation at Wiels*, in the Istanbul Biennial, *Les Promesses du passé* at the Centre Pompidou in Paris and in the Berlin Biennial for Contemporary Art 2008.

CHRIS MOTTALINI (Buffalo, USA, 1978) studied photojournalism at the University of Colorado, Boulder (2000) and also attended Uppsala University in Sweden. Mottalini's photographs have been exhibited internationally (Los Angeles, New York, Barcelona, etc.) and widely published (*Abitare, Casa Vogue, Pin-Up*, etc.). His recent exhibitions (2010-2011) include: *Waiting Ground*, Kate Werble Gallery, New York; *Image. Architecture. Now*, The Julius Shulman Institute, Woodbury University, Burbank, California; *Exit Art Annual Exhibition/Auction*, Exit Art, New York, and *The Exposure Project: Graphic Intersections*, Umbrage Gallery, New York.

JAVIER PEÑAFIEL (Zaragoza, Spain, 1964) has been researching biographical illusion using three dimensional devices since 1994 in projects such as *Egolactante*, 1997-2007, and *Agencia de intervención en la sentimentalidad*, 1997-2001. Over the past ten years he has been working with long-term residences in Berlin, Lisbon, New York, São Paulo and Valparaíso, where his publications and dramatisation of conferences seek to reverse the generalised hierarchical mediation in the institution of art, such as *Mera coincidencia*, CGAC, 2007 and in *Agenda de caducidad de los tiempos drásticos* at the 28th São Paulo Biennial, 2008, as well as in curatorial and shared creative processes such as *Voz entre líneas*, Centre d'Art la Panera, 2010. He specifically focuses on research in the publication *Violencia sostenible*, CRU 2003 o *No todo tanto*, Fine Arts Unternehmen, 2010.

PETER PILLER (Fritzlar, Germany, 1968) studied German and was trained as a visual artist. In 2004 he received the Ars Viva Prize from the Federation of German Industries and the Rubens Prize awarded by the city of Siegen. His work has been displayed at the Museum of Contemporary Art in Siegen (2004), the Witte de With Center for Contemporary Art in Rotterdam (2005), the Ludwig Museum in Cologne (2005) and the Kunsthau Glarus in Switzerland (2007). His most recent exhibitions include *Decollecting I* at the FRAC Nord-Pas de Calais, France (2008); *The Order of Things* at the MuHKA Antwerp, Belgium, *Swiss Landscapes* and *You'll Never Walk Alone!*, both at the ProjecteSD gallery in Barcelona (2008 and 2009), among many others. In 2011 he participated in *Archiv Peter Piller Kraft* at Kunstverein Braunschweig (Germany); *The Logic of Association* at MoMA PS1 in New York, and *Por error: El accidente como motor artístico* at Observatori 2011, the International Festival of Artistic Research in Valencia.

THOMAS STEINERT (Burgstädt, Germany, 1949) did an apprenticeship as a skilled steel worker between the years 1965 and 1968 while completing his secondary education in Freiburg. He studied photography at the Academy of Visual Arts, Leipzig, between 1972 and 1977, then worked as a freelance photographer in Leipzig. Noteworthy among his exhibitions are *Dionysos war hier* at Kunstsalon Naumburg (2009), *Eyes Wide Open* at the Filipp Rosbach Gallery (2010) and *Thomas Steinert: Kubhaus Erich Zeigner* at Conne Island, Leipzig (2011).

EVE SUSSMAN (London, UK, 1961) is an artist who incorporates cinema, video, installations, sculpture and photography into her work. She studied at Robert College of Istanbul, the University of Canterbury and Bennington College. She is founder of the Rufus Corporation, an ad hoc group of performers, artists and musicians who have collaborated on films and appeared in photographs and videos. Under Sussman's direction, Rufus Corporation conceived and produced *89 Seconds at Alcázar* (2004) and *The Rape of the Sabine Women* (2006), as well as numerous photographs and flat screen video works. Her most recent work is *whiteonwhite*. She currently lives and works in Brooklyn (NY).



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