

RABASCALL

PRODUCTION 1964-82



R	A	B	A	S	C	A	L	L
					U			
					L			
					T			
	I	N	T	R	U	S	E	
	M				R			
M	A	S	S	M	E	D	I	A
	G				L			
J	E	U						

L'IMAGE DE RABASCALL
EST UNE INTRUSE
DANS LE JEU CULTUREL
DES MASS MEDIA



PR

PIERRE RESTANY
13, rue Payenne
75003 PARIS
Tél. 278-52-95

27 DEC. 1973

RABASCALL

PRODUCTION 1964–82

INDEX

7

JOAN RABASCALL. PRODUCTION 1964–82

Bartomeu Marí

40

CRITICAL ESSAY ON CAPITAL AS SPECTACLE

Pilar Parcerisas

54

THE WORK OF RABASCALL. IMAGES AND MASS MEDIA (1971)

Jean-Marc Poinso

66

ON DIVERTING IMAGES (1973)

Joan Rabascall

88

JOAN RABASCALL. FROM FATHER PROFITÓS TO THE BLACK HAND (1970)

Alexandre Cirici

114

THE STRATEGIES OF REALISM

Brigitte Léal

146

LIST OF WORKS IN THE EXHIBITION

154

BIOGRAPHY

156

BIBLIOGRAPHIC SELECTION

BARTOMEU MARÍ

JOAN RABASCALL. PRODUCTION 1964–82

The relationship of the hand with the machine has not only been unstable in the field of industry, of the production of consumer goods throughout the modern era, but also in the field of art, in the production of objects created with an aesthetic purpose and as fundamental containers of ideas. Twentieth-century art inevitably echoed the qualitative turn involved in moving from creation to production. This lexicon clearly reflects an itinerary that, in the case of Joan Rabascall, can be seen in the three decades of work encompassed in this exhibition.

What this characterisation allows is above all the progress of the production techniques of the work deeply rooted in the technical methods for the dissemination of images: photographic reproduction and the proliferation of printed mass distribution media. Since the 1960s we have witnessed the passage from a printed iconographic culture to a television one, which is not accidental: we can see, for instance, the transition from a lasting iconographic culture, where the images are still and expressed within the limits of the sheet of paper, towards the image that does not survive, that is volatile and in permanent motion, that constantly replaces itself. From the printed page to the screen, the landscape of the media is not a distant entity, far from daily life: it constitutes the very atmosphere of all perception. This media operates according to specific and determined laws that the artist must interpret and make explicit in order not to be confused by them. The tradition of the artist who “reads” the media as in the past painters used to “read” nature, the city, the faces represented in the portraits, coincided with the birth of the past century. Thus, we seek antecedents in order to make genealogies known and we see that the ruptures and experiments of the past are our traditions of today. Modernism generates its own traditions beyond the classical materials and principles.

The art of Joan Rabascall is expressed as *tableaux*; that is, it forms part of a tradition of representation and aesthetic channelling related to the fine arts and the conventions of narrative and perception characteristic of modern bourgeois painting.¹ They are therefore domestic *tableaux*, of sizes and execution going back to a space where life develops in the private sphere. They will only change formats and materials insofar as the manual production of the works gives way to the techniques of photographic reproduction, the photographic emulsion on canvas allowing the conjugation of the characteristics of reproducibility specific to photography with painting materials. Russian constructivists practised and theorised this transition from the hand to the machine in an environment that discovered objectivity as an ethical position of the artist faced with a world that had to be changed, mainly the relations of values associated with the aesthetic experience and its nature. Rodchenko, Tatlin, Lissitzky, among many others, took painting to a conclusion within the paradigm of modernism while introducing technical

¹ Michael Fried: *Absorption and Theatricality: Painting and Beholder in the Age of Diderot*. Chicago: The University of Chicago Press, 1980.

processes of composition and execution and opened the door to the emergence of the photo collage around 1919.²

Rabascall's early works are collages made up of images printed on paper that clearly come from magazines and other publications, combined with coloured stains on the surface of the painting. Here we see, therefore, two applications of the hand: that which distributes the colour with an abstract and almost gestural aim and that which selects and arranges the different iconographic components as if someone were making up highly dense miniatures. Both abstract and photographic, these works get close to the combinatory principles of the real and the imaginary and move away from the surrealist imagery that had dominated the panorama of the most recent painting. A collage on wood from 1964 entitled *La Fragilité des apparences* is, however, structured around a Cartesian and rational spatial organisation. Made up in the form of vignettes on the same level, we already find here some of the main themes that Rabascall would explore in later years; that is, the construction of the stereotype of the image of the woman as a sexual object and the object of desire for male eyes. Nudes, cosmetics, the reduction of identity to specific parts of the body, etc., would gradually be linked to other clichés of mass, consumer and object culture.

Rabascall is one of the fundamental artists to understand the formulation of an art that in Europe reacts against the massification of the production of objects and consumerism in a very different way from the United States. Beyond the classification of North American Pop art, which reproduces the fascination for the serialisation of objects, forms and contents just as they are, Rabascall, like Richard Hamilton, reacts with irony and a spirit of condemnation. The industrialisation and massification of the media fragments the world. The emergence of the masses, a typically modern episode of society, equates the individual with a consumer and the city with a shop. Advertising imposes its seductive and charming efficacy. Rabascall "diverts" the effects of advertising with the means typical of communication, in the way that Situationists "divert" methods of action and systems of meanings.

The emergence of European Pop art has highly different roots from those of North American Pop art: they are roots intimately linked to the political dissidence of the post-war period and to a position contrary to certain canons of modernism that rejects the isolation of art with respect to life and denies the distancing of aesthetics with respect to politics. The formalism that dominated the art of the immediate post-war period clashed with the reading of the new generations of artists that throughout the old continent envisaged artistic practice as a socially significant tool of political

2 Benjamin H. D. Buchloh: "From Faktura to Factography," (1984) in Richard Bolton (ed.): *The Contest of Meaning*. Cambridge, MA: The MIT Press, 1989, pp. 49–80. Originally published in *October*, no. 30 (Autumn 1984). "Faktura" also meant at this point, and not for Rodchenko alone, incorporating the

technical means of construction into the work itself and linking them with existing standards of the development of the means of production in society at large. [...] *Faktura* is therefore the historically logical aesthetic correlative to the introduction of industrialization and social engineering that

was imminent in the Soviet Union after the revolution of 1917," p. 54.

Richard Hamilton, *Just what is it that makes today's home so different, so appealing?*, 1956



reflection and action. In this way, they connected with the avant-gardes of the first decades of the past century, and with the realisation that art can only be active. Art must not represent the reality surrounding the artist but rather understand it in order to change it. For the European artists of the late 1950s, the constitution of a new culture cannot restore the hierarchies of the old one and cannot be made with the same materials. This is what pushed Constant Nieuwenhuys, among other artists, to imagine a new world through new forms of collectiveness and creativity; this was what also pushed him to abandon painting to start behaving as an architect and propagandist of his new model of communal life, based on the pleasure of the game: the city is the result of the action of the resident.³ The Independent Group in London, and the International Situationist, addressed this mission of art with diverse instruments and attitudes: *Parallel of Life and Art*, the exhibition of the Independent Group at the Institute of Contemporary Arts in London at the end of 1953, resumed the idea of exhibition as a device of experience advocated by Russian constructivists but also by the First Dada Exhibition in 1920. The iconography and the variety of materials and formats proposed the suppression of the hierarchical division between high culture and popular culture in a clearly programmatic way. Rabascall was able to see these contributions in trips made with Miralda to London in 1963 and in the following years, just after having settled in Paris. There he got acquainted with Lawrence Alloway, an essential theoretician of the art of that time who, in the late 1950s, had coined the term “Pop art” (together with Richard Hamilton). However, for Alloway, the term Pop did not come from the fascination with the industrial object destined for consumption but from the media.⁴

3 Mark Wigley: *Constant's New Babylon. The Hyper-Architecture of Desire.* Rotterdam: 010 Publishers, 1999.

4 Richard Kalina (ed.): *Imagining the Present. Context, Content, and the Role of the Critic. Essays by Lawrence Alloway.* London and New York: Routledge, 2006.



Nevertheless, we can only align Rabascall's work in the early 1960s with Pop art with great care. Like Hamilton, Rabascall denounces the excesses and the hypocrisy of consumer ideology. Once the constraints characteristic of the long decade of reconstruction in the 1950s were overcome, the aesthetics of plenty – as Alloway calls it – disguises the transformation of the individual into a consumer and the emancipating will of art in its subrogation as a decorative element for neo-bourgeois interiors. Rabascall knows well the absence of consumer objects, the absence of what we call design and the rigours of the post-post-war, from the Barcelona of the 1940s and 1950s. Paris, in 1962, must have shocked him with its abundance of objects, signs and messages, a shock in realising that there is a history of modernity and that within this history there are diverse and divergent modernities.

Rabascall belongs to the ambit of the French avant-garde of the early 1960s, but his first references are British and similarities with works by Joe Tilson, Eduardo Paolozzi, Nigel Henderson or John McHale cannot be ignored, where cuttings from publications of very diverse kinds which appeared in highly dense accumulations of graphic and textual information are used. They are not ready-mades: they are articulated based on an ordered and serial logic, now organic and often related with occasionally pictorial programmes. *Dialogue*, a collage on canvas from 1967, makes clear the criticism of consumerism while approaching the world of comics through the use of the bubbles that contain the dialogues. In the biggest bubble, an accumulation of commercial brands and advertising slogans; in the smallest, the image of money. In any case, *Mass Media* (1967) is perhaps the most emblematic in this series, in the sense that it encapsulates the centre of gravity of the artist's interests at this moment. The work is a kind of alphabet, an enumeration of the forms and messages of the printed media that at that moment was already beginning to be substituted by the medium of television. In the same year, *La Super-Femme* inaugurates a set of



works that focus on the image of the woman and the way that the media constructs stereotypes as an object of consumption. Sex and consumption equal pornography.

Rabascall is well acquainted with Jacques de la Villeglé's decollages and the new iconographic and objectual declinations of the Nouveaux Réalistes. Friend of Pierre Restany, with whom he maintained a long relationship, he closely followed the evolution of the world of art with great discretion and modesty. His is not an art that can be made fashionable in a determined moment: it is like a negation of art and of the society of his time. Although around 1974 we find him associated with the sociological art group, this affiliation is extremely brief and the artist himself breaks it as he does not feel part of aesthetic groups. For a brief period we will find Joan Rabascall contributing to the "rituals" that artists such as Miralda, Dorothee Selz, Jaume Xifra and Benet Rossell organise in Paris.⁵ The rituals are not performances or actions: the creators do not exhibit themselves as such or take on a determined role. They are not yet theatre plays that depend on a dramaturgy and the stages are mobile and diverse. They are not works of land art although they take place in natural settings outside the urban roar. The critic Alexandre Cirici associates Joan Rabascall with this artistic typology in a determined moment, even though the artist is not present for long as a participant in the organisation of events that often become unpredictable situations. Rabascall returns to the formats and conventions of a very specific form of art, which allows him to be precise in the representation of the relations between idea, material execution and technical procedure.

It is from 1968 that the collages begin to give way to the new techniques such as the photographic emulsion on canvas or the prints on metal. Two later series move away, however, from the thematic of the mass media and herald a very specific concern in relation with history and its transmission. A first series from 1975 combines two kinds of images by simply placing them one upon the other. On the one hand images show the

⁵ In 1970, the art critic Alexandre Cirici wrote about Rabascall: "Very often we find the name of Rabascall among the promoters of research events, in Paris, in London or in

Amsterdam. In recent times, we find him linked to the curious phenomenon of the revival of the ceremonial. But in Catalonia he is still not widely known."



Jacques de la Villeglé, *Les Jazzmen*, 1961

places where the Nazi regime in the Second World War had located concentration camps around the German geography. On the other hand, and with the same size, postcards aimed at tourist consumption situate us before the same places thirty years later. One geography conceals another. The wild landscapes, the stockbreeding, the architecture and the traditional dress do not finally ignore the valorisation of a kind “of spirit of places”, typically Romantic and... picturesque, which contrast with the desolation and generic character of the demolished places that had housed the installations of horror. Rabascall operates with a formula of association of images that transcends the nature of the monument as an instrument of materialisation of memory. They are, therefore, anti-monumental images but aimed at the heart of the constitution or destitution of collective memory as an ideological landscape of the present. They are precise incisions in the mechanisms through which institutional history shakes off the most troublesome burdens.

A second series from 1982, *Paisatges Costa Brava*, which closes the chronological spectrum of this exhibition, brings us closer to home, allowing us to see places on the coast where the imprint of tourism can be read on the different possible declinations: the parks of boat trailers next to the beach, the modern constructions beside the sea, the open-air garden shops, the rubbish, the forests of advertising posters mixed with the signposts... In each of these images we can read the word “landscape” in the tourists’ own languages: French, English, Catalan, German, Spanish and Italian. At the start of the 1980s, Rabascall suspects what we now know for certain: that tourism, here and everywhere inexorably and irremediably transforms the territory it exploits, physically, visually, linguistically and humanly. Tourism as a temporal migration and as

a superimposition of realities whose coexistence is uncertain and short-lived. We can recall here works created in the 1960s that remind us of the investments of foreign companies in Spain during General Franco's dictatorship.⁶ Investments that, fundamentally based on tourism and infrastructures, drive an autarchic economy towards liberal capitalism still familiar to us, and which possibly prepare the model of intensive and exhaustive exploitation of the territory. Tourism, television, culture, territory, place... have played a major part in key episodes of a corpus of work that tells us more about the world around us than the internal logics of other aesthetic regimes. Rabascall is a selective not an extensive producer. He produces works of modest dimensions and complex themes. Although, on the one hand, he brings clarity and transparency to the sphere of relations of value within European culture, on the other he adds density and reveals dark corners.

It will not be until well into the 1980s that he will try the languages of sculpture and installation, which, otherwise, extend the technique of the constructivist and largely ironic collage. His *Monuments à la télévision*, as well as the series *La Leçon de peinture*, attract the viewer's attention, on the one hand, to the most idiotic versions of the effects of the television set and its role as a contemporary idol and, on the other, to the loss of aesthetic and ethical consistency of a painting devoid of reason, like that which inundates the markets and the media from the start of the 1980s.

⁶ See, for example, the works: *Franco hace deporte* (1975) and *Autopistas Concesionaria Española S.A.* (1974), in the series *Spain is different*.



La Fragilité des apparences, 1964

Cantarem la vida,
Cantarem la nostra vida
de poble que no vol morir.

Lluitarem amb força,
Per l'única possible
perseguida, vida nostra.

18 TTB 75

14380

RAIMON A PARIS

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

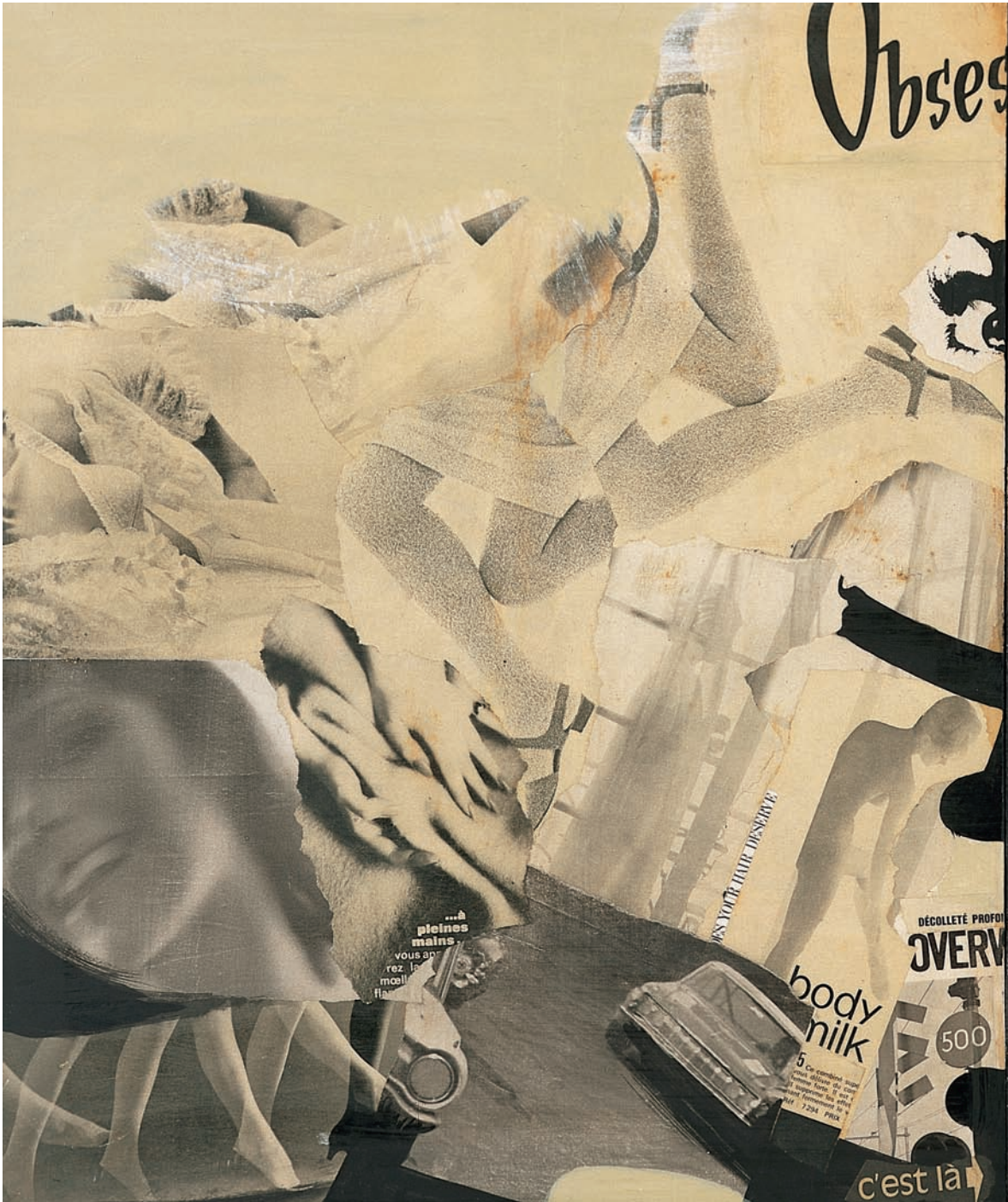
997

998

999

1000





Obsession

...à
pleines
mains
vous an
rez la
maill
flam

WAS YOUR TIME DESERVE

body
milk

DÉCOLLETÉ PROFOND
OVERV

500

c'est là

Obsession, 1964

ision

"817"

EXCITING



...perso

Gardez le sourire...

ISHITTE



The Interesting Woman, 1964



Le Rendez-vous du jardin, 1964



Naturama, 1964





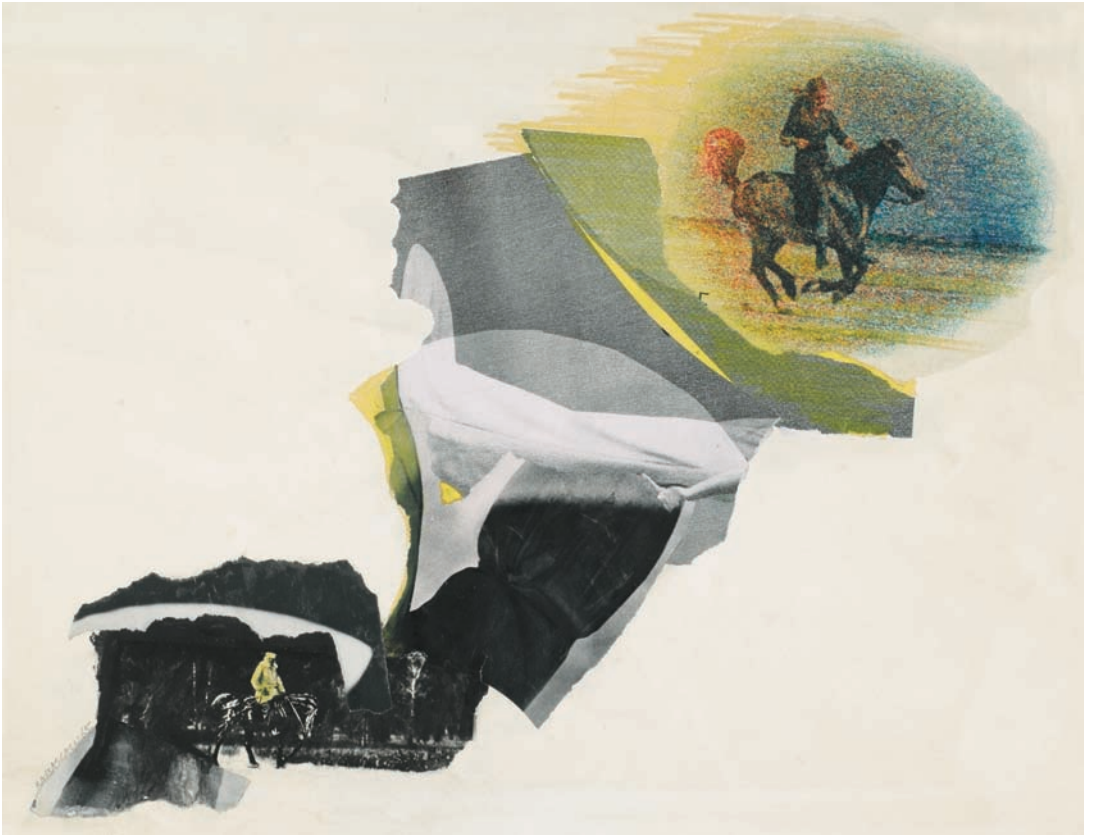
JFK, 1965







Mont de Vénus, 1965



Western, 1965



Viet-Nam To-Day, 1965



USA
L'ONG
OFF

RAUSCHENBERG 69



Le Sourire du cosmonaute, 1965



Mes repères sont intacts, 1965



Watt's été 65, 1965



Triple Portrait en rouge, 1965

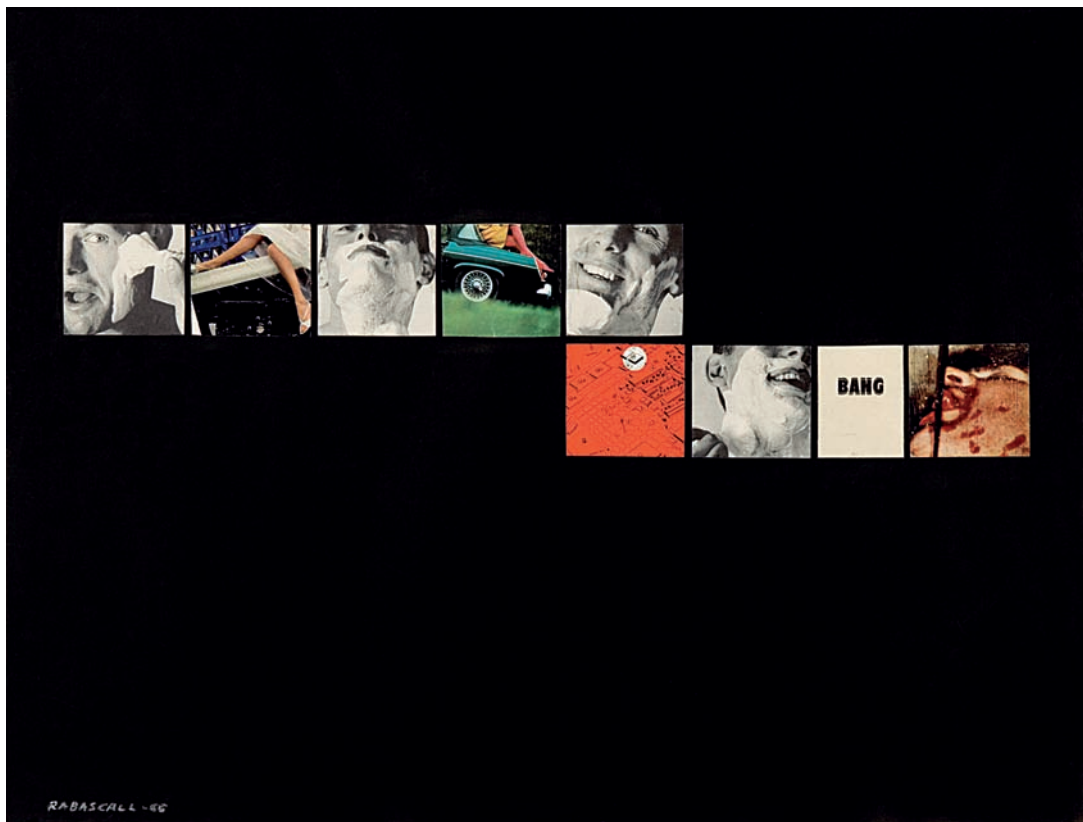


KITAZUMA '65





Symphonie inachevée, 1965



Bang, 1966

PILAR PARCERISAS

CRITICAL ESSAY ON CAPITAL AS SPECTACLE

The End of the Heroic Gesture

In the late 1950s, art and society confronted a change of paradigm. Consumer capitalism entered both homes and personal lives through the media. These would furnish the setting for the great mythologies of modernism. They imposed themselves as the protagonists of the historical present, were erected in the irrefutable mirror of time, enjoyed the monopoly of history and converted politics into spectacle and the social into myth.

The model of stability and coexistence founded on the fear of the horrors of the Second World War and the effects of the Holocaust, which had fed the repression of the post-war period, concluded with the end of the coldest period of the Cold War. The vision of existence changed and the mental torment that had affected the individual and the artist – which had been expressed hegemonically through Abstract Expressionism in the United States and *art informel* or *tachisme* in Europe and Japan – disappeared. The end of the heroic era was announced, represented by Jackson Pollock's drip paintings in the United States, Georges Mathieu's gestural canvases in Europe or the attempts at another existentialism of action with the Gutai group in Japan, which would open art to the performative act.

The older artists of the avant-garde also went into action. In 1957, Marcel Duchamp proclaimed in *The Creative Act*¹ that viewers contribute with their participation to completing the creative act, an affirmation consolidated since the creation of the ready-made in 1913, and in 1961 he felt free to proclaim that "the artist of the future will be underground".² In this impasse, he created his last work, the final device of the art of the past, *Étant donnés* (1946–66), a collapsible Venus that encloses theatricality in painting and completely cedes the point of view to the viewer, who constructs it by acting as a voyeur. With his three allegories on death (*With my Tongue in my Cheek*, *Sculpture morte*, and *Torture-morte* – all created in 1959), Duchamp also proclaimed the end of the pictorial genres and the death of painting as representation in the Western world.

Faced with the generalised crisis and decadence of *art informel* as a hegemonic artistic movement, other artists contributed their ironic and critical vision. This is the case with Salvador Dalí's film *Chaos and Creation* (1960), which takes an ironic look at the abstract geometric painting of Piet Mondrian and Pollock's drip painting, while opening the doors to the happening and the performance as forms of action, something he was to greatly exploit in the field of advertising in keeping with the new times.

1 Marcel Duchamp: *The Creative Act*, lecture given at a meeting of the American Federation of Arts in Houston, April 1957. Published in *Art News*, vol. 56, no. 4, New York (Summer 1957).

2 Marcel Duchamp: *Where do we go from here?*, lecture given in a symposium at the Philadelphia Museum of Art, 20 March 1961. He used the term *underground* in the sense of "clandestine" or of an "artist who works in resistance".

The breaking of the hegemony of *art informel* gave way to the creation and opening of new languages and new behaviours that did no more than reflect the rise of a new world based on the media as a monopoly of history, as the bearer of the event, which shamelessly exhibited the new rites and myths of contemporaneity, the new idols and the new heroes of a consumer capitalism, generated by a post-industrial society, so beginning the so-called information era.

In 1957, Guy Debord founded the *Situationist International* and in the homonymous magazine advocated the dissolution of the frontier between art and life, and the elimination of aesthetics as a cultural field separated from the quotidian. The mass media set the pace of internationalisation as a new phenomenon of the era. Thus, it established itself as the fourth power. Ten years later, he published *La Société du spectacle*, which would have a broad reach in the ideological environment and activism of May '68.

For Debord, spectacle is not entertainment, but rather the socially dominant model of life. And it is so because it is the result of the existing mode of production, in such a way that the system generates a permanent presence of images influencing social relations. The spectacle should not be understood, says Debord, "as an abuse of the world of vision, as a product of the techniques of mass dissemination of images. It is, rather, a *Weltanschauung* that has become actual, materially translated. It is a world vision which has become objectified."³ Even more striking is his affirmation: "The spectacle is capital to such a degree of accumulation that it becomes an image."⁴

A little later, Roland Barthes proclaimed that the emergence of the reader as a central figure of criticism would be compensated by the gradual death of the author, an assertion that would be one of the bases of structuralism.

This entrance into the realm of the quotidian saw the light with the French Nouveau Réalisme, proclaimed by the critic Pierre Restany in a manifesto in 1960. Urban culture, the street, posters, advertising and the object in disuse would form part of the new artistic strategies, although inspired by certain Dadaist methods such as the found object or image. The pictorial processes based on the skill of the brush gradually withdrew before the new reproduction techniques, the mechanicism of the machine, which reappeared in the form of Jean Tinguely's *metamatics*. Violence also formed a direct part of artistic expression with Niki de Saint Phalle's shooting targets, and the monochromes were another step in the reduction of pictorial illusionism in Ives Klein's *Le Vide* or Piero Manzoni's *Achromes*.

3 Guy Debord: *La Société du spectacle*. Paris: Buchet-Chastel, 1967. English edition: *The Society of the Spectacle*. Detroit: Black & Red, 1970. 4 Ibid.

It was a whole world that reflected the loss of hegemony of the *art informel*, the progressive overthrowing of ideologies, utopias and visions that had nourished modernism and the proclamation of the international audience, of this gigantic auditorium at a planetary level, and which had emerged with the worldwide spread of the mass media. The visual arts were also affected by this change of paradigm, and they opened to new figurations and, especially, to Pop art, a direct reflection of the monumentalisation of consumer society.

A Voyager in Paris. The Early Collages

Why continue with the farce of painting? Joan Rabascall arrived in Paris in 1962 in the midst of this process of social, artistic and media change. The Franco period had left little room for much rejoicing and the official art curriculum luckily ended with Impressionism. Clandestine education in Barcelona between 1959 and 1961⁵ opened his eyes to avant-garde art and to a world he would later find in Paris. It was the beneficial exception in a Barcelona that sought to recover normality behind the tunnel of the Franco period, led by a few stubborn intellectuals. It was necessary to complete the stories of art truncated by the deficiencies of the Spanish education system. The fact of looking would be the great artistic lesson.

Joan Rabascall had always been a great observer of social reality. Two years in Paris and a period in London in 1964 with Miralda,⁶ in contact with the avant-garde that revolved around the ICA (Institute of Contemporary Arts),⁷ would encourage him to take a decision: to distance himself from the decadence that the practices of *art informel* exhibited in most Paris galleries in order to open other paths more in keeping with his own critical vision of reality and with the historical present he had been living through.

Rabascall undertook an analysis of the phenomenology of the present. He acted as a voyeur of the society of the spectacle or, rather, of the spectacle of society; he reduced and neutralised the processes of creating the work, in keeping with the new role of art in the era of its technical reproducibility. He used mechanical resources and, consequently, advocated a gradual death of the author as an expressive imprint in favour of a free reading of the image by the viewer. He was the first observer of the morphologies of real life and also invited others to be so. Therefore, faced with the rise of Pop culture that he saw in London, he stated: "Department stores are our museums."

5 Between 1959 and 1961 he attended some clandestine courses at the ronda de Sant Antoni in Barcelona, where Miquel Coll i Alentorn, Joaquim Triadó and Alexandre Círci, among others, offered classes on history, literature and art.

6 Miralda was the first Catalan artist whom Rabascall met in Paris and he shared several journeys with him. In the late 1960s, they worked together on ceremonies and rituals, alongside Jaume Xifra and Dorothee Selz. With Benet Rossell, another Catalan who spent time in Paris, he made the film *Bio Dop* (1974). Rossell, who was not part of the group, was the audiovisual chronicler of all these activities with his 16mm camera.

7 This was the year that Joan Miró exhibited at the Tate Gallery. Miró introduced them to the ICA, where they met Roland Penrose, friend of Picasso and Miró, leading light in the Surrealist avant-garde, and founder-director of the institution. One year later, Rabascall exhibited his "anti-comics" at the ICA.

The impact of Guy Debord and his theories on diversion (*détournement*) would greatly influence Rabascall's first objectives. The diversion of the image, something that Duchamp had already advanced by adding a moustache to the Mona Lisa, returned with strength. Rabascall himself reflected this in the article *Pour un détournement d'image*: "Around 1963–64, I began to make *assemblages* with cuttings of newspapers and magazines; in other words, attaching them to the canvas and retouching them with acrylic paint. The next phase involved making photomontages and enlarging them on canvases and metallic photographic plates in an attempt to produce another dimension of the image and also a stronger impact on the viewer" (the *regardeur*).⁸

The early collages, which cover a period from 1964 to 1968, point to a repertoire of sociological images that reflect the consumer society and the power exercised over individual consciousness by the pleasure of desire easily achieved without suffering or sacrifice. Rabascall took from the flea markets of daily life the leftovers of newspapers and illustrated magazines he found in the street and cut out what he considered irrefutable testimony to the society of the time. In the early 1960s, the anonymous image invaded the illustrated magazines, family albums, the television screen and the domestic arena, as the mirror of society and the deceptive appearances in which this was reflected.

Some of these initial collages, which adopted the form of paper glued on canvas, still maintain the painted surface in part, but now cut out and reframing images from an illustrated world as diverse as the images of history, the illustrated reportages of magazines, newspapers and their advertisements, illustrated advertising, posters, postcards, street graffiti, published texts and galley proofs; a world that enters consciousness from simultaneity, just as Rabascall made these fragments appear in his collages, which even let themselves be seduced by some *déchirure* of the Nouveau Réalisme, as in *Jazz Hot* (1966).

Gradually, the narratives of these collages were defined, which, as Robert C. Morgan has clearly pointed out,⁹ lead towards the "delectation of what is absurd", creating a narrative puzzle, a sequence of image and text that is finally expressed in a kind of comic strip. From the early collages constructed with cut-out fragments, which place all their significant weight on the part that must express the whole and that are unchained in a rhetoric of metonymic order, he went on to an organisation of the space and of the sequence of images with more forceful and less casual intentions, as we see in the series *Kultur* (1971–73).

These early collages constitute the basis of his creative grammar, the narration of a world that in each piece takes its title from a cut-out integrated in the work. Rabascall went no further than underlining the mythologies that the mass media has created: the

8 Joan Rabascall: "Pour un détournement d'image," *Gulliver*, no. 6 (April 1973). Text in English reproduced in this publication, p. 66.

9 Robert C. Morgan: *L'Évacuation de Rabascall*. Paris: Galerie J & J Donguy, 1991.

eroticism that unites power and the celebrity system, show business, the sports champion, the power of money, female exhibitionism as the object of consumption, the *vedette* or the singer in the charts, the hero injured by an accident, the assassination of a charismatic leader, the potentially successful politician, the triumphant executive, the leadership of the head of state, the new food, the car or plane as symbols of wealth and speed, the consumption of beauty products, or technology as a new controlling power of human beings through the presence of giant, centralised and omnipresent computers.

In Rabascall's collages we also find allusions to the world of communication, to that of companies and industries that dominate the world, the conquest of space as a show of power, and the presence of the masses as testimony to the new audiences outlined by the media, an agglomeration of individuals selected without concern for the traditional social, class or identity structures. A mass that responds equally to the new cultural phenomena of the twentieth-century: cinema, radio, journalism, television, popular music, comics, science fiction, bestsellers, football, fashion and other cultural signs that reflect the phenomenology of the present. Rabascall presents them to us with the desire to provide a glimpse into the manipulation that the information society promotes in consciousness. Based on a method that may seem innocent, such as cutting out newspaper images, in the collage *JFK* (1965) he explains the plot behind the assassination of John F. Kennedy, using the style of a comic strip.

Rabascall is more penetrating in the portrait of the American way of life that dominated throughout Europe, a continent that had so far remained somewhat outside the consumer society, but whose floodgates were to open in the late 1950s, once the immediate post-war austerity had been overcome. A world that would take him closer to the critical awareness of the American consumerist model practised by one of the great creators of photomontage: Josep Renau. However, the latter would do so from a militant political position rooted in communism, while Rabascall approached it from an objective sociological perspective. The other important reference in Rabascall's collages is the portrayal of violence, related with sex, politics and the threat of the atomic bomb, which he places to the right and left of the globe, that is, East and West, as illustrated in the collages *L'Explosion* (1966) or *Drapeau* (1967). In this respect, the Vietnam War and the peace movement it generated were the detonators of these *collage-denunciations*, as with another great master of activism, John Heartfield.

There is a collage entitled *American way of...* (1970) that synthesises the iconography of this imposed model of the American way of life, a mural repertoire in which the imperative order of certain traffic signs (stop, no entry, one way) coexists with spirits, the Camel packet, the pistol and the revolver, male suits and footwear, the golf

ball, car makes or the Bank of America note. Female objects are inserted into this inventory of everyday life and behaviour, such as the box of chocolates, the gift item, perfume, the female mouth, and the lipstick, a cosmetic device with a phallic and aggressive form that recalls bullets and missiles, and which in Rabascall's collages is often related to sex and money. There is no lack of computer cards with their enigmatic perforations, which we find in *IBM 360* (1967) or *His Masters Voice*, a gramophone advertisement, which would be widely used in the later work of the artist.

This is the result of a complete iconography imported from Hollywood cinematography, whether in the masculine image derived from the western or gangster genres, or in the feminine, from the star system and the Marilyn Monroe myth. A view of the object that did not leave the new French thinkers of the time indifferent, especially Jean Baudrillard, who published *Le Système des objets* (1968) and *La Société de consommation* (1970), or Abraham Moles, with his *Théorie de l'information et perception esthétique* (1958 and 1972) and *Théorie des objets* (1972), without forgetting *L'Affiche dans la société urbaine* (1969).

Until 1968, Rabascall's collages continued to have an effect on the impact of the mass media in everyday life and the manipulated way it reaches the receivers to add its own reading, with minimum intervention. Thus, commercial brands can be related with money by creating a comic strip or, alternatively, selecting images of female nudes from naturist magazines and, by adding coins, suggest that they can be read as an advertisement for covert sex. An example is *Women and Naturism* or *One Day Last Summer* (both from 1968), where he uses confetti. In others, he uses pictures from these same magazines to associate them with visa and passport stamps in order to point out the ambiguity of the message.

Rabascall witnessed the rise of the illustrated revolt of May '68, which prompted him to create a collection of posters that emerged from these popular workshops. Later, the impact of this revolt was felt in the Peace Movement in Washington in 1970, the Students Movement in Italy in spring 1969, or the Carnation Revolution in Portugal, in April 1974. In early 1975, Rabascall travelled to Portugal, then still in the midst of revolutionary fervour. He exhibited in Oporto and, as a consequence of their visual impact and interest, in Lisbon he made a photographic reportage about the revolutionary posters that covered the walls of the city.

One of the events that directly affected his work was the Palestinian terrorist attacks on the 1972 Munich Olympic Games, which resulted in the cancellation of the entire cultural programme in which Rabascall was to exhibit the installation *Bandera olímpica*, a work that has remained unseen until the current exhibition at the Museu d'Art Contemporani de Barcelona.

Art in the Era of Technical Reproducibility

This art could only be produced in the era of the triumph of the masses and audiences. As the photomechanical systems were perfected, so art moved away from manual skills in favour of the photographic image and vision, which prompted new systems of representation in keeping with the new times.

Rabascall is one of the artists who advocated the use of photographs found in the media – and therefore manipulated – as a starting point. After his collages, photomontage and photographic enlargement – later transferred to canvas – creates a procedure of great expressive neutrality in Rabascall's work. The value lies in the *découpage* of the view, in knowing how to outline the intellectual framing allowing an appropriate expansion of a critical narrative from the perspective of the viewer. Artistic practice here becomes a derivation of a technological mechanism, of the manipulation of mechanical instruments. Pierre Restany labelled this practice of transferring the image through mechanical and extra-pictorial media to canvas with the name *mec-art*, which in the mid-1960s was practised by Yehuda Neiman, Alain Jacquet, Nikos, Mimmo Rotella and Takis, among others. Restany often related Rabascall's practice with *mec-art*, and in 1965 at the Galerie J in Paris he brought together several artists who used photomechanical procedures for the restructuring of the flat image and especially of the *report-photo*, with the exhibition *Hommage à Nicéphore Niépce*.

Joan Rabascall's productions of the early 1970s were a response to the process of this dynamic. As a theme, they continued to denounce the ambiguity of the message of the mass media disseminated by the image through its deviation and its meanings. Moreover, we find the erotic series of 1971, published by Galleria Eros in Milan in 1974, which was the result of this new way of working. A letter from Pierre Restany to the creator perfectly describes Rabascall's intellectual contribution to these images of sex, disseminated by the media, which could be qualified as "social/porn": "All art is the report of life taken to the paroxysm of the senses: there is nothing to say or repeat. Everything else is no more than moral hypocrisy or literary masturbation. Your images deconsecrate the act of love by presenting it in the undressing of a technical truth, through the angle of vision of such and such a detail. What is important lies precisely in the objective distance between your reference and the original cliché, 'taken from nature'. This distance is that of the brain in relation to the senses, of the spirit in relation to the body, of the object in relation to the subject."¹⁰ Little can be added to Restany's incisive observations.

The series *Kultur* (1971–73), one of the most successful of the early 1970s, must be placed in this same dynamic. It takes as its starting point the images and texts of the

¹⁰ Letter by Pierre Restany to Joan Rabascall, written on the Paris-New York plane journey, 26 February 1971, and published in:

Joan Rabascall. Milan: Galleria-Libreria Eros, Edizioni Carte Segrete, 1974, pp. 12–13.

culture section of the German weekly *Der Spiegel*, where we can find everything from scientific images of the planet to the frescoes of Michelangelo, or other violent images which have little to do with culture. Coinciding with Bernard Teyssède's invitation to participate in the exhibition *L'Art contre l'idéologie* at the Galerie Rencontres in Paris,¹¹ he created under the same title a mural of images combining the series *Kultur* with the erotic series, a way of presenting the strange media coexistence of high culture and pornographic banality. It was an exhibition of sociological art that, like *mec-art* before it, linked Rabascall to group strategies of the French artistic panorama. On the occasion of this exhibition, a manifesto was published in which sociological art was defined as the art of "saying the truth about art". The manifesto, signed by Teyssède, highlights in bold what sociological art is: "... on the one hand, an artistic practice that tends to question art, placing it in relation to its ideological, socioeconomic and political context; on the other, calling attention to the information (or non-information) media, about the circuits of dissemination (or concealment), about the possible disturbance and subversion."

Certainly, Joan Rabascall was one of the founders in Paris of sociological art and of setting up the mechanisms of this new view of art that had to be articulated from a collective adoption of a position. Finally, the appropriation of the term "sociological art" and the desire to monopolise and agglutinate the whole of this movement by the Collectif d'art sociologique (Hervé Fischer, Fred Forest and Jean-Paul Thénot), taking for granted that they were the only representatives of this art – just as they would try to achieve by registering the name and publishing a manifesto in the newspaper *Le Monde* on 10 October 1974¹² – that did not make the adoption of a broad position viable.

With the use of the photographic image, Rabascall had transcended the fact of criticising society and denouncing the powers that governed it, to come to finally criticise the image itself. In the words of Bernard Teyssède, "photography had passed from sociological communication to socio-critical deviation".¹³

The context of sociological art, established in this period, brought new experiences to Rabascall. One of the most significant, as it opened a new stage in his work, was the socio/ecological art proposal in Neuenkirchen, one of the most beautiful places in Germany, in the Bergen-Belsen area, near Hamburg, in November 1975, on the occasion of the symposium organised by OFAJ (*Office Franco-Allemand pour la Jeunesse*). The town tried to sell a paradisiacal image of its landscape as souvenir postcards aimed at a potential tourism, but it was actually an effort to camouflage the concentration camps and improvised cemeteries that were under the forests and crops.

11 The exhibition took place from 10 December 1974 to 4 January 1975.

12 The polemic was also seen in Catalonia following an article published by Victoria Combalia to which Joan Rabascall replied. Cf. *Conceptualismo(s) poéticos, políticos y periféricos. En torno al arte conceptual en España, 1964–1980*, by Pilar Parcerisas. Madrid: Akal, 2007, p. 174 and pp. 450–453.

13 Foreword by Bernard Teyssède in *L'Art contre l'idéologie*. Paris: Galerie Rencontres, 1974–75.

For the first time, Joan Rabascall used a camera and took his own photographs. In Neuenkirchen, he photographed the remains of numerous concentration camps in the region and confront them with the paradisiacal postcard images of the same area. He set the ideal postcard landscape against the actual landscape taken *in situ*, as a testimony to a real event that others sought to conceal. The postcards ceased to be the *Paysages souvenir* and from that moment became the concentration camps.

This series, which made clear a political reality through the image, opened new perspectives in Joan Rabascall's work, especially a critical vision of tourism policies and landscape, which we will find again in the series *Spain is different* (1973–77) and *Paisatges Costa Brava* (1982).

Spain is Different

From 1975, Spain would be different, not only because the tourism campaigns of Minister Fraga Iribarne had said so for some time but because of the death of the dictator on 20 November. The same year opened the doors to the construction of a democracy, which necessarily involved a transition period. The eyes of the world were also on Spain.

Rabascall observed from afar certain aspects of the late Franco period, which some newspapers cheerfully announced. "Franco plays sport" was the headline of the newspaper *La Vanguardia*, as it also was on the television news bulletins. While the regime was dying and the dictator was falsely shown to be in good health, foreign newspapers published the list of banks and companies involved in the creation of new motorways, especially in Barcelona, the first to link Spain with France. While the people were distracted with the image of Franco playing golf, foreign capital appropriated the country. This is shown by Rabascall in the diptych *Franco hace deporte* (1975), a prelude to other works.

In this period of democratic transition, Joan Rabascall once again turned his attention to Spain, without abandoning an artistic exile from which he would never return. *Spain is different* was the series that emerged from this new observatory used by the artist to gauge the mood of the country using as a title this slogan from the official tourist policy. The map of Spain as reproduced in newspapers – that is, in its meteorological version and still drawn to represent the outstretched skin of a bull, with Portugal included – coexisted alongside the times of religious services that were still published in the press. The mass, alienated by football, which in the Franco period the communist left considered "the opium of the people", appeared with the subtitle of "Gol!", indicating that this is expressed as one voice in the case of mass cultural phe-



Poster with the slogan
Spain is different, 1962

nomena. Alongside is the list of young people's musical preferences. These are two examples of the diverse photographic emulsions on canvases that tell us of the moral classification of the cinemas, of the cost of museum tickets, luxury car rental advertisements, gun adverts, cinema premieres and the absence of high culture in the media in favour of mass spectacles such as football. The whole series seeks to be a sociological portrait of Spain beginning the journey of transition under the structures inherited from the Franco period, where television was still "his master's voice", as echoed in the title of the first canvas in this series.¹⁴ Money, the masses, religion, entertainment, censorship, sport, art, culture, security and/or insecurity, are aspects "in transition". The series *Spain is different* was exhibited at the Galeria G in Barcelona during April and May 1976, a few months after the death of the dictator.

The other work reflecting the critical and sceptical spirit of Rabascall regarding the political period of democratic transition is the installation *Elecciones Show* (1977), presented for the first time at the Sala Pelaires in Palma de Mallorca. The simultaneous screening of three trays of slides combining images of mass movements, leaders, posters and graffiti of the first democratic elections held on 15 June 1977 juxtaposed with the first female nudes published in magazines during the so-called *destape* years, creates a portrait in the form of a triptych on the manipulation of information in an era of Spanish history marked by a desired yet merely-apparent "freedom". The sound and music accompanying the images strengthen the temporal component of this work.

As a distant observer, Rabascall managed to impregnate a dose of objectivity into this vision of Spain at a point frozen in time. This distance, already observed by Restany, between subject and object finally strengthens a "hygiene of vision", also mentioned

¹⁴ It was exhibited for the first time at the Col·legi d'Arquitectes de Ciutat de Mallorca on the occasion of the homage to Joan Miró in 1973.

when commenting on the work of Joan Rabascall.¹⁵ The work, shorn of all expressivity and emotion, no longer represents but rather is presented, cloaked in potential irony. Its effectiveness will rely on the interpretative skill of the viewer. Duchamp had already said that it is the viewer who completes the creative act.

This “different Spain” returns in the work of Rabascall in the series *Paisatges Costa Brava* (1982), a detailed examination, also using photographs he took himself, of the landscapes he visited during his youth, now soiled with waste, full of the *kitsch souvenirs* of mass tourism, natural places destroyed by the shortcomings of urban planning and the construction of the A-7 motorway, with the consequent destruction of the natural landscape of the Empordà. Other images speak of the invasion of boat trailers, of adverts for improvised restaurants for potential tourism, and, finally, in 1982 the Costa Brava landscapes offered the image of a country that at the height of democracy could not control the unstoppable phenomenon of tourism. The word “landscape” written in calligraphic italics and in six languages, probably the same languages spoken by the tourists visiting the Costa Brava, continues to be a “golden” brand on a landscape that had received the imprint of the masses and had lost its “aura”. A vision that denounced the misuse of the landscape by the public and private powers in favour of the mass exploitation of banality.

To conclude, a joke directed at Spain: the toy *23-F. Reflex condicionat* (1981), in commemoration of the coup of 23 February 1981. A beetle bears on its back the word Tejero, the name of the lieutenant colonel of the Guardia Civil who attempted the military coup. Operating a device, the beetle is placed over a telematic picture of the King, a false political landscape, a theatrical farce as the events of 23-F turned out to be, a coup in the theatre of the Congress of Deputies that never had an effective base. Here the artist laughs at an historical event that was reduced to the scale of an operetta.

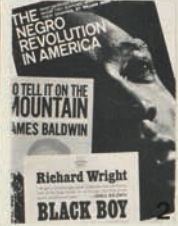
Rabascall, a semiologist of the deviations of meaning, also applies the *détournement* to the text, through the selection of found texts that only lead to the absurd. By way of example *Jeux de société* (1972), *Tout va bien* (1972), *Table des matières* (1973) or *Résumé automatique* (1972), a true nonsensical game in terms of the coherence of the meaning within the text.

Rabascall’s work does not end here. The path started in Neuenkirchen with an evaluation of the landscape as a new mythology, continues in later works such as *La Leçon de peinture*, a series on the self-study manuals on painting that he developed in the 1980s, and in other works such as *Media 2000*, in which he crudely, and in the form of testimony, analyses the global landscape, modified and diverted by the antennas transmitting image and sound. Joan Rabascall appropriates the landscape as

¹⁵ Concept cited by René Berger in the foreword to the catalogue of the Festival Art / Animations / Vidéo, held in Annemasse (France) in December 1975.

a ready-made and transforms it into a myth of today, taking it as a system of signs that finally generates a collective representation in the framework of a society concerned with a new aspect: ecology.

His view and analysis of the new quotidian mythologies were constantly updated and divest of their wrapping the meanings that configured the phenomena and objects of our daily life, certifying that the reality we live must be absolutely historical.



Le toucher et l'attraction sexuelle ■
toucher comme source de plaisir ■
organes sexuels spécialement adaptés
toucher ■ Cunnilinguisme et fellatio
Perversions sexuelles chez la femme
allaiter ■ Le bain ■ L'association est
propriété extrême et la liberté sexuelle
L'odorat et la sexualité ■ Les odeurs
corporelles spécifiques des diffé-
rents peuples ■ Les odeurs de la menstrua-
tion ■ Le rapport intime entre les sexes
olfactives et génitales ■ L'intérêt spé-
cial qu'éprouvent pour les odeurs les per-
vertisseurs ■ Effets sexuels des parfums
L'ouïe et la sexualité ■ Les perversions
sexuelles fondées sur l'audition ■ La
vision de l'attraction sexuelle ■ La beu-
té féminine ■ Le surréalisme ■ L'in-
dénégation des femmes pour la beauté ma-
line et leur admiration pour la force



4



5



6



7



8



9



10



14



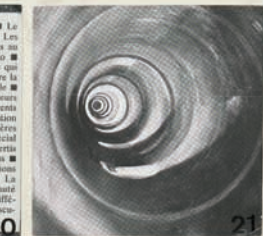
15



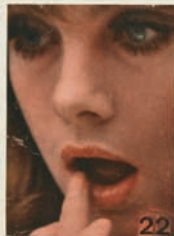
16



17



21



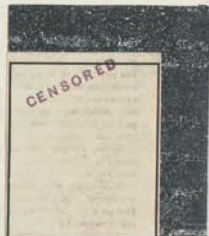
22



23



24



PARASCALL 1966

THE WORK OF RABASCALL

Images and Mass Media

Jean-Marc Poinso

Originally published as "L'Œuvre de Rabascall. Images et mass média",
in *Opus International*, no. 22 (January 1971), p. 47.

Rabascall's work is articulated around images and texts from the mass media. But this tells us nothing about the result; using collage, taking elements torn from their usual supports to constitute a new picture, is an invention that goes back years. Some artists have chosen their posters, magazine images, photographs, cartoon pictures and other components in accordance with strict criteria enabling them to explore certain ways of composing the image, working with colours and recreating a harmony. This was the case in Rabascall's first collages, which followed the example of these forebears. However, his interest soon turned to the signifying relations established by confronting different images and/or texts. This way of using his basic materials is more distinctively his own, for it is articulated with a position regarding the actual nature of the mass media, whether as means of communication or agents of signification.

If we perceive public images as informative, then this works on two levels: first of all, the commercial or topical image combined with text on the page or in a whole magazine comes across as information about the object it is describing. For example, an advertisement for women's lingerie explains its qualities by means of a text or with an image that may be erotic, sensual, aggressive or something else. In the same way, war photography presents information about a situation that we cannot witness in real life. Secondly, these images or these texts produce another meaning that some call "ideological", or that we might more generally think of as a social reality. This other meaning is analysed in relation to the importance placed on certain elements (allowing for certain events – a trade fair or commemoration, say). Often, conflicting images will be integrated into a given ensemble (a journal, series of advertising billboards, etc.). The quantitative and qualitative relations between these elements determine a set of meanings in which contradictions disappear in a predetermined, coercive order. The analysis of the order of this information, of the relative importance of each element in relation to the whole and of the construction of this global discourse as a whole and in terms of its parts, can constitute an artistic process. Rabascall's works deal with these problems in several different ways.

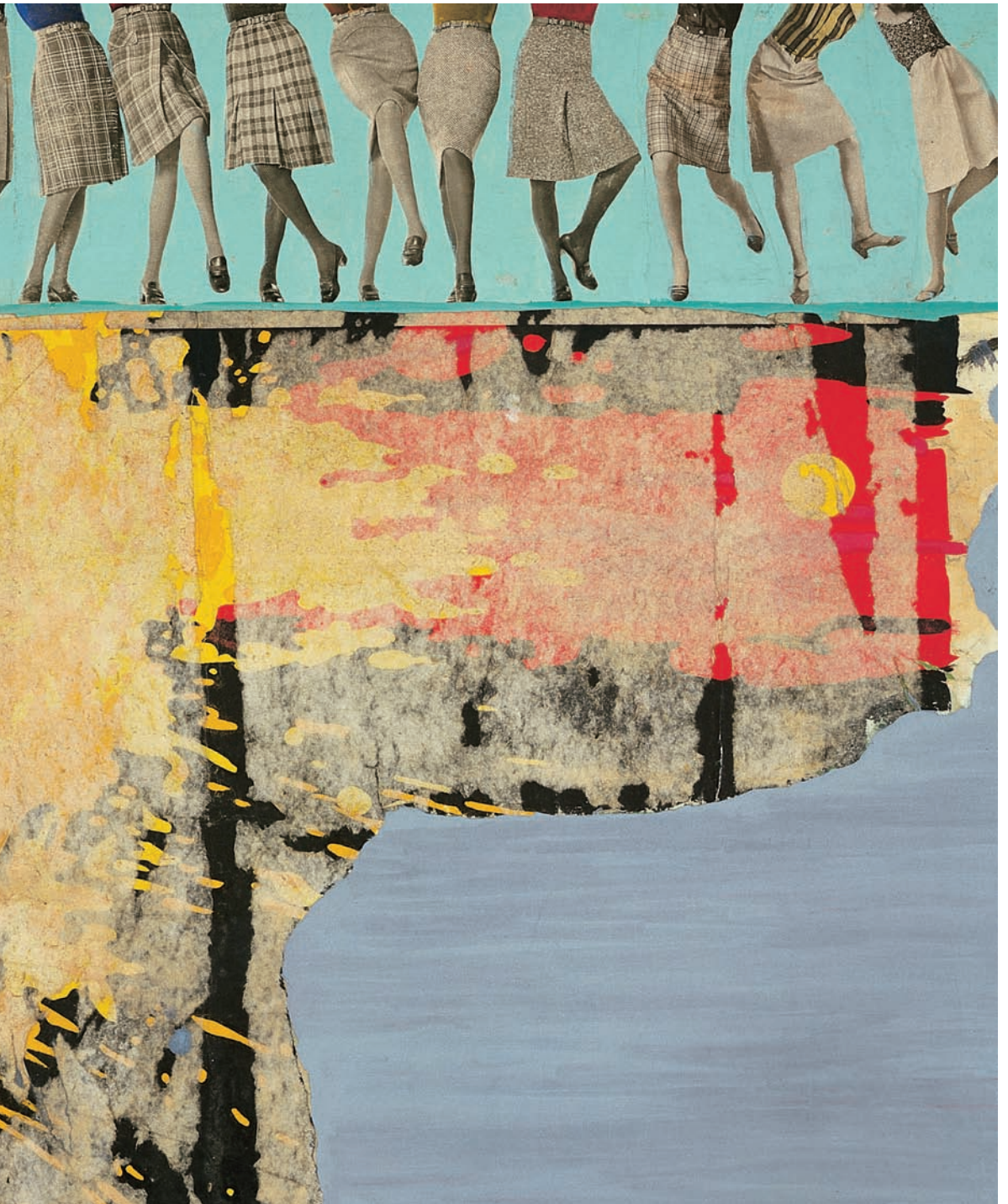
- Works that operate by juxtaposition within the overall picture. A large number of cut-out images and texts are arranged together. Cropping or partial mutilation of the initial images are ways of choosing the meaning to be attributed to them. Their position and prominence on the surface determine their signification in relation to the constituted whole, their role in the discourse. In this respect, Rabascall makes a statement about the way of perceiving these elements proposed to us. At the bottom of his work he places a figure of a man or a woman. The ways they order what is perceived will be different for the specific objects under consideration, but not as regards their overall

meaning, which is linked to social constraints. For the man or woman can only choose images of certain objects offered by the mass media. The choice may vary, but it will always exist within this system, and thus be a part of it. Rabascall emphasises this constraint.

- Illustrated strips. Beside the general perceived image, Rabascall considers the ordering of the image to be perceived and, in his way, deconstructs the mechanism of the system. He chooses images or texts and arranges them in a sequence, as in a strip cartoon. The elements in the strip follow a new order. Their surface prominence is pretty much identical, the signifying elements meticulously isolated. After sensuous lips comes a violent image. The critique resides in the repetition and opposition of elements that before were smoothly integrated.
- Montages. Rabascall creates these works by superimposing smaller elements over the ground constituted by a single image that covers most of the canvas. The general image can be interpreted as a perception of everyday life into which burst the objects and texts imposed on us by the mass media. Everyday perception is thus modified or reordered in relation to collective representation. Sociologically, this is not a new discovery, but Rabascall gives us a figurative version of it that seems meant to denounce this alienation.

In the light of this observation of his works, it may seem that by thus demonstrating the workings of general systems of communication Rabascall is exposing a restrictive system by clearly revealing the implicit meanings hidden by the integration of images and information manipulated by this system. However, this critique is not negative insofar as it produces a new meaning for the images and texts disseminated in today's world.







Jupe, 1966



On the Rocks, 1966



American way of... 1970



Untitled (from the series Essai sur une psychologie collective), 1966



Hommage à Archie Shepp, 1967



Cosmonauta, 1966



ON DIVERTING IMAGES

Joan Rabascall

Originally published as "Pour un détournement d'image",
in *Gulliver*, no. 6 (April 1973).

In around 1963–64 I started making assemblages using materials from newspapers and magazines, which therefore consisted of bits of pages stuck on canvas and retouched with acrylic paint. In the next phase I made photomontages and enlarged them on the canvas and used metal photographic plates, trying to give the image a new dimension and heighten its impact on the viewer.

Recently, and for a few years now, I have been working only with images that have already been inserted into the usual circuit of visualisation – with images that have already been selected and have often been screened and subtitled, images of the kind we see in the street, on advertising posters, in magazines and newspapers, etc. I take these samples from this mass of "processed" and "manipulated" images that surround and condition us out of their context and crop and frame them in a new way. Often I photocopy and enlarge them. I thus divert them from their original purpose in order to decry or emphasise certain aspects of this journalistic "reality" that we are fed every day by the mass media.

The image or set of images thus chosen is not changed or retouched; it is simply cut in a carefully chosen place so that, isolated from its context, it takes on a very different meaning and says the opposite of what it was meant to say originally. Sometimes, as a result of the enlargement and the emphasis thus placed on it, the image makes blatantly obvious something that, before, went unnoticed in the smoothly ordered layout of the daily newspaper. I do not wish to change the image or the typos or the typography, and above all, I do not want the photographic technique to be denatured, for I believe that today, in our society, the human eye has fully adapted to reading images transmitted by photomechanical means (TV, cinema, newspapers, illustrated magazines, advertisements, etc.), and that it will have no trouble picking up this kind of message, all the more so as the code used is the same.

This is how several series of canvases came about: the *Mass Media* series, which refers to the more serious newspapers such as *Le Monde* and *The Times*, but also to other, less serious ones, which every day serve up a carefully measured dose of crime, celebrity divorces and scandal. In this series there are several themes: games, tourism, culture, etc. These themes were not chosen by chance and they recur frequently in the press as section headings. They are in a sense the common tropes of journalism and information.

The *Marginal Media* series was made using so-called naturist and pornographic magazines. The canvases, and also the aluminium plates, were baptised *pornomecart* by Pierre Restany.

Of course, these last two series have rarely been put on public display, for in Western countries, just as money means freedom, so sex means repression, and museum curators

and gallery directors also toe the line, so that only the great painters, the century's acknowledged geniuses, have the right to show erotic images labelled as 'Art'. In this particular case, it would seem that the closeness of the chosen theme to everyday life, and the very banality of the images, are more frightening than certain prints that, thanks to the signature in the bottom right, have already entered the (real or imaginary) Museum, and therefore the mythology of Art.

If I have arrived at this principle of appropriating images and texts, it is because the bombardment of images and news, that one-way flow that leaves no room for dialogue, has always made me uneasy. In this message-massage, as McLuhan so aptly defined it, there are too many theses and not enough antitheses. I try to suggest antitheses.

1



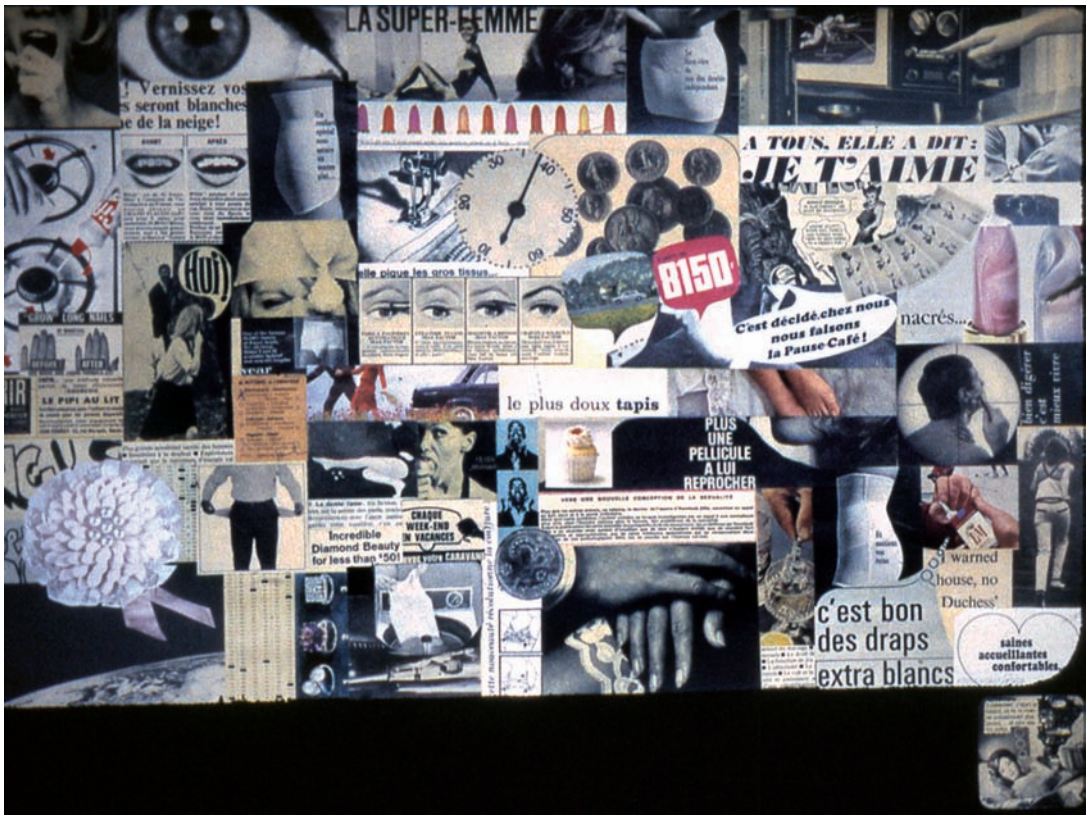
en 30 ans votre vie a bien changé!



2

3





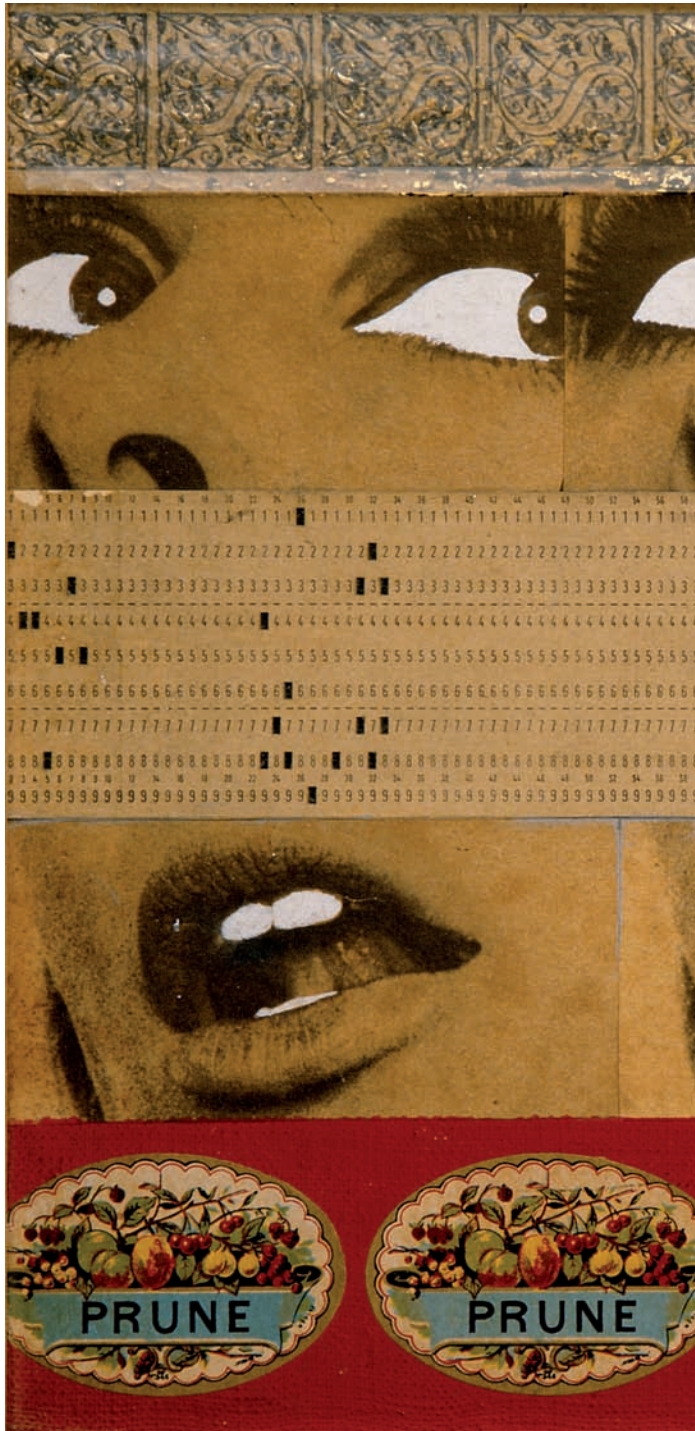
alpha
 ce sont de vrais levés
 et ça se voit !!!
 Voucheralt
 Avec ce châtain
 de Belle Color
 tu es ravissante
 et si naturelle.
 SKIN'S IN!
 Et si votre
 concurrent achetait une
 E 3000 Burroughs?
 SIMCA 1000
 three cars in one
 ig car comfort
 ports car performance
 multi car costs
 playtex CONFORT
 SIMONIZ
 internationally known
 for the quality of its products.
 FIRESTONE
 Friden annonce:
 une nouvelle machine
 qui améliore à elle seule
 l'efficiency
 de votre service de facturation
 Superluxurious
 Light up a
 is it indiscreet to give
 Elkington to a couple
 who aren't even married?
 Pernelle
 Sodium pourquoi
 êtes-vous
 si bien?
 CHANEL
 GIFFERS
 SHIFFERS
 Alka Seltzer
 LA RENTE IMMOBILIERE
 et renti dans
 VOGUE
 la haute couture
 RICOLES
 le printemps est
 masulis Crutler
 THE ELEPHANT
 VADEMECUM
 montaignes
 DE FRANCE
 KELTON MYRYS
 why
 ill
 ins'
 wo
 6.25%
 THE ELEPHANT

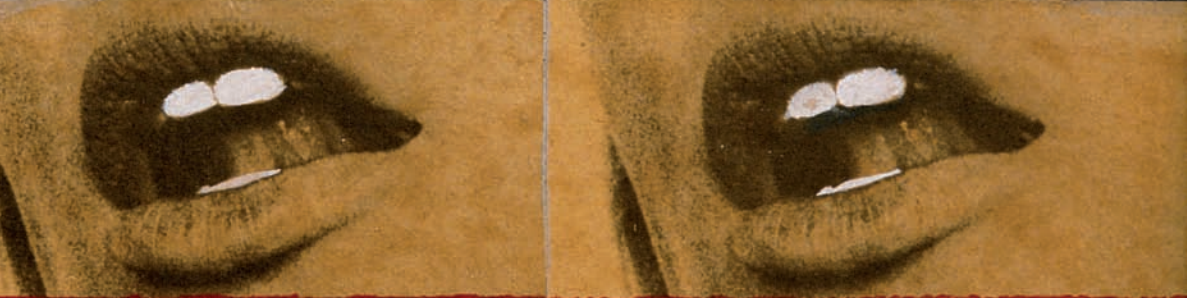
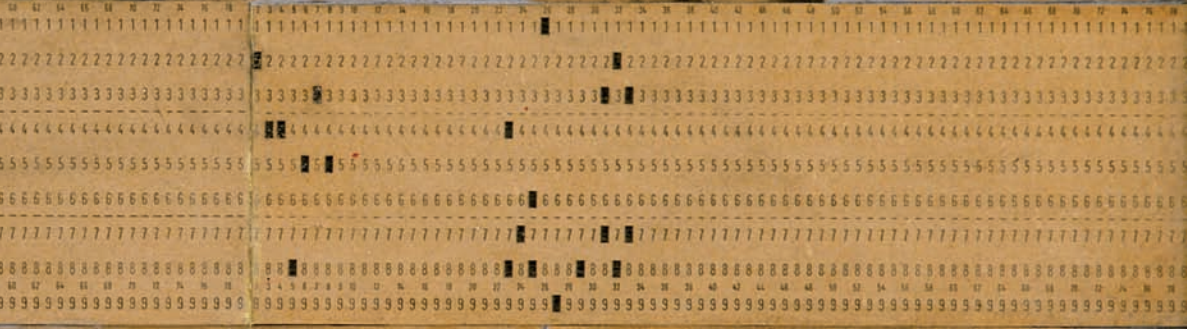


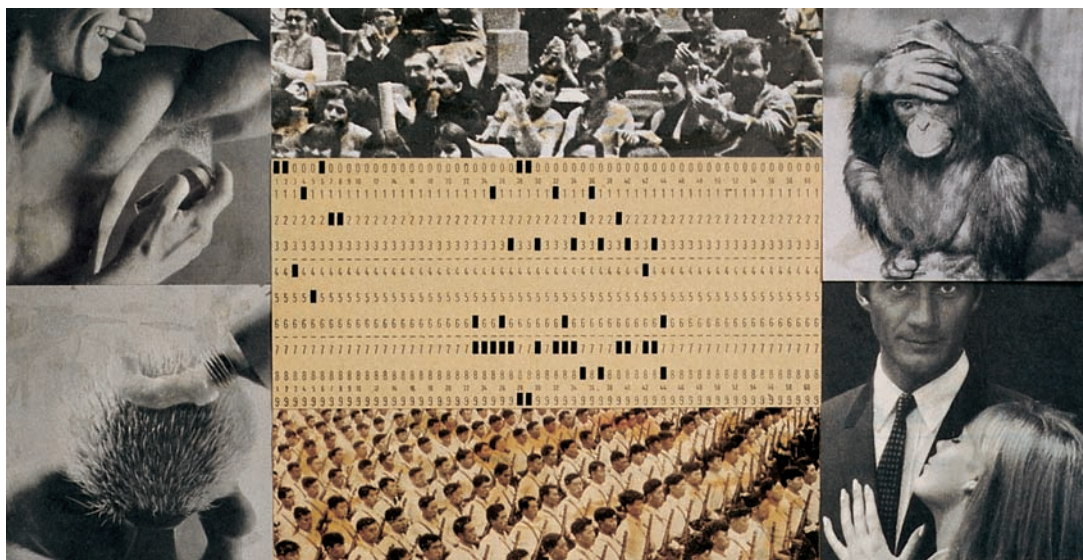




Flight TWA 1968, 1968







La Chine, 1968



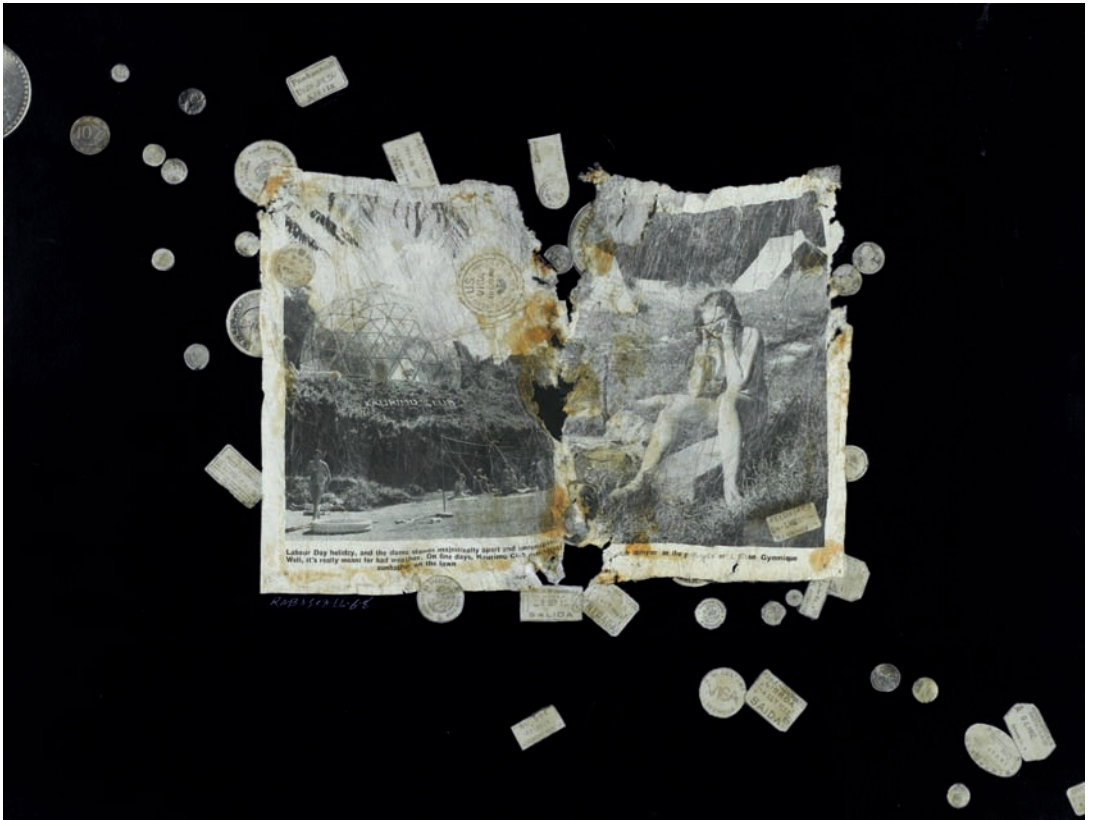
A Girl Built on Voluptuous Lines, 1968



Invasion du rouge à lèvres, 1968



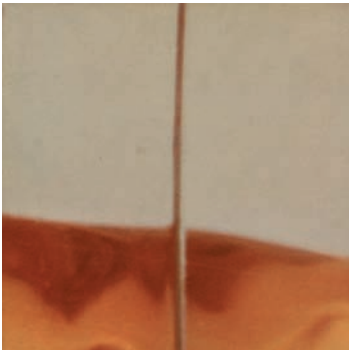
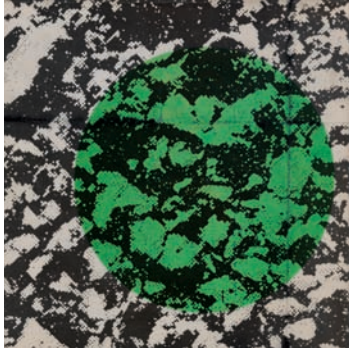
Women and Naturism, 1968

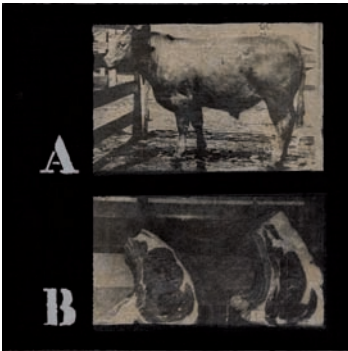


Labour Day Holiday, 1968











JOAN RABASCALL. FROM FATHER PROFITÓS TO THE BLACK HAND

Alexandre Cirici

Originally published as “Joan Rabascall. Del Pare Profitós a la mà negra”,
in *Serra d’Or*, no. 28 (May 1970).

[...]

From Closed Door to Open Door

Joan Rabascall was born in Barcelona on 7 July 1935 and came from a working-class background. When he was still a child, his vocation led him to the drawing courses held at the Ateneu Obrer, the degraded remains of an old institution that survived in the former decrepit palace of the Marquis of Llió (the current Textile and Clothing Museum) in Carrer Montcada. There he was taught to draw from plaster models in highly blurred charcoal on paper from Can Piera or from Can Teixidor, fixed with Bourgeois Ainé spray and yielding a glossy finish. Meanwhile, however, he had to earn his living and, before the age of fifteen, he had already worked as an unpaid trainee at an office on the corner of Carrer Aragó and Passeig de Gràcia.

In 1951, Rabascall left the Ateneu Obrer to attend evening courses straight from work at the Escola Massana. There he experienced an authoritarian and harsh artistic discipline that he found contradictory. Although the students received a thorough training in realism up to photographic quality, invention demanded aestheticism, the search for the *unique work*, the *purity of the form* and the *balanced composition*, which were concepts characteristic of the idealism of arts and crafts but contrary to methodical realism. The artistic career model was provided by the director himself, Miquel Soldevila, a man who was proud of his friendship with De Gasperi and whose proposal was to make nineteenth-century enamels on copper, so that the city council could offer them to the personalities and dignitaries on their official visit to Barcelona.

Soldevila’s death and the arrival of the new director, Lluís M. Güell, entailed a profound change: a move from authoritarianism to paternalism, and the toleration, around 1955, of an advance from the nineteenth-century to the *Noucentisme* of 1920. A certain liberalisation allowed Rafael Benet to speak of the *isms*, the first news of the modern world, although also criticising them; and permitted the students to flirt with their female colleagues and sing the traditional Catalan Christmas carol *Fum Fum Fum* and Beethoven’s *Ode to Joy*. Mayor Porcioles discovered them and started to give pieces of ceramics from the school as presents and to organise grand nativity scenes in Plaça Sant Jaume. During the same period, the most restless students started engaging in politics.

Rabascall, who had found himself submerged in the atmosphere of the Massana without being aware of the artistic life or historical reality of the world, confesses that he emerged for the first time from what Terenci Moix calls “the Sadism of Childhood” when he came across the journal *Ariel* and when, from 1959 to 1961, he attended the courses of Father Profitós, at Ronda de Sant Antoni, on history, literature and art delivered by Coll i Alentorn, Triadú and myself.

From Paris to the United States

In 1962, Rabascall won a scholarship of 50,000 pesetas that allowed him to go to Paris on the pretext of studying engraving. There he made some burin engravings and many monochrome or colour etchings at the École nationale supérieure des beaux-arts, by then in full decline and where he met Miralda who, with a similar scholarship, was studying painting.

The problem of finding accommodation led the two friends to the Cité Universitaire where they luckily did not find a place at the Colegio de España and instead were admitted to the Fondation des États-Unis.

The friends they made and their hitchhiking trips – in 1963 they reached Amsterdam and London, which fascinated them – opened the wondrous knowledge of the living world and art to them, and they decided to remain abroad.

Summer 1964 saw their first exhibitions in Amsterdam: Rabascall at the Orpheus; Miralda at the Mokum. After the exhibition, Rabascall made the leap to the United States, coinciding with the triumphant emergence of Pop art.

Imbued with the Spirit of Chelsea

Later, Rabascall and Miralda were interested in living in London, the real heart of the most creative European life, and had the possibility of settling in the King's Road in Chelsea. When the major Miró exhibition at the Tate Gallery was held, they wrote to him. Miró invited them and introduced them to Roland Penrose. Penrose opened the doors of the Institute of Contemporary Arts to them and made Miralda's exhibition possible in 1966 and that of Rabascall in 1967.

In London in 1964 they discovered a world that was still unknown on the continent, that of the hippies, Indian fashion, drugs, the gangs of mods with scooters and rockers with Harley-Davidsons who fought pitched battles in Brighton, unisex fashion and the Rolling Stones. Rabascall and Miralda imbued themselves with the new morphologies of real life, sometimes among the bric-a-brac of Portobello Road, sometimes among the merchandise of Oxford Street and at other times among the sophisticated objects of King's Road, which Rabascall sought to reflect through collages made with cuttings of magazines and adverts.

Since then, Rabascall and Miralda have always been in contact with London, where they travel every year and where they have become acquainted with the world of British Pop art

and made discoveries such as the fascinating Madame Tussauds or the daily discovery of commercial objects. In Rabascall's words: "Department stores are our museums."

From Collage to Anti-Comics

To earn his living, Rabascall had to return to Paris. There he worked in advertising agencies or as a wall painter, in order to create works and be able to exhibit them. In 1965, he was selected by J.J. Levêque for the famous *Table d'orientation* at the Galerie Zunini, which was launched with formidable energy. Lepage took him to the 1966 Salon de la Jeune Peinture and to the *Impact* in Céret. In 1966, Restany presented an exhibition of his collages at the Zunini. Restany saw his work, made up of fifty fragments in the same format, as a syncopated vision tending to the explosion of the formal repertoire, towards a rhythmic tonality that only memory can reconstruct into a unity, as happens with music. A little dazzled, he saw in it a passage through the void.

Afterwards, in 1967, we saw him at *L'Âge du jazz*, in the exhibition *20 Peintres catalans*, in Antibes, at the Salon de la Jeune Peinture and the Institute of Contemporary Arts in London, where he exhibited *anti-comics*, i.e. a kind of recovery of the visible material of comics (understood as instruments of the creation of myths) modified to become a contradictory demystifying base.

The May Wind

1968 was a turning point in the artistic life of Paris that involved profound changes in the way of understanding art everywhere. In 1967, the exhibition *Le Monde en question*, organised by Gassiot-Talabot and Pierre Gandibert, reflected on the possibility or non-possibility of a protest art truly outside the repressive society and free of the coerciveness characteristic of the official revolutionary art. The aim was to liberate art from those links with aesthetics that keep it among the cultural notions, and to put it into direct relation with life and history.

This idea could lead to an abolition of style and to a provocative vulgarity. Also to the will to leave the galleries and occupy the street.

All this was floating in the air when the events of May made matters worse. Suddenly, the desire to reject the status of the work of art as merchandise and the artist as the producer of merchandise became clear. It is worth saying, to be realistic, that the optimism of the art market in 1950 (the apogee of *art informel*) had been followed by a big recession and that, in the same commercial world, the appearance of the *multiplies* had already placed young art not among the great treasures of the old merchants but among the other minor cultural industry goods such as books, records and gadgets.

The demands of students were targeted at the illusion of freedom produced by culture, which makes art into a safety valve within the mechanism of bourgeois society.

This movement was most clearly embodied in the illustrations of student newspapers and in the anonymous posters produced by the *atelier populaire* at the École des Beaux-Arts, which soon filled the venues and streets of Paris.

Rabascall participated in this agitation and incorporated some of these demonstrations into his work.

Current Issues

It was not long before the posters of May '68 had become the objects of speculation among collectors in New York. Artists tired of uselessly seeking other ways. Some stopped working, discouraged, while others went back to the galleries. Some salvaged their conscience by painting slogans.

Rabascall and his friends Beni, Dorothée, Miralda and Xifra tire of discussing what to do. They clearly see that *art needs to exercise freedom on a daily basis; otherwise it cannot be critical, or an approach to reality, or an expression or poetry.*

He believes that it will be necessary to find a third way, perhaps in the freely available art of happenings or Arte Povera, with the participation of the viewers, or perhaps in a completely politicised art, provocative and outrageous yet preserved from didacticism and the demagogic. But he also sees that the happening and even Arte Povera can be trends manipulated at the service of consumption and that politicised art can be encircled by rigid orthodoxies. In 1969 he wrote about all these ideas and pointed to yet another possibility, that of contributing to a total performance like those of the New York Bread and Puppet Theater.

At the end of the year, in early November, this possibility started to become a reality for the group of Catalans in Paris with whom Rabascall works. The great *Ritual mortuori* made at Verderonne Castle was the first indication. Rabascall designed the graphic part. Xifra constructed the crowns-shrines. Miralda established the movements. Dorothée was responsible for the feast of black and mauve food. Elia Radigue, Arman's wife, created the electronic music.

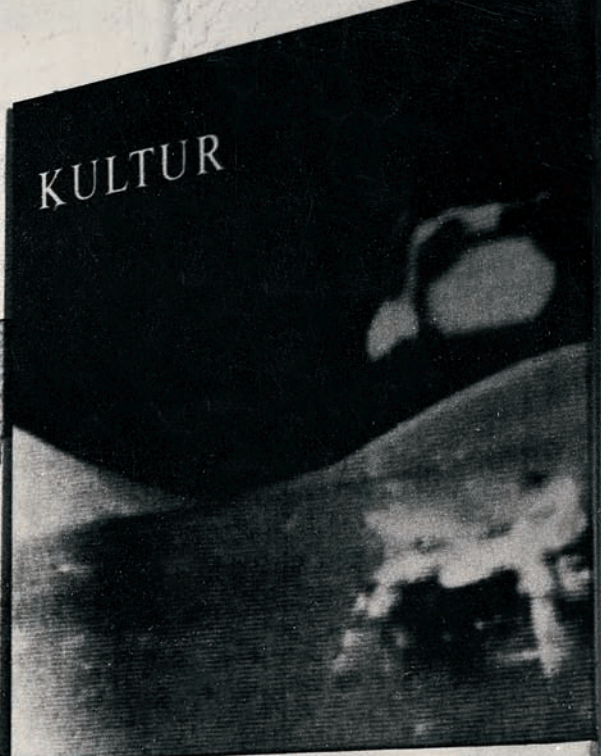
He has later participated in other ceremonials. In the *Ritual blanc* of snow, organised by Onorato in Saint-Moritz, and the 1970 spring ritual, with blue and green food.

The programme of the international exhibition held in Montpellier in May 1970 included the film *Horòscop personal*, made by Beni on Rabascall's work, mixed with sequences shot in Paris, Barcelona and Istanbul, aimed to be screened along with *Calidoscòpic* on the work of Beni himself, in collaboration with Xifra and with a soundtrack by Santos. Rabascall constructed a closed big black plastic fist, with red flowers at the base, to preside over the entrance to a pavilion.



PUR ALLROUND SEXVAKBLAD
 NU MET ACHT
 KLEURENPAGINA'S
 EN FOTOSTRIP

Fl. 3.00 **10.3**



**L'ULTIMO
 ORGASMO**

MENSILE N. 1
 GIUGNO 1971
 Sped. Abb. Post. Gr. III 70%
 L. 500

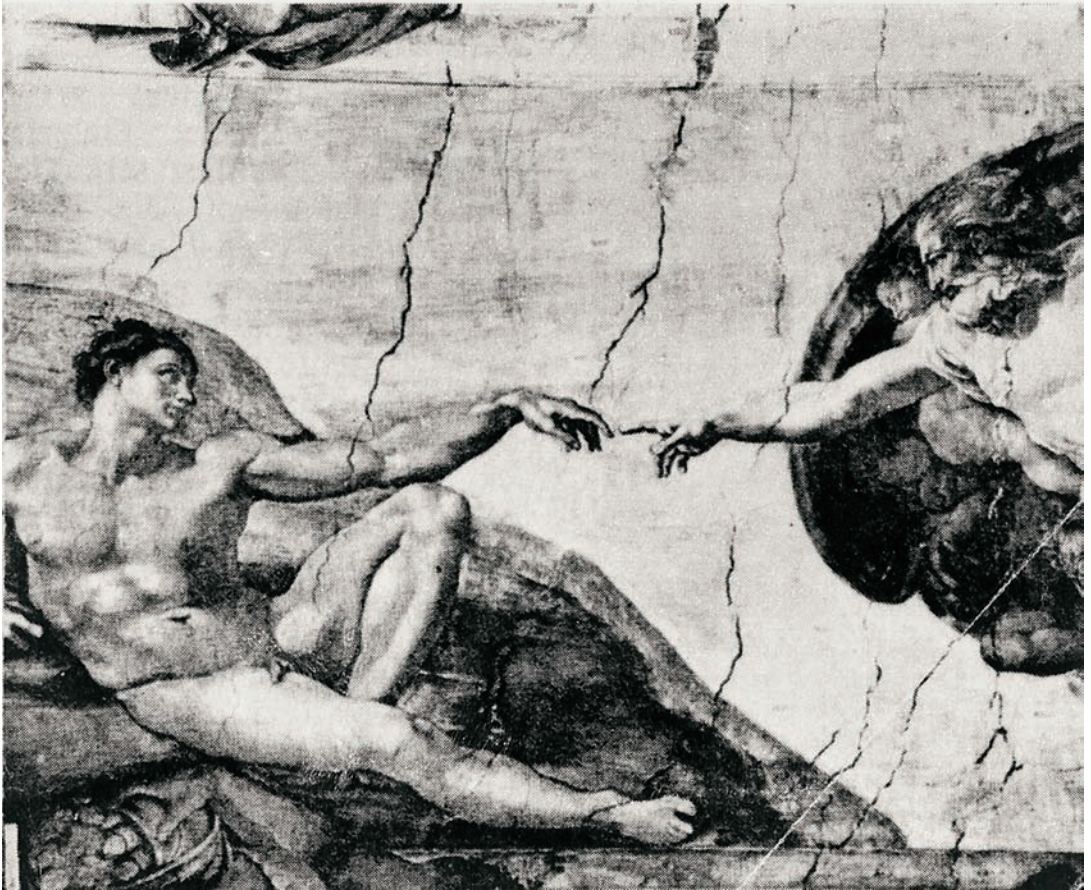
AMORE, TI PREGO,
 FAI PIU' PRESTO?



Keyhole
1



KULTUR







KULTUR







Color Game, 1974



Planning familial, 1971

Film N° 48
**WHAT THE
 DOCTOR
 ORDERED**

(Sur l'Ordre du
 Docteur)

Avec JOY MERRY.

Joy arrive pour une consultation. « Déshabillez-vous », dit le docteur. Mais il ne pensait pas à un tel spectacle quand Joy révèle les splendeurs de son corps si parfaitement proportionné. Surprise à la fin...



Film N° 50
**PEEPING
 PROHIBITED**

(Indiscrétion)

Avec MARIA CLARENCE

La ravissante Maria se prépare pour la nuit. Elle s'admire nue dans son miroir avant de s'allonger sur son lit. Mais elle ignore que par le trou de la serrure un curieux a suivi tous ses voluptueux mouvements.





La Fiancée de King Kong, 1972

JEUX DE SOCIÉTÉ



En développant les contacts familiaux ou amicaux et en exigeant que l'on se conforme à une règle, les jeux sont d'excellents instruments de formation sociale. Pour petits et grands, ils sont une occasion de se délasser et, souvent, de s'instruire. Et quelle variété dans leurs thèmes ! Des situations passionnantes ou même cocasses mettent une joyeuse ambiance dans des réunions qui, les jours de pluie, risqueraient d'être moroses.

Monsieur le Ministre,

Messieurs les Ambassadeurs,

Mesdames, Messieurs,

C'est un grand honneur pour moi de parler devant une assistance aussi brillante et aussi nombreuse. Laissez-moi vous dire combien je vous suis reconnaissant à tous d'être venus. Ma reconnaissance va d'abord au Ministre des Affaires Culturelles qui a bien voulu accepter de présider cette réunion. Ce n'est pas la première fois, au cours de mon existence, qu'il accepte de m'accorder son soutien si efficace, mais je tiens à dire qu'aujourd'hui, sa gentillesse est particulière car il connaît l'affaire à fond, il en suit tous les développements, il en dirige tous les détails si bien que je ne pourrai rien lui apprendre.

Comme le prouve la présence du Ministre, c'est un projet de caractère national que le Centre Beaubourg. La décision de le construire a été prise par le Président de la République, le 11 décembre 1969. Cette décision a été entérinée en 1970 par le Conseil de Paris qui désirait depuis longtemps que soit prise une initiative de cet ordre. Cette décision reprend et développe deux idées formulées depuis longtemps : celle d'une grande bibliothèque de lecture publique à vocation de documentation générale et celle, lancée par M. André Malraux, d'un musée du 20ème siècle ; ces deux réalisations doivent être réunies en un bâtiment unique.

Si le caractère national de cette initiative n'est pas contestable, soulignons qu'elle a eu, dès à présent, un grand rayonnement international ; et ceci aussi bien en raison de l'intérêt qu'ont suscité le concours international d'architecture et le projet lauréat — celui-ci a déjà été commenté dans de nombreuses revues étrangères et exposé, avec succès, au Museum of Modern Art de New-York — que par la curiosité qui s'attache aujourd'hui à toute tentative de rénovation de l'action culturelle.

Table des matières

	Page
Tableau comparatif	3
Introduction	5
Explications	7
AMCA actions nord-américaines	9
Alcan Aluminium Ltd.	10
American Cyanamid Co.	11
American Metal Climax	12
American Telephone & Telegraph Co.	13
Beatrice Foods Co.	14
Burlington Industries	15
Burroughs Corp.	16
Canadian Pacific Ltd.	17
Caterpillar Tractor Co.	18
Chesapeake and Ohio Railway Co.	19
Chrysler Corp.	20
Consolidated Natural Gas Co.	21
Continental Oil Co.	22
Control Data Corp.	23
Corning Glass Works	24
CPC International	25
Dow Chemical Co.	26
E.I. du Pont de Nemours & Co.	27
Eastman Kodak Co.	28
Ford Motor Co.	29
General Electric Co.	30
General Foods Corp.	31
General Motors Corp.	32
General Telephone & Electronics Corp.	33
Goodyear Tire & Rubber Co.	34
W.R. Grace & Co.	35
Honeywell	36
International Business Machines Corp.	37
International Nickel Co. of Canada Ltd.	38
International Paper Co.	39
International Telephone and Telegraph Corp.	40
Kennecott Copper Corp.	41
Kraftco Corp.	42
Litton Industries	43
Marcor	44
Minnesota Mining & Manufacturing Co.	45
Mobil Oil Corp.	46
Monsanto Co.	47

SOLUTIONS DES PROBLÈMES PARUS DANS
«CAHIERS» N° 81 D'OCTOBRE-NOVEMBRE 1971

12 ESCAMOTES MARCASITE BRIQSEIN ERORUADES RALENTIR LUI SURCUE I EU ROUX FARNIENTE IVRES SIE GRESOL LU QECREDIT TPOETISE ECU LOVER	13 RENIFORME OLIBANON MAHECRIC SBIREPRE TOLECAEN ERISTALES CESAES KETMIESL SEANTMAI MEANNE NO NUQUE OBSTRUEES NIEEESSE	14 RAFALE RU ENRESIE PATIRIVE ETUDES ET TORE CIRE ICISONON TISSERAND ISTANBUL OMERUUV NEMATINE SNESBER MANTELET CANTINES	15 COCHEVIS OCEANIDES CELINECI CLARENDON IL EMSNU NEEIDE EBASBLEU LAOSAIRS LENTIGOES ETIRIONS ITAUOC DUELSMUE ESSEULEES	28 NAVICULES OLIVINET MISEIVRE EBATSRIE NON TALION CRUELLE V LOT LARGO ANBENRO TDESOLER UNES SIED REPASGRE EPICERIE ETESZE	29 LAVATORY ENUMERER CIL TASSE HENNINON ERINTANT FREECOI RIASACRE ISISNUER TIRASSEME EDELWEISS OSATWLO ORINCLUS HEMGUISE
30 MEGACOLON ANODEODE RUBINOS EMERSION CELEDITO AREBESAS GATE TELE ETPLIAGE ICIQUI BOUGAUMEN ENLEESU ATREURE THERAMENE	31 TABOURET ABORDAGES BISSACSA UMECES LESPORT ASSOURDIR TPERDRE RELUAERE IBERISAD CESJUSE ERNESUS STMEUTES HOULEUSE	48 VIGILANTE EVOLUTION NESCHERS ESPASTE RIEURSU ARTNETOI BR TERRIL LICEAU ETTRICHE MALI SIAM ENESDIE NETRENN TESSE RAT	49 ABDOMINAL NUESLOUE FESTERRE REINE DA ARUESIL CLACOOE TOILETTES GUMORNER ERCREMO OETAESON IOMLSUA GLAISOC EESISOET EANETOUS	50 EUGENISTE MBAINNES BAILLE OCMASTOP UOLOUPERA RAISENT GUMORNER ERCREMO OETAESON IOMLSUA GLAISOC EESISOET EANETOUS	51 CANTABILE APOSTOLAT RIURIEL IENEHOY CELA LAY ANMADONE T MILLITER URELEPE RADIEUSES IDELI CAIOWEAD TRIUNLEND ENIAISES
10 CHINOISES LAVANDEU ORESBERNE TASANVO ASSERTION ISOBINE RAUCITEF ENTITEIL TERROTE CENTAURE OSIRISMA MORISER UNEPERONE MIDASNET BEATSAFE ACROTERTES REDUITUS ISNONA UTLEWARD MALLENON BEECADI ALI JONAS BINIOUGE SESTERCE ORTOLANN UMEUGITE TERRMEDAN ETDUEON SALEESNI	11 DECATHLON ORESTERI DANS LAMA ETOLGERAI COTEATS AGENCEE NEPEEHM EHELONNE SUEILIEU ESBRODAT SAGREAI ROUSMAD ENTASUER TOLIMRA RETICENTS OURSEOHE GRASSTRAS RENESAL AWSADOO DEFENDRAS AVORTEES TAREENEF MIIASI ORANTLUE NETTOYIEZ STEARINE OUTPESA MURNI TU ERSENOIE	22 RESALERAS ECALERAS NULRATTEL OMISESPE NOMEMOTO CIERGEIN URVIPSII LEGIFERE EALLIEES ALIEUNE EDITSTAR ARGENTURE LEABEBES ISISILET NSAGNIA GEMERAT RAIMUME PSTOPPER EMS NARRE REALISEE AUGEEUME LESSIVER MOSTSENS ENETAITA ROIMITAT IRMETIREZ TANNISER ETETIIR RASNIECE	23 HABANERA ETALEMENT MOLEUGE EMISECON RIEPAOTE OCARINAR CILAOOTE ATTEINTE LEEDSBLU LREOLEAL ETINNEAL MAGUREAN PATATRAS OGIVERSES LIVAROTO ANETBILL RELEEGIE IRAINES SWVIBRAS EHTRAC RAGEAI LA NARDLEU CACAO TIR EPITRESI NLIONIAS SENEMERE CULLERON ARENWEDE UVBIRME RECITAS P	25 PEDONCULE APORIEAS NINASMETC TARCHETTO OISEIER GRUPPERT RESSEMELE ATTELETR PRENNES HONNETETE EQUINWTER MUTEPAN PEORIAOUS ETERSEOT DANESSE ILOTEPTE GARBAERAS USTENSILE LEERSWTER ARREAMI IGARDIEN RHETIENE EUNNOT MAONV SENEMERE CULLERON ARENWEDE PIETAXEE	39 MOTORSHIP EPICEANO LENTILLON ORCHATEM NEIGUIS GMORDANT EPINEGAI NOTESANT ETAMUTU ATTIRAIL ACIERMGOA CHOCOC CENTONOR ASONAGRE PAGNEP AMBERGHA RIONNUER ETRETATW RAIMINI IGUELEV ANEANTIRA PENEESON OESMALT SENGAPOTE TRONCONS ARRISAM SOLOANES INLEGANT ESSENINE
4 PARISETTE ANALOGUES NAVIRESS TRI MEDIE OASIELAN UHLANAMT MISARNEN EMPOIGNE ASCESET	5 TESTABLES ALOESOTE METRICIEN AVOCATSME RACTUS ITERESTOC NERFIULE USMAMIN ORDESUET	6 PARURERIE OLORONMU SITESBAR TEESYNE CELEIRACAM REAGUETS IERNSTOO TIR OESAR ENGELSUT	7 FALARIQUE UNITEUN MATRICEON ALEATOIRE CELEIRACAM IATRORE NOBLESSES ETEREPTI SASATRES	8 JAMBOSIER OVAIRESME VANNEWTOC INNEVRETE ATERUS LAWAINES IGLSNAI TERETRO ESSARTEN	9 ESTOMPER QUITEPPE URETERITE AVREISIS ATERUS REESCENE IERNONN RIREFLET FIGECSI
16 HOROSCOPE TASSELAUS AGALUFFA TRISAMSEN RESINEDEV ESODOMA SOU LONG MORTELLE	17 RESIDENCE EPLIATION MERMATE ORANURIE UDINEEL LUTTEROLE ASERAVON OMMENTENT ETSERSE	18 PARACHUTE ORACLES SARRELIAT OSAINIS LEEDSEMS ORIMERAI GREETVETO IONNEON ECOSMETES	19 PERITHECE ALISERAI TINRUSAI HECTARES OREDESSE GARDUUL ENURESIE NIMERGE ELIREEN	20 MOTIVERME ANIMESAI TETINESQU TRITISAU NEWERPLI IULEPSS ESEMNUITS RESPECTE ESTAFETTE	21 MACHURERA EMETREY TOLEWRTO AULTPINT PRENNUS HRAISINI OLVAISON REER OETA ETREINTES

Un appartement où votre Vasarely aura sa place

Au jeu des surfaces vitrées s'ajoute celui des volumes à l'intérieur de l'appartement. La recherche d'un rythme se traduit par les plafonds suspendus dans tous les dégagements, par la forme arrondie des salles de bains, par la distribution des pièces : rien ne gêne ni l'activité, ni le repos.

Quels que soient votre mode de vie, vos goûts personnels ou l'importance de votre famille, vous bénéficierez d'une conception étudiée dans ses moindres détails.

Quand le regard peut, à chaque instant, côté Seine ou côté XV^e arrondissement, aller jusqu'à l'infini, chaque mouvement prend une dimension neuve dans un espace original. Cette impression se renforce dans les appartements traversants qui, de leurs six pièces, occupent toute la largeur de la tour. Là, il faut saluer une réussite architecturale : la ville devient décor, le décor n'est jamais de trop. Pour animer cette harmonie, toutes les baies, qui descendent jusqu'à 50 cm du sol et qui sont doublées à l'intérieur par une allège de verre, sont équipées d'écrans mobiles à bandes verticales orientables. Suivant l'heure de la journée et l'intensité du soleil, le jeu des ombres peut s'organiser tout à loisir.

Résumé automatique

Par cette brève énumération, on voit que le nombre de paramètres intervenant dans de tels travaux est grand ; il sera très difficile d'effectuer des comparaisons sérieuses entre les diverses réalisations. En tout état de cause, ce n'est que depuis les travaux de Cleverdon, avec le projet de Cranfield (1960), qu'on a pu essayer une évaluation réellement quantitative de la valeur des diverses méthodes expérimentales d'indexation automatique.

Il n'est pas possible, dans un article aussi bref que celui-ci, de discuter la valeur respective de toutes les stratégies expérimentées, mais seulement de montrer ce qui est réalisable à moyen ou à court terme sans optimisme exagéré.

Toutes les procédures proposées pour faire des résumés automatiques, reposent en gros sur un même abord statistique : on attribue un poids plus ou moins fort aux termes d'un article selon leur plus ou moins grande fréquence ; à partir de cela, on peut attribuer un poids aux phrases.

Après fixation d'un seuil, on obtient les phrases les plus importantes qui forment le résumé.

Il faut bien reconnaître que ceci n'est qu'une caricature de résumé et que tant que nous ne connaissons pas mieux les processus intellectuels impliqués dans l'abstraction, nous ne pourrons construire un modèle, donc faire un réel résumé automatique.



Tout va bien (from the series *Textes*), 1972





SONY



TTC



BRIGITTE LÉAL

THE STRATEGIES OF REALISM

I. The Fragility of Appearances

The 1964 collage entitled *La Fragilité des apparences* reminds us of the “strategy of realism” articulated by Rabascall, who at the time gravitated around *mec-art*, the “mechanical art” that, according to its theoretician Pierre Restany, brought together artists working “with the mechanical or industrial processes that constitute the language of mass communication”.¹ While these artists all shared a determination to desacralise the creative act and to expose the myths propagated by the subculture of consumer society, their practices were quite different: Gianni Bertini altered press photographs, Alain Jacquet transformed “masterpieces” into colour-dot compositions like blown-up Polaroid photos, and Mimmo Rotella tore down cinema posters and enriched them with photographic transfers. As for the collages and photomontages created by Rabascall in the 1960s, they went beyond these snappy, effective and amusing techniques that hit home with their playful, colourful and inoffensive forms.

Rabascall looked back to the legendary German Dadaists – Ernst, Hausmann, Grosz and Heartfield. He worked with ready-made photographs, samples that he carefully sorted and cut out from magazines, newspapers and advertisements, removing them from their context and gluing them on cardboard. Montages, assemblages, permutations, superimpositions, special effects, changes of scale and mixtures of text and image were all designed to create surprise and poetic or oneiric disorientation, and convey a critical message, although this was closer to the aristocratic persiflage of Picabia than to the crude sloganeering of urgently conceived progressivist agitprop. His archive work – in the sense understood by Foucault² – which explores the violent relations between words and things and aims at an archaeology of the present, is founded on the reactivation of the image by means of photomontage, situated, deliberately but without nostalgia, in a form of active recuperation of the avant-gardist procedures once celebrated by Aragon: “Take a newspaper./Take scissors./Choose an article in this newspaper with the length that you plan your poem to have./Cut out the article./Then carefully cut out each of the words that constitute this article and put them in a bag./Shake gently.”³

Is this not how Rabascall proceeds? A modern Lautréamont, he gently shakes up his materials to create manifesto-like poems that are as beautiful as “the chance meeting on a dissecting table of a sewing machine and an umbrella”, but that give us “plenty

1 Pierre Restany, preface to the catalogue of the group show *Homage à Nicéphore Niépce*, with Bertini, Bury, Jacquet, Rotella. Paris: Galerie J, October 1965.

2 On Foucault’s ontology of the archive, see the analysis by Gilles Deleuze: “[for Foucault] Thinking is in the first place seeing and talking, but once the eyes goes beyond

things to ‘visibilities’, and language goes beyond words or sentences to utterances. That’s thought as archive.” Gilles Deleuze, interview with Didier Eribon, *Le Nouvel Observateur*, Paris (23 August 1986). Reprinted in Gilles Deleuze: *Negotiations 1972–1990*. New York: Columbia University Press, 1995, p. 95.

3 Louis Aragon: “Petite note sur les collages chez Tristan Tzara et ce qui s’en suit,” *Les collages*. Paris: Hermann, 1965, reprint in 1980, p. 95.

4 Louis Aragon: “Today we shall more specifically consider the destiny of John Heartfield, whose work the A.E.A.R is presenting at the Maison de la Culture

to dream and clench our fists about".⁴ Witness his 1967 collage *Mass Media*, in which we read: "Boum! Silence on rêve" (Silence, people dreaming) and, below: "Money".

Anticipating contemporary virtuality, his collages of movement-images recycle the standardised mechanisms of the advertising signage that transforms them into "commodity-signs".⁵ The repetitious, combinatory procedure of looping the same self-referencing motifs cannibalises the images, turns them into signs of the loss of life, of the way hypercapitalism drains them of substance (*IBM 360*, 1967; *America*, 1968). Enlarged or reduced, duplicated, denatured or made banal, these eyes, these mouths, these breasts, these women's legs become pure abstractions. While formally they may evoke the decorative artefacts of Warhol's *Flowers* or *Marilyn* paintings – Warhol, the artist who dreamed of being a machine⁶ – these collages oppose the comfortable indifference of the "traumatic realism" whose limits have been revealed by Hal Foster,⁷ and the non-contestational practice of the French Nouveaux Réalistes who, in Pierre Restany's own terms, sought to embody "the optimistic metaphor of European consumer society"⁸ and celebrate the heady delights of the modernisation offered by the Marshall Plan, the fruits of which in Spain, as Luis Berlanga showed in his incisive film *Bienvenido Mister Marshall* (1952), were rather more bitter. As an artist in exile, what else could Rabascall do but take a subversive approach to the real? He rejected with equal vigour the delicate art of the American's simulacra, the Duchampian dandyism of his work of grieving and mortification, and the invigorating actions/shows of the Nouveaux Réalistes festivals in Nice⁹ with their celebratory "grandes bouffes" (those blow-outs later recalled by Marco Ferreri¹⁰) held in the middle of the war in Algeria, a war about which, in creative circles, only the censorship-defying Alain Resnais (*Muriel*, 1963) and Jean-Luc Godard (*Le Petit Soldat*, 1963) really seemed concerned.

For Rabascall's work is not obsessed with itself or with romantic artistic self-glorification. It raises the more dramatic question of political engagement. Neither humanist nor demonstratively compassionate, Rabascall points out our enemies, the levers of the

in an exhibition that provides plenty to dream and clench our fists about." *John Heartfield et la beauté révolutionnaire*, talk given on 2 May 1935 at the Maison de la Culture in Paris, published in Louis Aragon, *op. cit.*, pp. 79–89.

5 See Hal Foster's analysis of Jean Baudrillard's book *La Société de consommation: ses mythes, ses structures*. Paris: Gallimard, 1970, in which he refers to Pop art, in Hal Foster: *The Return of the Real*. Cambridge, MA: MIT Press, 1996.

6 "I paint this way because I want to be a machine", in "What is Pop Art? Answers from 8 Painters, Part 1", interview with G. R. Swenson, 1963, reprinted in *I'll Be Your Mirror: The Selected Andy Warhol Interviews, 1962–1987*. New York: Da Capo, 2004, p. 18.

7 Hal Foster, *op. cit.*, p. 165.

8 Pierre Restany, preface to the exhibition catalogue *Nouveaux Réalistes*. New York: Zabriskie Gallery, 1988.

9 The first festival of Nouveau Réalisme in Nice in 1961 ended with a big happening, when everyone tucked into a giant cake, the *Entremets de la palissade* concocted by Raymond Hains.

10 *La Grande Bouffe (Blow-Out)* film by Marco Ferreri (1973), representing a gastronomic orgy that is also a collective suicide, was interpreted at the 1973 Cannes Film Festival as a "critique of consumer society".

state apparatus – the dictators, builders, developers, inventors, salesmen and even – and why not? – museum curators! (*Franco hace deporte*, 1975; *Paisatge Costa Brava*, 1982; *La Bombe*, 1966; *Monsieur le Ministre* from the series *Textes*, 1972).

The gaze is masculine but anti-macho: the woman-object is of course the obsessive, central, focal motif of this big visual catalogue in which we will all recognise (some with pleasure, other with irritation) all the imbecilic and sexist – but sometimes also innocent and droll – stereotypes of the 1960s. Women's bodies, bodies in bits, cut up and pasted into kaleidoscopic chains, as in those images with tabs in books for demure little girls, but now infected with the emblems of Big Brother's virile Eros: Kennedy, James Dean, Uncle Sam, a US dollar, a packet of Camel, a Beretta pistol, etc. (*JFK*, 1965; *American way of life...*, 1970). The collages are either crammed to the edges with clippings (*Mass Media*, 1967), attesting the stifling of the social field by a normative libidinal economy, or fragmented, pulverised, abstracted, like Brion Gysin's *cut-ups*, symbolising the fragmentation of meaning in our managerial societies torn between control and liberalism (*Objectiu blanc i negre*, 1964). Conversely, they can also be monumentalised, their gigantism underscoring the monstrous obscenity of the porn images hung like walls of posters in the exhibition *L'Art contre l'idéologie* in 1974–75.

Bittersweet images, as in the Nouvelle Vague films of Truffaut and Godard, they evoke the birth of the "bio-powers" (Foucault) and their control of sexuality, affects, leisure and production in the France of the "trente glorieuses,"¹¹ those three decades of prosperity dominated by the "strict father figure" of De Gaulle and yet democratic and de-colonising at a time when Spain was still under the iron rule of the dreams and lies of a bloody dictator. These black-and-white images bring back memories of the prudish and provincial ORTF, the official French television channel, reluctantly weathering the assaults of the icons of bourgeois Left Bank feminism who dared to speak playfully and with sophistication (*Dim', Dam', Dom'*) about women seen by women, of women finally liberated from men.¹²

And those delightful strips of film images in which Rabascall shows young women dancing on a volcano – the earth scorched by napalm, devastated by the atom bomb (*Jazz Hot*, 1966) – irresistibly bring to mind the acerbic videos by pataphysician Jean-Christophe Averty, maker of *Les Raisins verts* (1963), a television programme based on the principles of photomontage and provocation, and adapter of Serge Gainsbourg's masterpiece, *Melody Nelson* (1971),¹³ in which Jane Birkin moves around amidst psychedelic stage sets.

11 These "thirty glorious years" stretched from the post-war years (the late 1940s/early 1950s) to 1970, a period that witnessed unprecedented economic prosperity.

12 *Dim', Dam', Dom'*, was a famous feminist cultural show on television produced

between 1965 and 1971 by Daisy de Galard, formerly a journalist at *Elle*, with Peter Knapp as director. It had a pop signature tune and its contributors included Agnès Varda, Marguerite Duras, Jeanne Moreau and Bulle Ogier.

13 Serge Gainsbourg's album *Melody Nelson* was a melancholy rock variant on Nabokov's *Lolita* and a paean to sexual freedom. Like Gainsbourg and his work, it became emblematic of the liberation of the 1968 era.

A blessed age, a paradise lost, a golden age before May '68, before 9/11, before the return of the repressed (Auschwitz), before AIDS, before the fall of the Berlin Wall, before the twenty-first century and the brutal, absolute and irrevocable triumph of the market. The death of Melody Nelson.

II. Rabascall, Cartographer of Our Times

Opulent globes, sumptuous maps hanging on the walls like paintings, instruments of navigation bright like trophies: these emblems of a conquering geography that impart a flavour of exoticism and dreams to the rich interiors of the colonial European bourgeoisie painted by the masters of the Dutch Golden Age make no secret of their message: geography is a weapon of war and trade, an instrument of power and oppression.

The visionary artists of the twentieth-century imagined other geographies, both utopian and realistic. In the 1930s, while André Breton was tracing the frontiers of a Surrealist “map of the tender” that extended to the Asian steppe, Max Ernst was prophesying the tragic destiny of Europe with the ravaged, ashen map of his *Europe after the Rain* (1933), from which all trace of civilisation has been erased.

With his series of *Paysages Souvenirs* (1975), which take the deceptive appearance of holiday postcards, Rabascall placed himself right in the tradition of Ernst’s denunciatory work. His procedure here appears to be neutral, consisting as it does in simply juxtaposing two black-and-white reproductions, one a tourist card offering several picturesque views of a German village, the other, above it, a panoramic view of the surrounding landscape, stamped with a caption such as *Ehemaliges Konzentrationslager Bergen-Belsen*, and no other commentary. There is no visible trace of the death camp and no mark of repentance or expiation, nothing except the aporia of a field growing on the site of the mass graves, a “territory of the void”, to borrow Alain Corbin’s eloquent term.¹⁴

In his film *Shoah* (1985) Claude Lanzmann¹⁵ also took us to the scenes of the crime in France, Germany, Russia and Poland: all were wheat fields, fresh pastures worthy of the pretty, seemingly innocent postcards chosen by Rabascall, and there his camera showed us the last witnesses averting their gaze and refusing to speak – premonitory images anticipating future stammerings of European history, the mass graves of Bosnia and Chechnya, no sooner filled than obliterated.

¹⁴ Alain Corbin, A French historian of micro-history and sensibilities, *Le Territoire du vide. L'occident et le désir du rivage*. Paris: Flammarion, 1988.

¹⁵ *Shoah* (5h 45 min), film by Claude Lanzmann, France, 1985. This film about the genocide of the Jews is constructed exclusively around verbal testimony, and makes no use of fiction or archive footage. It was conceived as a “tool of elucidation”. See Claude Lanzmann *Shoah: The Complete Text of the Acclaimed Holocaust Film* (with a preface by Simone de Beauvoir). New York: Da Capo, 1995.

In 1996 Rabascall showed three of his photographic canvases in the Centre Pompidou exhibition *Face à l'Histoire*:¹⁶ *Souvenir de Bergen-Belsen*, *Souvenir de Fallingbostal*, *Souvenir d'Unterluss*. They hung beside other works that used the technique of photography transferred onto canvas, as pioneered in the United State in the 1960s by Andy Warhol and Robert Rauschenberg, to renew the genre of history painting. Far from ignoring the competition from press reporting and television news, they made use of the supreme effectiveness of photographic “authenticity”, the “that-has-been” defined by Roland Barthes. Rabascall took the process further by playing on the word/image dialectic, which perturbs discourse and sows doubt. Where does the truth lie, in the word or in the image?

The series *Spain is different* (1973–77), which is conceived as a collage, belonging to the MACBA Collection, involves several systems of signs that place Rabascall under the banner of engaged conceptual art. Geographical maps of Spain neighbour reproductions of television screens filled with football crowds (*Gol*). On the blank screen we read *la voz de su amo* (His master’s voice). This work is a concentrate of Rabascall’s artistic concerns: his reflection on the institutional and political space of the geographical map and shattering of its false ideological homogeneity; his analysis of the mechanisms for making and manipulating images used by the contemporary mass media; his ironic, post-Dada reversal of the instrumentalisation of language by political power. This “master’s voice” evokes an image darkened by censorship and the slogan *Spain is different* evokes the touristic-political register of the Franco regime.

As is clearly shown by Marc Bormand’s essay “Quelques signes au détour des années soixante”, in the *Face à l'Histoire* exhibition catalogue, many European artists in the 1960s and 1970s made critical use of flags and maps in order to draw attention to the vertiginous political developments under way in the world (e.g. *Political Map of the World* and *Twelve Shapes from June 67* by Alighiero Boetti) and its systematic exploitation by the big international capitalist groups (e.g. *US Monopoly* by Öyvind Fahlström, 1971).

However, Rabascall was the only one of these artists to combine semiological and sociological analyses in order to untangle the complex meshing of words and images to which we are subjected, often as consenting victims, in the name of consumption and pleasure. In a time of extreme ideological confusion, his bracing lesson, which skilfully avoids both the tedium of the “philosophical painting” despised by Baudelaire and the moralising discourse characteristic of “engaged” art, is salutary. It connects with the conviction expressed by Paul Virilio when presenting, *Ce qui arrive*,¹⁷ his recent exhibition at the Fondation Cartier, which looked at the notion of historical

16 Exhibition catalogue *Face à l'Histoire, 1933–1996: l'artiste moderne devant l'évènement historique*. Paris: Flammarion/Éditions du Centre Pompidou, 1996.

17 Paul Virilio: *Ce qui arrive*. Paris: Fondation Cartier, 2003. See also Virilio’s *Discours sur l'horreur de l'art*, interviews with Enrico Baj. Paris: Atelier du Créateur Libertaire, 2003, in which he critiques

the dangers of the commercialisation of contemporary art and the illusions of communication.

accident, not in order to aestheticise terror, but to understand its sources: "... the aim is not to instil fear, to show the writing of the disaster, to quote Blanchot. We are illiterates where catastrophe is concerned. Legibility is therefore required if we are to try to understand."

The betrayal of images remains Rabascall's main avenue of exploration. In an unmistakable nod to Picabia, the "Painting Lessons" he presented in 1991 at Galerie J & J Donguy in Paris, show us the full range of contemporary realism: landscapes, seascapes, still lifes, portraits, nudes, sunsets, tropical landscapes, moonlit landscapes – in its most degraded form, that of the conventional imagery of calendars and tourist or pornographic posters, with the slick forms and saturated colours of commercial reproduction. Speaking to Pierre Restany in 1989, Rabascall put them under the heading of what he calls his "strategy of realism", aiming once again to demystify the seduction of the messages aimed at consumers.

His work *Media 2000*, presented at Barcelona's Centre d'Art Santa Mònica in 2000, returns to his cartography of the gaze, taking in today's postmodern and post-media landscape. This time, he trains his lens directly on the tool of the crime: the television aerial and its endlessly spreading new incarnation, the satellite dish. His, says Pierre Restany, is "a Kantian gaze focused on our global culture" – this culture that has created a world flooded with real-time information. The humanist cartographer Rabascall is very much an artist of the real who exposes a civilisation that subjects landscape to purely economic and commercial functions, irremediably condemning it to ecological and cultural disaster.



Grüße aus der Lüneburger Heide



ehemaliges Konzentrationslager unterluss





Ehemaliges Konzentrationslager Bergen-Belsen



BERGEN Kreis Celle Lüneburger Heide





Kirchstr.



Jugendherberge



Partie Hastedter Heide

Rotenburg
(WÜMME)



Am Abend am Bullensee



Federlohmühle

EHEMALIGES KONZENTRATIONSLAGER ROTENBURG





Hermann Löns Stein



Hermann Löns Grab
bei Fallingbösel



Eines der Siebensteinhäuser
(4000 Jahre vor Chr.)

Ehemaliges Konzentrationslager Fallingbösel





RADIO PROGRAMA

RADIO REDES

A las 8.00 horas de la mañana, cuando el amanecer ilumina ya el horizonte, Radio Programas de España comienza su programación diaria. Desde las 8.00 hasta las 10.00 horas, el programa de Radio Programas de España es un programa de variedades que incluye canciones, noticias y programas especiales.

CENTRO RADIOS DEL NOROCCIDENTE

A las 8.00 horas de la mañana, cuando el amanecer ilumina ya el horizonte, Radio Programas de España comienza su programación diaria. Desde las 8.00 hasta las 10.00 horas, el programa de Radio Programas de España es un programa de variedades que incluye canciones, noticias y programas especiales.

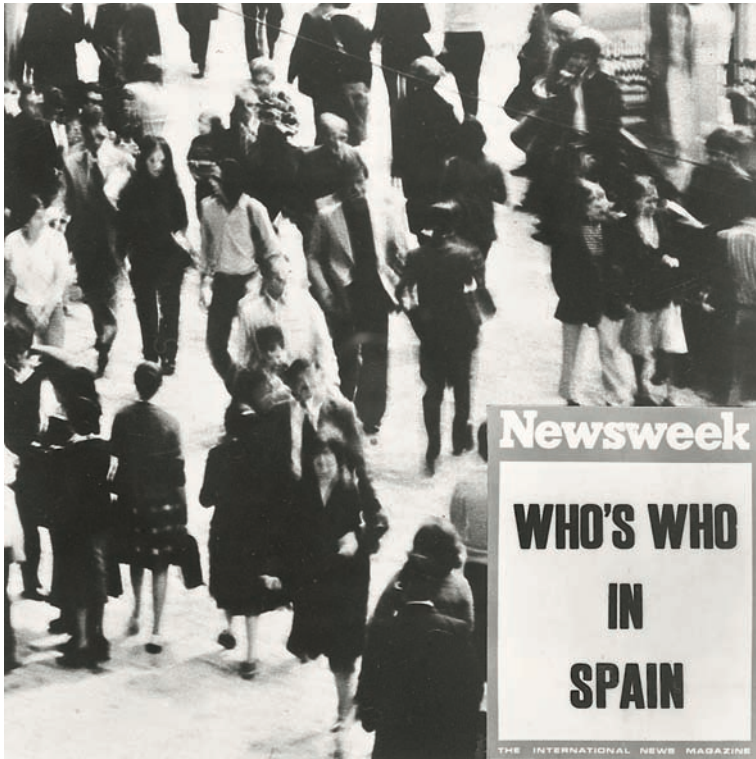
RADIO PROGRAMAS DE BARCELONA

A las 8.00 horas de la mañana, cuando el amanecer ilumina ya el horizonte, Radio Programas de España comienza su programación diaria. Desde las 8.00 hasta las 10.00 horas, el programa de Radio Programas de España es un programa de variedades que incluye canciones, noticias y programas especiales.

RADIO BARCELONA

A las 8.00 horas de la mañana, cuando el amanecer ilumina ya el horizonte, Radio Programas de España comienza su programación diaria. Desde las 8.00 hasta las 10.00 horas, el programa de Radio Programas de España es un programa de variedades que incluye canciones, noticias y programas especiales.

Series Spain is different: La voz de su amo, 1973 and Radio programa, 1977



Nuevo este año.
Por primera vez en Europa!

BUCEADORAS DE PERLAS
en la Laguna de la Polyesia
de MARINLAND.

SOLO 350 PTS. POR OSTRAS.

Compra su Picha para una Ostra Perfisera en la Cabota de Bamba.

Entregala en Picha a uno de nuestros chicos Polyesia en la Laguna.

Elle se cambiala y reserger para Vd. una autentica Ostra que sera abiarle una vez propia ojalá, en nuestro mostrador.

Cada Ostra ha sido cuidadosamente cultivada durante un periodo de 3 a 8 años, y está garantizada que contiene una genuina Perla Natural con un valor no menor a 400 pts. Pero Vd. puede ser el afortunado que recibe una Perla con un valor de hasta 1.000 pts.

Y por muy poco dinero más, Vd. puede hacer crecer su Perla en un Engorde de su elección, sin disminuir origen.

El regalo más original: una Perla Natural con su propia Ostra.

SOLO EN MARINLAND.






**PISTOLA
SUPERAUTOMÁTICA
(IMPORTACIÓN)**

Representación exacta hasta el más mínimo detalle. El cargador se introduce por la culata apretando el disparador de 26 cargas de plomo o plástico. Su detonación es potente y segura. Además lleva un dispositivo de seguridad para bloquear el arma, aunque esté cargada. El material con que está fabricada es prácticamente irrompible.

Se sirve con el obusillo de 28 diámetros.

del 645 SUPERAUTOMÁTICA	590,— Ptas.
(Caja con 104 de plomo)	90,— Ptas.

Series Spain is different: Naturally Spanish, 1977 and Pistola superautomática (importación), 1975



PISTOLAS ITALIANAS DE IMPORTACION



JAGUARMATIC **LIONATIC**

Perfecta reproducción a escala natural de las Pistolas Super Automáticas Ito, Jaguar y Lionatic, promita de cargador de petaca en culeta que le permite efectuar hasta 20 disparos con una sola recarga. Dispositivo de seguridad que le permitirá llevarla cargada en fémur a que se le despare, importada de Italia.

Ref. 882 PISTOLA JAGUARMATIC **Plus. 735**
Ref. 881 PISTOLA LIONATIC **Plus. 690**



REVOLVER AUTOMATICO
 Su tambor gira automáticamente cargándose con gran facilidad, así se no tendrá más miedo a las agresiones ya que la seguridad de las modernas detonaciones de sus disparos de amonestación, hace que haya su agresor. No vacite en la adquisición ya que la seguridad que le proporcionará compensará con creces el pequeño gasto ocasionado.

Ref. 403 REVOLVER Plus. 290



CAMARERAS

Restaurante con experiencia.
Trabajo todo el año. Buen
sueldo. Grill San Rafael. Tel
300090, de 10 a 11.



HORARIO DE MISAS

MADRID

S. J. Compañía	10.00
S. J. Compañía	10.30
S. J. Compañía	11.00
S. J. Compañía	11.30
S. J. Compañía	12.00
S. J. Compañía	12.30
S. J. Compañía	13.00
S. J. Compañía	13.30
S. J. Compañía	14.00
S. J. Compañía	14.30
S. J. Compañía	15.00
S. J. Compañía	15.30
S. J. Compañía	16.00
S. J. Compañía	16.30
S. J. Compañía	17.00
S. J. Compañía	17.30
S. J. Compañía	18.00
S. J. Compañía	18.30
S. J. Compañía	19.00
S. J. Compañía	19.30
S. J. Compañía	20.00
S. J. Compañía	20.30
S. J. Compañía	21.00
S. J. Compañía	21.30
S. J. Compañía	22.00
S. J. Compañía	22.30
S. J. Compañía	23.00
S. J. Compañía	23.30
S. J. Compañía	24.00
S. J. Compañía	24.30
S. J. Compañía	25.00
S. J. Compañía	25.30
S. J. Compañía	26.00
S. J. Compañía	26.30
S. J. Compañía	27.00
S. J. Compañía	27.30
S. J. Compañía	28.00
S. J. Compañía	28.30
S. J. Compañía	29.00
S. J. Compañía	29.30
S. J. Compañía	30.00
S. J. Compañía	30.30
S. J. Compañía	31.00
S. J. Compañía	31.30
S. J. Compañía	32.00
S. J. Compañía	32.30
S. J. Compañía	33.00
S. J. Compañía	33.30
S. J. Compañía	34.00
S. J. Compañía	34.30
S. J. Compañía	35.00
S. J. Compañía	35.30
S. J. Compañía	36.00
S. J. Compañía	36.30
S. J. Compañía	37.00
S. J. Compañía	37.30
S. J. Compañía	38.00
S. J. Compañía	38.30
S. J. Compañía	39.00
S. J. Compañía	39.30
S. J. Compañía	40.00
S. J. Compañía	40.30
S. J. Compañía	41.00
S. J. Compañía	41.30
S. J. Compañía	42.00
S. J. Compañía	42.30
S. J. Compañía	43.00
S. J. Compañía	43.30
S. J. Compañía	44.00
S. J. Compañía	44.30
S. J. Compañía	45.00
S. J. Compañía	45.30
S. J. Compañía	46.00
S. J. Compañía	46.30
S. J. Compañía	47.00
S. J. Compañía	47.30
S. J. Compañía	48.00
S. J. Compañía	48.30
S. J. Compañía	49.00
S. J. Compañía	49.30
S. J. Compañía	50.00
S. J. Compañía	50.30
S. J. Compañía	51.00
S. J. Compañía	51.30
S. J. Compañía	52.00
S. J. Compañía	52.30
S. J. Compañía	53.00
S. J. Compañía	53.30
S. J. Compañía	54.00
S. J. Compañía	54.30
S. J. Compañía	55.00
S. J. Compañía	55.30
S. J. Compañía	56.00
S. J. Compañía	56.30
S. J. Compañía	57.00
S. J. Compañía	57.30
S. J. Compañía	58.00
S. J. Compañía	58.30
S. J. Compañía	59.00
S. J. Compañía	59.30
S. J. Compañía	60.00
S. J. Compañía	60.30
S. J. Compañía	61.00
S. J. Compañía	61.30
S. J. Compañía	62.00
S. J. Compañía	62.30
S. J. Compañía	63.00
S. J. Compañía	63.30
S. J. Compañía	64.00
S. J. Compañía	64.30
S. J. Compañía	65.00
S. J. Compañía	65.30
S. J. Compañía	66.00
S. J. Compañía	66.30
S. J. Compañía	67.00
S. J. Compañía	67.30
S. J. Compañía	68.00
S. J. Compañía	68.30
S. J. Compañía	69.00
S. J. Compañía	69.30
S. J. Compañía	70.00
S. J. Compañía	70.30
S. J. Compañía	71.00
S. J. Compañía	71.30
S. J. Compañía	72.00
S. J. Compañía	72.30
S. J. Compañía	73.00
S. J. Compañía	73.30
S. J. Compañía	74.00
S. J. Compañía	74.30
S. J. Compañía	75.00
S. J. Compañía	75.30
S. J. Compañía	76.00
S. J. Compañía	76.30
S. J. Compañía	77.00
S. J. Compañía	77.30
S. J. Compañía	78.00
S. J. Compañía	78.30
S. J. Compañía	79.00
S. J. Compañía	79.30
S. J. Compañía	80.00
S. J. Compañía	80.30
S. J. Compañía	81.00
S. J. Compañía	81.30
S. J. Compañía	82.00
S. J. Compañía	82.30
S. J. Compañía	83.00
S. J. Compañía	83.30
S. J. Compañía	84.00
S. J. Compañía	84.30
S. J. Compañía	85.00
S. J. Compañía	85.30
S. J. Compañía	86.00
S. J. Compañía	86.30
S. J. Compañía	87.00
S. J. Compañía	87.30
S. J. Compañía	88.00
S. J. Compañía	88.30
S. J. Compañía	89.00
S. J. Compañía	89.30
S. J. Compañía	90.00
S. J. Compañía	90.30
S. J. Compañía	91.00
S. J. Compañía	91.30
S. J. Compañía	92.00
S. J. Compañía	92.30
S. J. Compañía	93.00
S. J. Compañía	93.30
S. J. Compañía	94.00
S. J. Compañía	94.30
S. J. Compañía	95.00
S. J. Compañía	95.30
S. J. Compañía	96.00
S. J. Compañía	96.30
S. J. Compañía	97.00
S. J. Compañía	97.30
S. J. Compañía	98.00
S. J. Compañía	98.30
S. J. Compañía	99.00
S. J. Compañía	99.30
S. J. Compañía	100.00
S. J. Compañía	100.30

Series Spain is different: Majorca from £49, 1977 and Horario de misas, 1975



Programa de TV

PARA HOY VIERNES

13.45: Carta de ajuste. «Kreisleriana», R. Schumann.—14.00: Programa regional simultáneo.—14.30: Apertura y presentación.—14.31: Aquí, ahora. Programa informativo.—15.00: Telediario. Primera edición.—15.30: Revistero.—16.00: Novela (capítulo XX y último): «La hija del mar», de Rosalía de Castro.—16.30: Despedida y cierre.—18.15: Carta de ajuste. «Tríptico sinfónico», Moreno Gans.—18.30: Apertura y presentación.—18.31: Avance informativo.—18.35: Un globo, dos globos, tres globos—Para los pequeños.—La granja de Folly Foot: «Deuda de honor».—La semana.—20.00: En ruta. «El as del juego».—21.00: Telediario. Segunda edición.—21.30: Informativo. 22.00: El hombre y la tierra. «El valle de las iguales».—22.30: Un, dos, tres... Programa concurso.—23.25: Últimas noticias.—23.30: Reflexión. Espacio religioso.—23.35: Despedida y cierre.

SEGUNDO PROGRAMA.—19.30: Carta de ajuste. Ciclo: El Country. «John Denver».—20.00: Presentación y avances.—20.01: Paisaje artístico. Campeonato del mundo.—21.00: Página del viernes.—21.30: Noticias en el Segundo Programa. Información nacional e internacional.—22.00: A fondo.—23.30: Última imagen.

*Carmen Cervera,
conquistada por el cine*



"Pero la cultura, es politica"



**Eva Leon,
tetras
sin partido**

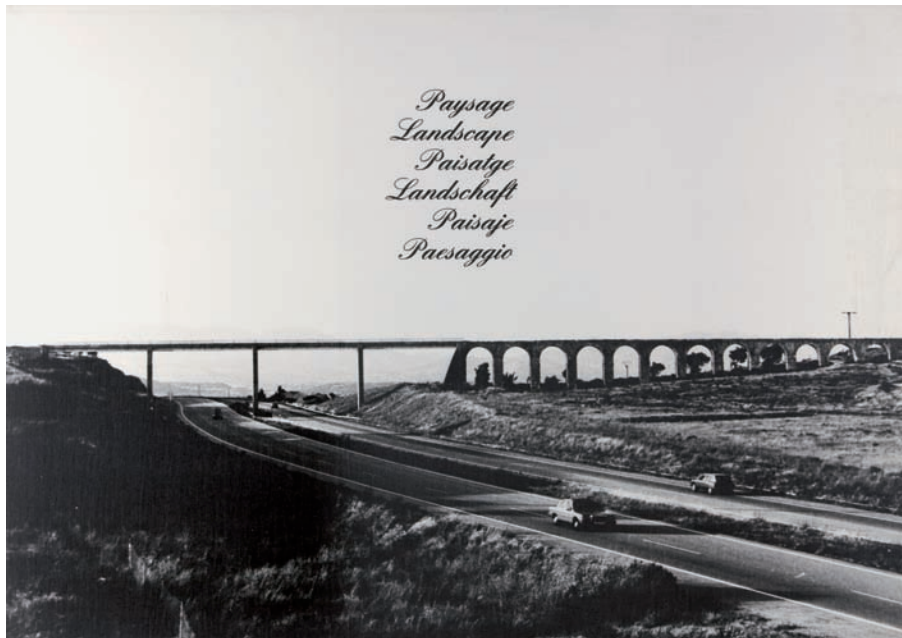






23-F. Reflex condicionat, 1981



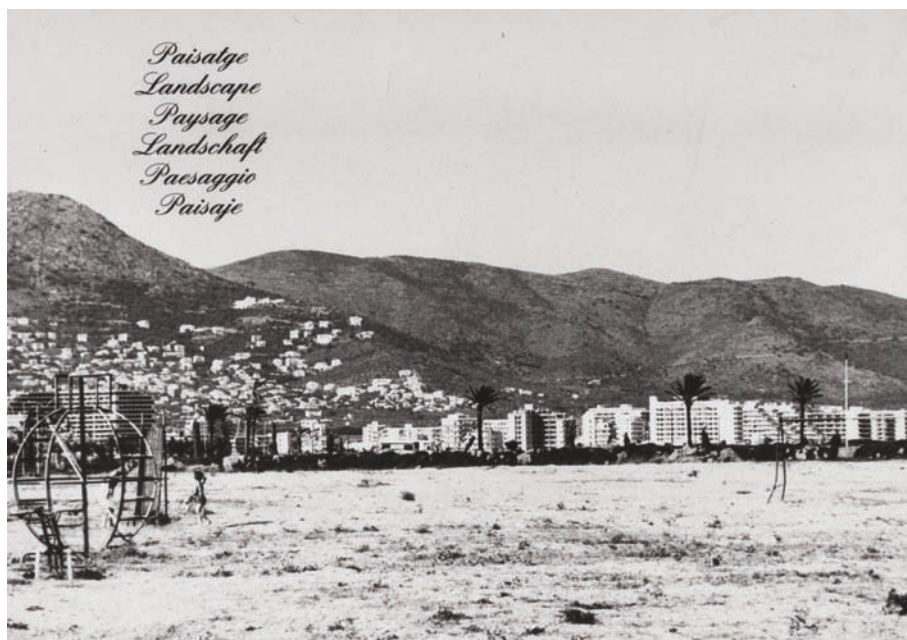


Series *Paisatges Costa Brava*: Port de l'Estartit and Autopista de Figueres a Perpinyà, 1982





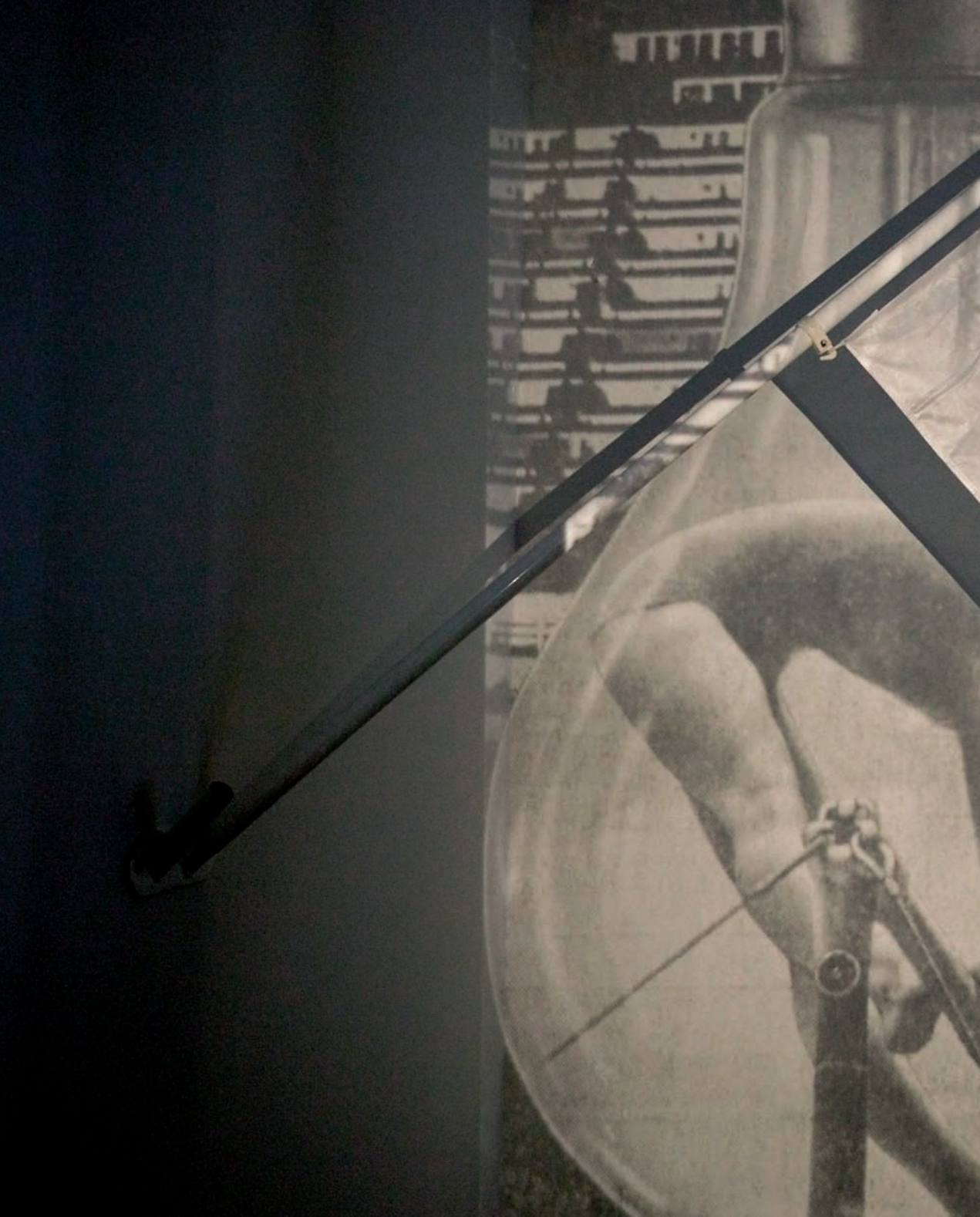
Series Paisatges Costa Brava: Platja de Castelló d'Empúries and L'Escala vista des del cementiri, 1982



Series *Paisatges Costa Brava*: *Roses des d'Empuriabrava* and *Carretera de Figueres a la Bisbal*, 1982



Series *Paisatges Costa Brava*: Castelló d'Empúries and Santa Margarida-Roses, 1982





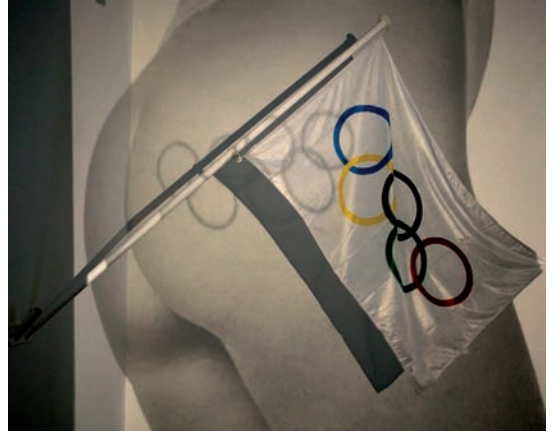
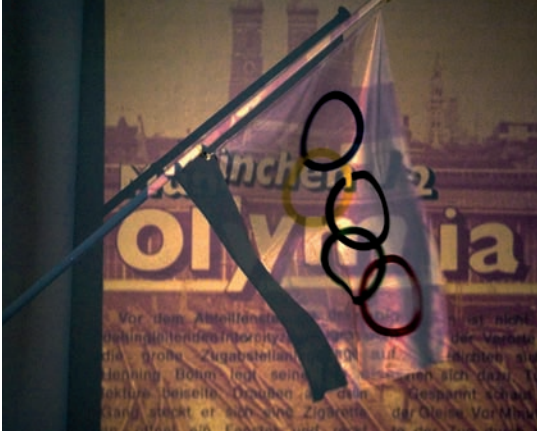
Gute Licht - Santie für U

Die 20. Olympischen Sommerspiele finden statt und modernste technische Geräte sind vorhanden, um die Spiele erfolgreich durchzuführen.

Die Aktiven gestalten durch freundschaftliche und sportliche Wettkämpfe diese Olympischen Spiele. Abseits von Kampfstätten nimmt das olympische Leben die Sportlerinnen und Sportler auf.

Hier, unter dem Licht von mehr als 100 000 TU, werden die Aktiven die freundschaftlichen Beziehungen pflegen und Erholung finden vor den anstrengenden Wettkämpfen.





LIST OF WORKS IN THE EXHIBITION

- La Fragilité des apparences*
The Fragility of Appearances
1964
Collage on wood
97 x 97 cm
MACBA Collection.
Fundació Museu d'Art Contemporani de Barcelona
p. 15
- Le Rendez-vous du jardin*
The Meeting in the Garden
1964
Collage on cardboard
54 x 28 cm
Collection of the artist
p. 21
- Naturama*
1964
Collage on wood
50 x 64 cm
Museo Nacional Centro de Arte Reina Sofia, Madrid
pp. 22–23
- Objectiu blanc i negre*
Black and White Lens
1964
Collage on wood
92 x 65 cm
Collection of the artist
- Obsession*
1964
Diptych, collage on wood
67 x 110 cm
Collection of the artist
pp. 18–19
- The Interesting Woman*
1964
Collage on wood
51 x 65 cm
Collection of the artist
p. 20
- Crime imparfait*
Imperfect Crime
1965
Collage on paper
50 x 65 cm
Collection of the artist
pp. 36–37
- Je suis prête*
I am ready
1965
Collage on paper
50 x 65 cm
Collection
p. 24
- JFK*
1965
Collage on paper
50 x 65 cm
Galerie 1900–2000, Paris
p. 25
- Le Sourire du cosmonaute*
The Astronaut's Smile
1965
Collage on wood
60 x 92 cm
Collection of the artist
p. 32
- Mes repères sont intacts*
My Landmarks are Intact
1965
Collage on paper
50 x 65 cm
Mme. Betty Lau
p. 33
- Mont de Vénus*
Mount of Venus
1965
Collage on paper
50 x 65 cm
Collection of the artist
p. 28
- Symphonie inachevée*
Incomplete Symphony
1965
Collage on paper
50 x 65 cm
Museo Nacional Centro de Arte Reina Sofia, Madrid
p. 38
- Triple Portrait en rouge*
Triple Portrait in Red
1965
Collage on wood
50 x 65 cm
Camilla Hamm
p. 35
- Trois Idées*
Three Ideas
1965
Collage on paper
50 x 65 cm
MACBA Collection.
Fundació Museu d'Art Contemporani de Barcelona
pp. 26–27
- Viet-Nam To-Day*
1965
Gouache and collage
on paper
38 x 54.5 cm
Camilla Hamm
pp. 30–31
- Watt's été 65*
Watts Summer of 65
1965
Collage on wood
50 x 65 cm
Camilla Hamm
p. 34
- Western*
1965
Collage on paper
50 x 65 cm
Collection of the artist
p. 29
- Bang*
1966
Collage on paper
50 x 65 cm
Collection of the artist
p. 39
- Censored*
1966
Collage on paper
50 x 65 cm
Collection of the artist
pp. 52–53
- Cosmonauta*
Cosmonaut
1966
Collage and acrylic
on canvas
97 x 162 cm
Collection of the artist
pp. 64–65
- Jazz Hot*
1966
Collage on wood
50 x 73 cm
MACBA Collection.
Fons de l'Ajuntament de Barcelona
pp. 56–57
- Jupe*
Skirt
1966
Collage on paper
50 x 65 cm
Collection of the artist
p. 58

- La Bombe*
The Bomb
1966
Collage on paper
26 x 56 cm
Collection of the artist
p. 72
- On the Rocks*
1966
Collage on paper
34 x 32.5 cm
Collection of the artist
p. 59
- Raimon a París*
Raimon in Paris
1966
Collage on paper
49 x 45 cm
MACBA Collection. Long
term loan by the artist
p. 16
- Untitled (from the series
Essai sur une psychologie
collective)*
1966
Collage on canvas
16 x 24 cm
Museo Nacional Centro de
Arte Reina Sofía, Madrid
p. 62
- Untitled (from the series
Essai sur une psychologie
collective)*
1966
Collage on canvas
16 x 24 cm
Museo Nacional Centro de
Arte Reina Sofía, Madrid
p. 62
- Dialogue*
1967
Collage and acrylic
on canvas
162 x 97 cm
FRAC Limousin Collection
p. 71
- Drapeau*
Flag
1967
Collage and acrylic
on canvas
54 x 100 cm
Collection of the artist
pp. 68–69
- Hommage à Archie Shepp*
Hommage to Archie Shepp
1967
Collage on paper
50 x 65 cm
Camilla Hamm
p. 63
- IBM 360*
1967
Collage and acrylic
on canvas
27 x 35 cm
Camilla Hamm
pp. 74–75
- La Super-Femme*
Superwoman
1967
Collage and gouache
on paper
50 x 65 cm
Lou Crémieux
p. 70
- Mass Media*
1967
Collage and acrylic
on canvas
146 x 97.5 cm
MACBA Collection.
Fons de l'Ajuntament
de Barcelona
p. 17
- A Girl Built on Voluptuous
Lines*
1968
Collage on paper
50 x 65 cm
Museo Nacional Centro de
Arte Reina Sofía, Madrid
p. 78
- America*
1968
Collage on paper
14 x 27 cm
Collection of the artist
p. 76
- Atomic Kiss*
1968
Acrylic on canvas
162 x 97 cm
MACBA Collection.
Fons de l'Ajuntament
de Barcelona
p. 87
- Flight TWA 1968*
1968
Collage on paper
39 x 50 cm
Collection of the artist
p. 73
- Golf Arrow*
1968
Collage on paper
21 x 50 cm
Collection of the artist
- Golf Competition*
1968
Collage on paper
35 x 49 cm
Collection of the artist
- Invasion du rouge à lèvres*
Lipstick Invasion
1968
Collage on paper
50 x 65 cm
Private Collection, Rome
p. 79
- La Chine*
China
1968
Collage on paper
15 x 23 cm
MACBA Collection.
Fons de l'Ajuntament
de Barcelona
p. 77
- Labour Day Holiday*
1968
Collage on paper
50 x 65 cm
Collection of the artist
p. 81
- One Day Last Summer*
1968
Collage on paper
50 x 65 cm
Collection of the artist
- Untitled*
1968
61 collages on canvas
24.5 x 24.5 cm
Rafael Tous Collection
pp. 84–85

- Vitamins*
1968
Photographic emulsion
on canvas
120 x 138 cm
Jean Coulon Collection,
Paris
pp. 82–83
- Women and Naturism*
1968
Collage on paper
47 x 64 cm
Museo Nacional Centro de
Arte Reina Sofía, Madrid
p. 80
- American way of...*
1970
Collage on paper
13 x 51.5 cm
Collection of the artist
pp. 60–61
- Fotostrip*
1971
Photographic emulsion
on canvas
120 x 120 cm
Collection of the artist
- Keyhole*
1971
Photographic emulsion
on canvas
120 x 120 cm
Collection of the artist
- L'ultimo orgasmo*
The Last Orgasm
1971
Photographic emulsion
on canvas
120 x 120 cm
Collection of the artist
p. 102
- Planning familial*
Family Planning
1971
Photographic emulsion
on canvas
120 x 120 cm
Daniel Hechter Collection.
Courtesy of Galerie
1900–2000
p. 100
- Por*
1971
Photographic emulsion
on canvas
120 x 120 cm
Collection of the artist
p. 98
- What the Doctor Ordered*
1971
Photographic emulsion
on canvas
100 x 100 cm
Private Collection
p. 101
- Jeux de société* (from
the series *Textes*)
Society games
1972
Photographic emulsion
on canvas
100 x 100 cm
Collection of the artist
p. 105
- La Fiancée de King Kong*
King Kong's Fiancée
1972
Photographic emulsion
on canvas
120 x 120 cm
Collection of the artist
p. 103
- Monsieur le Ministre*
(from the series *Textes*)
The Minister
1972
Photographic emulsion
on canvas
116 x 73 cm
Collection of the artist
p. 106
- Résumé automatique*
(from the series *Textes*)
Automatic Summary
1972
Photographic emulsion
on canvas
116 x 73 cm
Collection of the artist
p. 110
- Solutions des problèmes...*
(from the series *Textes*)
Solutions for Problems
1972
Photographic emulsion
on canvas
116 x 73 cm
Collection of the artist
p. 108
- Tout va bien* (from the
series *Textes*)
Everything is Fine
1972
Photographic emulsion
on canvas
116 x 73 cm
Alfred Richerich Collection
p. 111
- Un appartement où votre
Vasarely aura sa place*
(from the series *Textes*)
An apartment where your
Vasarely will have its place
1972
Photographic emulsion
on canvas
116 x 73 cm
Collection of the artist
p. 109
- Kultur*
1972
Photographic emulsion
on canvas
120 x 120 cm
Collection of the artist
- Kultur*
1972
Photographic emulsion
on canvas
120 x 120 cm
Rafael Tous Collection
p. 97
- Kultur*
1972
Photographic emulsion
on canvas
120 x 120 cm
Jaime Isidoro Collection,
Oporto
p. 94
- Kultur*
1972
Photographic emulsion
on canvas
120 x 120 cm
Fonds national d'art
contemporain, Ministère
de la culture et de la
communication, France
p. 95

- Bandera olímpica*
Olympic Flag
1972–2009
Multimedia installation
Various dimensions
Collection of the artist
pp. 142–145
- Kultur*
1973
Photographic emulsion
on canvas
120 x 120 cm
Fonds national d'art
contemporain, Ministère
de la culture et de la
communication, France
p. 96
- La voz de su amo*
(from the series *Spain is different*)
His Master's Voice
1973
Model, collage on paper
21 x 17 cm
Collection of the artist
- La voz de su amo* (from
the series *Spain is different*)
His Master's Voice
1973
Photographic emulsion
on canvas
100 x 100 cm
MACBA Collection.
Fundació Museu d'Art
Contemporani de
Barcelona
p. 124
- Table des matières*
(from the series *Textes*)
Table of Contents
1973
Photographic emulsion
on canvas
116 x 73 cm
Collection of the artist
p. 107
- Color Game*
1974
Photographic emulsion
on canvas
120 x 120 cm
Collection of the artist
p. 99
- Bio Dop*
(With Benet Rossell)
1974
16mm film transferred to
DVD, b/w, sound, 6 min
MACBA Collection.
Fundació Museu d'Art
Contemporani de
Barcelona
pp. 112–113
- Aumente su seguridad*
(from the series *Spain is different*)
Increase Your Security
1975
Model, press cutting
12 x 8 cm
Collection of the artist
- Camareras* (from the
series *Spain is different*)
Waitresses
1975
Model, press cutting
13 x 10 cm
Collection of the artist
- Camareras* (from the
series *Spain is different*)
Waitresses
1975
Photographic emulsion
on canvas
37 x 45 cm
Rafael Tous Collection
p. 129
- 5 ptas. Por visita a cada museo* (from the series *Spain is different*)
5 pesetas. For visiting each
museum
1975
Model, press cutting
26 x 19 cm
Collection of the artist
- Clasificación moral*
(from the series *Spain is different*)
Moral Classification
1975
Model, press cutting
21 x 13 cm
Collection of the artist
- Clasificación moral*
(from the series *Spain is different*)
Moral Classification
1975
Photographic emulsion
on canvas
50 x 22 cm
MACBA Collection.
Fundació Museu d'Art
Contemporani de
Barcelona
- Clave de la combinación*
(from the series *Spain is different*)
Key to the Combination
1975
Model, press cutting
19 x 15 cm
Collection of the artist
- Clave de la combinación*
(from the series *Spain is different*)
Key to the Combination
1975
Photographic emulsion
on canvas
50 x 41 cm
Private Collection
- Chrysler Imperial*
(from the series *Spain is different*)
1975
Model, press cutting
21 x 15 cm
Collection of the artist
- Chrysler Imperial*
(from the series *Spain is different*)
1975
Photographic emulsion
on canvas
100 x 100 cm
Private Collection
- Come to us...* (from the
series *Spain is different*)
1975
Model, press cutting
26 x 21 cm
Collection of the artist

- Con algo más de tranquilidad...* (from the series *Spain is different*)
With a little more tranquility...
1975
Model, press cutting
20 x 13 cm
Collection of the artist
- Costa Brava from £49* (from the series *Spain is different*)
1975
Model, collage on paper
21 x 16 cm
Collection of the artist
- Every day a fiesta* (from the series *Spain is different*)
1975
Model, press cutting
21 x 19.5 cm
Collection of the artist
- Franco hace deporte* (from the series *Spain is different*)
Franco plays sport
1975
Diptych, photographic emulsion on canvas
116 x 148 cm
Fundació Suñol, Barcelona
p. 127
- Gol* (from the series *Spain is different*)
1975
Model, collage on paper
12.5 x 12 cm
Collection of the artist
- Gol* (from the series *Spain is different*)
1975
Photographic emulsion on canvas
100 x 100 cm
MACBA Collection.
Fundació Museu d'Art Contemporani de Barcelona
- Horario de misas* (from the series *Spain is different*)
Time of Masses
1975
Model, press cutting
27 x 19 cm
Collection of the artist
- Horario de misas* (from the series *Spain is different*)
Time of Masses
1975
Photographic emulsion on canvas
50 x 20.5 cm
MACBA Collection.
Fundació Museu d'Art Contemporani de Barcelona
p. 130
- La voz de su amo* (from the series *Spain is different*)
His Master's Voice
1975
Model, collage on paper
21 x 17 cm
Collection of the artist
- Los últimos estrenos* (from the series *Spain is different*)
The most recent premieres
1975
Model, press cutting
21 x 11 cm
Collection of the artist
- Pistola automática* (from the series *Spain is different*)
Automatic Pistol
1975
Model, press cutting
12 x 12 cm
Collection of the artist
- Pistola automática* (from the series *Spain is different*)
Automatic Pistol
1975
Photographic emulsion on canvas
38.5 x 50.1 cm
MACBA Collection.
Fundació Museu d'Art Contemporani de Barcelona
- Pistola superautomática (importación)* (from the series *Spain is different*)
Superautomatic Pistol (import)
1975
Model, press cutting
16 x 11 cm
Collection of the artist
- Pistola superautomática (importación)* (from the series *Spain is different*)
Superautomatic Pistol (import)
1975
Photographic emulsion on canvas
50 x 40 cm
Colección Arte Contemporáneo – Museo Patio Herreriano, Valladolid
p. 126
- Pistolas italianas de importación* (from the series *Spain is different*)
Imported Italian Pistols
1975
Model, press cutting
14 x 18 cm
Collection of the artist
- Pistolas italianas de importación* (from the series *Spain is different*)
Imported Italian Pistols
1975
Photographic emulsion on canvas
48 x 47 cm
Rafael Tous Collection
p. 128
- Revolver automático* (from the series *Spain is different*)
Automatic Revolver
1975
Model, press cutting
13 x 10 cm
Collection of the artist
- Revolver automático* (from the series *Spain is different*)
Automatic Revolver
1975
Photographic emulsion on canvas
50 x 40.2 cm
MACBA Collection.
Fundació Museu d'Art Contemporani de Barcelona

- Souvenir de Bergen-Belsen*
Souvenir from Bergen-Belsen
1975
Photographic emulsion on canvas
120 x 85 cm
Collection of the artist
p. 121
- Souvenir de Fallingbostel*
Souvenir from Fallingbostel
1975
Photographic emulsion on canvas
120 x 85 cm
Collection of the artist
p. 123
- Souvenir de Rotenburg*
Souvenir from Rotenburg
1975
Photographic emulsion on canvas
120 x 85 cm
Collection of the artist
p. 122
- Souvenir de Unterluss*
Souvenir from Unterluss
1975
Photographic emulsion on canvas
120 x 85 cm
Collection of the artist
p. 120
- Spain is different (from the series Spain is different)*
1975
Photographic emulsion on canvas
100 x 100 cm
MACBA Collection.
Fundació Museu d'Art Contemporani de Barcelona
- Un diamante es para siempre (from the series Spain is different)*
A Diamond is Forever
1975
Model, press cutting
19 x 11 cm
Collection of the artist
- Vic (from the series Spain is different)*
1975
Model, press cutting
12 x 19 cm
Collection of the artist
- Vic (from the series Spain is different)*
1975
Photographic emulsion on canvas
35.1 x 51.8 cm
MACBA Collection.
Fundació Museu d'Art Contemporani de Barcelona
- Canciones (from the series Spain is different)*
Songs
1976
Model, press cutting
19 x 12 cm
Collection of the artist
- Canciones (from the series Spain is different)*
Songs
1976
Photographic emulsion on canvas
50 x 26 cm
Artium de Álava, Vitoria
- 5 ptas. Por visita a cada museo (from the series Spain is different)*
5 pesetas. For visiting each museum
1976
Photographic emulsion on canvas
100 x 100 cm
Artium de Álava, Vitoria
p. 128
- Come to us... (from the series Spain is different)*
1977
Photographic emulsion on canvas
100 x 100 cm
Colección Arte Contemporáneo – Museo Patio Herreriano, Valladolid
p. 129
- Cultura (from the series Spain is different)*
Culture
1977
Model, collage on paper
12.7 x 18 cm
Collection of the artist
- Cultura (from the series Spain is different)*
Culture
1977
Model, collage on paper
28.5 x 39 cm
Collection of the artist
- Cultura (from the series Spain is different)*
Culture
1977
Photographic emulsion on canvas
100 x 100 cm
MACBA Collection.
Fundació Museu d'Art Contemporani de Barcelona
- Día del turista (from the series Spain is different)*
Tourist Day
1977
Model, collage on paper
20 x 17 cm
Collection of the artist
- El Super-huevo (from the series Spain is different)*
The Super Egg
1977
Model, press cutting
21 x 13 cm
Collection of the artist
- El tiempo (from the series Spain is different)*
The Weather
1977
Photographic emulsion on canvas
100 x 100 cm
Collection of the artist
- Goleadores (from the series Spain is different)*
Goal Scorers
1977
Model, press cutting
16 x 18 cm
Collection of the artist

- Goleadores* (from the series *Spain is different*)
Goal Scorers
1977
Photographic emulsion on canvas
48 x 44 cm
Private Collection
- La desfilada dels negocis* (from the series *Spain is different*)
The Business Parade
1977
Model, collage on paper
34.5 x 24.5 cm
Collection of the artist
- La peseta en el mundo* (from the series *Spain is different*)
The Peseta in the World
1977
Model, press cutting
15 x 10 cm
Collection of the artist
- Majorca from £49* (from the series *Spain is different*)
1977
Model, press cutting
19 x 16 cm
Collection of the artist
- Majorca from £49* (from the series *Spain is different*)
1977
Photographic emulsion on canvas
100 x 100 cm
Colección Arte
Contemporáneo – Museo Patio Herreriano, Valladolid
p. 130
- Naturally Spanish* (from the series *Spain is different*)
1977
Model, collage on paper
25 x 21 cm
Collection of the artist
- Naturally Spanish* (from the series *Spain is different*)
1977
Photographic emulsion on canvas
100 x 100 cm
Colección Arte
Contemporáneo – Museo Patio Herreriano, Valladolid
p. 126
- Newsweek Who's Who in Spain* (from the series *Spain is different*)
1977
Model, collage on paper
26 x 21 cm
Collection of the artist
- Newsweek Who's Who in Spain* (from the series *Spain is different*)
1977
Model, advertising poster
28.5 x 22 cm
Collection of the artist
- Nuevo este año* (from the series *Spain is different*)
New this Year
1977
Model, press cutting
21 x 15 cm
Collection of the artist
- Nuevo este año* (from the series *Spain is different*)
New this Year
1977
Photographic emulsion on canvas
50 x 27 cm
Colección Arte
Contemporáneo – Museo Patio Herreriano, Valladolid
p. 125
- Pistola superautomática de importación* (from the series *Spain is different*)
Imported Super-automatic Pistol
1977
Model, press cutting
10 x 15 cm
Collection of the artist
- Programa de TV* (from the series *Spain is different*)
TV Programme
1977
Model, press cutting
20 x 15 cm
Collection of the artist
- Programa de TV* (from the series *Spain is different*)
TV Programme
1977
Photographic emulsion on canvas
41 x 33 cm
Colección Arte
Contemporáneo – Museo Patio Herreriano, Valladolid
p. 131
- Radio programa* (from the series *Spain is different*)
Radio Programme
1977
Model, press cutting
21 x 11 cm
Collection of the artist
- Radio programa* (from the series *Spain is different*)
Radio Programme
1977
Photographic emulsion on canvas
50 x 21 cm
Colección Arte
Contemporáneo – Museo Patio Herreriano, Valladolid
p. 124
- 7 centímetros más alto* (from the series *Spain is different*)
7 centimetres higher
1977
Model, press cutting
15 x 10 cm
Collection of the artist
- Spain is different* (from the series *Spain is different*)
1977
Photographic emulsion on canvas
100 x 100 cm
Rafael Tous Collection
p. 131
- Who's Who in Spain* (from the series *Spain is different*)
1977
Photographic emulsion on canvas
100 x 100 cm
Colección Arte
Contemporáneo – Museo Patio Herreriano, Valladolid
p. 125

- Elecciones Show*
1977–78
Multimedia installation
Rafael Tous Collection
Electoral posters:
Arxiu històric de la
Fundació Rafael Campalans
Convergència Democràtica
de Catalunya
Universitat Autònoma de
Barcelona
Fundació Josep Irla. Arxiu.
Iniciativa per Catalunya
pp. 132-133
- 23-F. Reflex condicionat*
23-F. Conditioned Reflex
1981
Moveable toy
14 x 27.5 x 19 cm
Museu del Joguet de
Catalunya, Figueres. Josep
Maria Joan Rosa Collection
pp. 134–135
- Paisatge Costa Brava*
(Platja de Sant Pere
Pescador)
Costa Brava Landscape
1982
Photographic emulsion
on canvas
65 x 92 cm
Private Collection
- Paisatge Costa Brava*
(Platja de Castelló
d'Empúries)
Costa Brava Landscape
1982
Photographic emulsion
on canvas
65 x 92 cm
Fonds national d'art
contemporain, Ministère
de la culture et de la
communication, France
p. 139
- Paisatge Costa Brava*
(Autopista de Figueres
a Perpinyà)
Costa Brava Landscape
1982
Photographic emulsion
on canvas
65 x 92 cm
Josep Maria Joan Rosa
Collection
p. 137
- Paisatge Costa Brava*
(Carretera de Figueres
a la Bisbal)
Costa Brava Landscape
1982
Photographic emulsion
on canvas
65 x 92 cm
Palma Dotze Galeria d'Art
p. 140
- Paisatge Costa Brava*
(Castelló d'Empúries)
Costa Brava Landscape
1982
Photographic emulsion
on canvas
65 x 92 cm
Palma Dotze Galeria d'Art
p. 141
- Paisatge Costa Brava*
(L'Escala vista des del
cementiri)
Costa Brava Landscape
1982
Photographic emulsion
on canvas
65 x 92 cm
Palma Dotze Galeria d'Art
p. 139
- Paisatge Costa Brava*
(Sant Pere Pescador)
Costa Brava Landscape
1982
Photographic emulsion
on canvas
65 x 92 cm
Private Collection
p. 138
- Paisatge Costa Brava*
(Santa Margarida-Roses)
Costa Brava Landscape
1982
Photographic emulsion
on canvas
65 x 92 cm
FRAC Limousin Collection
p. 141
- Paisatge Costa Brava*
(Vista parcial de la platja
de Palamós)
Costa Brava Landscape
1982
Photographic emulsion
on canvas
Private Collection
p. 138
- Paisatge Costa Brava*
(Port de l'Estartit)
Costa Brava Landscape
1982
Photographic emulsion
on canvas
65 x 92 cm
FRAC Limousin Collection
p. 137
- Paisatge Costa Brava*
(Roses des
d'Empuriabrava)
Costa Brava Landscape
1982
Photographic emulsion
on canvas
65 x 92 cm
FRAC Limousin Collection
p. 140

BIOGRAPHY

Joan Rabascall (Barcelona, 1935)
He lives and works in Paris

Studied at the Escola Superior d'Arts Decoratives Massana (1951–57) in Barcelona and the École nationale supérieure des beaux-arts (1962–63) in Paris, and continues to live in Paris. Since 1965 he has exhibited there regularly, and Paris has become his platform for working and exhibiting in Europe, the United States, Brazil, Japan, and elsewhere.

He was part of the group of Catalan artists of his generation living in Paris, among them Benet Rossell, Jaume Xifra, and Antoni Miralda, as well as Dorothee Selz, who was married to Miralda at the time. Together they participated in actions and rituals such as *Noir mauve et barbe à Papa* (1969) at the American Center for the Arts (Paris), *Memorial* (1969) and *La Fête en blanc* (1970) at the Château de Verderonne (Oise). These recreational multimedia installations and events, similar to happenings, incorporated music, decoration, and significant public participation.

From the beginning, Rabascall's work has been based on a collage technique inspired by popular contemporary imagery (*Mass media* and *Dialogue*, 1967), subverting the original message and diverting it towards other possible readings, often critical. He quickly adopted the technique of photomontage and photographic emulsion on canvas (*Le Général*, 1968 and *Planning familial*, 1971), allowing him to create large format works and thematic series.

His work focuses on the criticism of underlying ideology and the messages of mass communication, using associations between images and ideas taken from this field (*La Leçon de peinture américaine*, 1972 and *Kultur*, 1971–73). He is a founding artist of the *Art sociologique* movement. He exhibited in different collective shows with this group, primarily at the Galerie Rencontres (1974) and at the Galerie Mathias Fels (1975) in Paris. He created the series *Spain is different* (1973–77) and the audiovisual show *Elecciones show* (1977), an exhibition that travelled throughout Spain at the moment of historic

transition when the country was heading towards democracy and integration into Europe.

Following the guiding thread of popular imagery, he developed a reflection on painting at the beginning of the 1980s with images taken from *Pintura per a tontos, guia per a principiants-la peinture pour les nuls, Faites-le vous-même*, and "Do it Yourself" manuals.

La Leçon de peinture (1980) series made an exhaustive analysis of this type of question using the most banal images of the genre, conventional clichés, and stereotypes of contemporary art: landscapes, the nude, still lifes, etc. Therefore genre painting is interpreted on the canvas from a distance, with the help of colour photography and screen-printing.

References to television – the medium *par excellence* for mass communication and the manipulation of opinion – are found throughout his work. At the beginning of the 1980s he made models and installations under the general title *Monuments à la télévision* (1992) to underline the importance of this global phenomenon as an icon of the twentieth-century. The illuminated boxes of *Paisatges final segle xx* (1993) emphasise the question of visual pollution in peripheral urban landscapes, using the medium of advertising panels to project a vision of post-industrial society.

With the series *Ma collection* (1996) he presented an ironic view of television by photographing miniature televisions collected from around the world. His commentary on television was completed with *Media 2000*, a series of television antennae photographed by the artist throughout the world over a span of twelve years, beginning in 1988 in Venice, which highlights the flow of messages between emitting and receiving elements. In this he emphasises the transformation of the skyline of the urban landscape, focusing on concave and rectilinear antennae, as well as the more recent mobile telephone masts.

He has participated in various collective exhibitions: the Biennale de Paris (1965 and 1969) and the Venice Biennale (1972 and 1976); *Barcelona-Paris-New York*, Palau Robert, Barcelona (1985); *La Ville*, Centre Pompidou, Paris (1994); *Visions urbaines*, Centre de Cultura Contemporània de Barcelona (1994); *Logo Non Logo*, Thread Waxing Space, New York (1996); *La Ville moderne en Europe, 1870–1996*, the National Museum of Modern Art, Tokyo (1996); *Face à l'Histoire*, Centre Pompidou, Paris (1996); *Juegos y simulacros/Jeux et simulacres*, Canal de Isabel II, Madrid (1999); *Printed in Spain*, Neues Museum Weserburg, Bremen (2002); *Desacuerdos*, Museu d'Art Contemporani de Barcelona (2005); *El arte sucede: origen de las prácticas conceptuales en España (1965–1980)*, Museo Nacional Centro de Arte Reina Sofía, Madrid (2005–06); *Primera generación: arte e imagen en movimiento (1963–1986)*, Museo Nacional Centro de Arte Reina Sofía, Madrid (2006); *Barcelone, 1947–2007*, Fondation Maeght, Saint Paul de Vence (2007); *The Road to Contemporary Art*, Rome (2008); International Fair of Contemporary Art (FIAC), Grand Palais, Paris (2008); *El discreto encanto de la tecnología*, Museo Extremeño e Iberoamericano de Arte Contemporáneo (MEIAC), Badajoz (2008), ZKM Centre for Art and Media, Karlsruhe (2008–09) and the 28th International Fair of Contemporary Art (ARCO), Madrid (2009).

Joan Rabascall: Une rétrospective 1967–2000 was presented at the Villa Tamaris centre d'art in La Seyne-sur-Mer (2003). In 2005 he exhibited *Ma collection* series at the French-Japanese Institutes in Tokyo and Yokohama, along with a presentation of the book *My Collection*.

In January 2009 he presents the exhibition *Rabascall. Production 1964–82* at the Museu d'Art Contemporani de Barcelona (MACBA), which will travel to the Weserburg Museum für Moderne Kunst / Studienzentrum für Künstlerpublikationen in Bremen in Autumn 2009.

BIBLIOGRAPHIC SELECTION

BOOKS

- ATKINS, Robert: *Petit Lexique de l'Art Contemporain*. New York; Paris; London: Abbeville, 1992, pp. 61–62.
- BADIA, Montse: "Artes y nuevos medios", *Ars Nova-Dossier Cataluña*. Barcelona: Ameda – Asociación mediterránea de arte contemporáneo, 2002, pp. 250–265.
- BONET, Eugeni; PALACIO, José Manuel: *Práctica filmica y vanguardia artística en España / The Avant-Garde Film in Spain: 1925–1981*. Madrid: Universidad Complutense de Madrid, 1983, pp. 44–45, 94–95.
- BORY, Jean-François: "Out of order", *Scritto misto*. Colognola ai Colli: Rara International, 1986, pp. 92–95. French edition: "Out of order", *Pas tout le même jour*. Paris: Flammarion, 1988, pp. 77–83.
- BORY, Jean-François; DONGUY, Jacques: *Journal de l'art actuel 1960–1985*. Neuchâtel: Éditions Ides et Calendes, 1985, p. 86.
- BULATOV, Dmitry: *A Point of View. Visual Poetry, the 90s. An Anthology*. Kaliningrad: Simplicii, 1998, pp. 457–460.
- COLAS-ADLER, M. Helène; FERRER, Mathilde: *Groupes, mouvements, tendances de l'art contemporain depuis 1945*. Paris: École nationale supérieure des beaux-arts, 1989, pp. 33, 58.
- COMBALIA, Victoria: "Algunas reflexiones sobre los últimos veinte años de la escena artística catalana", *Ars Nova: Dossier Cataluña*. Barcelona: Ameda – Asociación mediterránea de arte contemporáneo, 2002, pp. 101–127.
- _____: "Posiciones en el arte llamado alternativo en Cataluña", *Ars Nova: Dossier Cataluña*, op. cit., pp. 145, 155.
- _____: *Comprender el arte moderno*. Barcelona: DeBolsillo / Random House Mondadori, 2003, pp. 123, 131, 139.
- DYCKES, William: "Contemporary Spanish Art", *Arts Magazine Yearbook*. New York: Art Digest, 1975.
- GALLAND, Blaise: *Art sociologique*. Geneva: Georg Éditeur, 1987, pp. 73, 88, 90–91, 117–119.

EXHIBITION CATALOGUES

- GAUVILLE, Hervé: *L'Art depuis 1945. Groupes et mouvements*. Paris: Éditions Hazan, 1999, pp. 37–38.
- HAC MOR, Carles: "El arte contra el arte. El arte conceptual en Cataluña", *Ars Nova: Dossier Cataluña*, op. cit., pp. 135–143.
- MILLET, Catherine: *L'Art contemporain en France*. Paris: Flammarion, 1987, p. 205.
- MOLES, Abraham; ROHMER, Elisabeth: *Théorie des actes: vers une écologie des actions*. Paris: Casterman, 1977, pp. 225–250.
- MONTANO, Linda M.: *Performance Artists Talking in the Eighties*. Berkeley: University of California Press, 2000, p. 187.
- PARCERISAS, Pilar: *Conceptualismo(s) poéticos, políticos y periféricos. En torno al arte conceptual en España, 1964–1980*. Madrid: Akal, 2007, pp. 14, 58, 170–173, 174, 189, 190, 211, 222, 225, 260, 269, 270, 331, 332, 340, 362, 370, 371, 373, 374, 446, 450, 452, 453, 462, 472, 486, 531, 519.
- PÉRIER, Henry: *Pierre Restany. L'alchimiste de l'art*. Paris: Cercle d'Art, 1998, pp. 324–325, 457.
- POPPER, Frank: *Art, action et participation. L'artiste et la créativité aujourd'hui*. Paris: Éditions Klincksieck, 1980, p. 191.
- RABASCALL, Joan: "Réponse à Fred Forest", *Art Sociologique–Vidéo*. Paris: Union Générale d'Édition, col. 10/18, 1977.
- _____ : "The Image of the Computer in Everyday Life", *The Unnecessary Image*. New York: MIT/ Tanam Press, 1982, p. 64.
- RESTANY, Pierre: *Une vie dans l'art: Entretiens avec Jean-François Bory*. Neuchâtel: Éditions Ides et Calendes, 1983, pp. 65–68–79–118.
- ALVARO, Egidio: "Uma conversa com Joan Rabascall", *Rabascall*. Oporto: Galeria Alvarez, 1975, pp. 4–17.
- _____ : "Avant-propos", *Evidence-Apparence*. Limoges: Centre Culturel, 1975, pp. 24–25.
- BAUDSON, Michel: "La Ville selon les artistes 1946–1993", *La Ville, art et architecture en Europe 1870–1993*. Paris: Centre Pompidou, 1994, pp. 362–363, 375. Catalan edition: "La Ciutat segons els artistes 1946–1993", *Visions urbaines*. Barcelona: Centre de Cultura Contemporània de Barcelona, 1994, pp. 362–363, 375.
- BEEL, Anne: "From the Postcard to the Artist's Postcard", *L'Art à la carte*. Bremen: Neues Museum Weserburg, 2004, pp. 49–51.
- BERGER, René: "Annemasse-media", *Art-Animations-Vidéo*. Annemasse: Mairie d'Annemasse, 1975, pp. 3–7.
- BONACCORSI, Robert: "Un désillusionniste", *Joan Rabascall. Une rétrospective 1967–2000*. La Seyne-sur-Mer: Villa Tamaris centre d'art, 2003, pp. 5–7.
- BONET, Eugeni: "Cinema i vídeo experimental d'artistes a Catalunya (Un megamix)", *Idees i actituds. Entorn de l'art conceptual a Catalunya, 1964–1980*. Barcelona: Centre d'Art Santa Mònica, 1992, pp. 72–79.
- _____ : "A Parisian from Catalonia", *Monument a la televisió – Paisatges final segle xx*. Barcelona: Ajuntament de Barcelona, 1993, pp. 96–101.
- _____ : "Manual de desmontaje: introducción", *Desmontaje: film, vídeo/apropiacion, reciclaje*. Valencia: IVAM, 1993, pp. 9–13.
- BORRÀS, Maria Lluïsa: "Els catalans de París", *Barcelona-Paris-New York: el camí de dotze artistes catalans 1960–1980*. Barcelona: Departament de Cultura, Generalitat de Catalunya, 1985, pp. 36–42.
- BORY, Jean-François: "Out of order", *Rabascall: paysages*. Perpignan: Museu Puig; Angoulême: Galeria Saint Simon, 1985, pp. 3–12.

- _____ : "Le Monde ne suffit plus", *Joan Rabascall. Une rétrospective 1967–2000*. La Seyne-sur-Mer: Villa Tamaris centre d'art, 2003, pp. 9–19.
- BRETEAU SKIRA, Gisèle: "Bio Dop", *Primera generació. Arte e imagen en movimiento 1963–1986*. Madrid: Museo Nacional Centro de Arte Reina Sofía, 2006, pp. 310–311.
- CASTRO, Anton X.: *París por supuesto*. Paris: Casa de España, 1989, pp. 72–75.
- CIRICI, Alexandre: "Nueva pintura catalana, diez tipos de juventud catalana", *Nueva pintura catalana*. Cuenca: Casa de la Cultura, 1968.
- COMBALIA, Victoria: *Spain is different*. Barcelona: Galeria G, 1976, pp. 1–2.
- _____ : "La Col·lecció Tous en el si de l'art conceptual català", *L'Art conceptual espanyol en la Col·lecció Rafael Tous*. L'Hospitalet de Llobregat: Tecla Sala, 2002, pp. 11–22.
- _____ : "Le Voyage de l'art catalan", *Barcelona 1947–2007*, Saint Paul de Vence: Fondation Maeght, 2007, p. 21.
- CREUS, Maia: *La Sala Tres 1972–1979, en la ruta de l'art alternatiu a Catalunya*. Sabadell: Museu d'Art de Sabadell, 2007, pp. 32, 187–198.
- DOCTOR RONCERO, Rafael: "Otras ficciones", *Juegos y simulacros/Jeux et simulacres*. Madrid: Canal de Isabel II, 1999, pp. 23–28.
- GIBBAL, Jean-Marie: "Le Paysage en question", *Signes-Paysage*. Corbeil-Essonnes: Centre d'Art Contemporain, 1986, pp. 6–7.
- _____ : "La Recherche de la qualité", *ibid.*, p. 14.
- GOUVION SAINT-CYR, Agnès de: "Juegos y simulacros en fotografía", *Juegos y simulacros/Jeux et simulacres*. Madrid: Canal de Isabel II, 1999, pp. 11–16.
- JEFFET, William: *Picasso to Plensa: A Century of Art from Spain*. Albuquerque: Albuquerque Museum of Art and History, 2005.
- LASCAULT, Gilbert: *Ne pas trop intervenir, agir moins*. Villeparisis: Centre Culturel Jacques Prévert, 1974, pp. 2–8.
- MACIÀ, Albert: "Entrevista amb Joan Rabascall", *Idees i actituds. Entorn de l'art conceptual a Catalunya, 1964–1980*. Barcelona: Centre d'Art Santa Mònica, 1992, p. 200.
- MARÍ, Bartomeu: "Rabascall: positives and negatives of culture", *Monument a la televisió – Paisatges final segle XX*. Barcelona: Ajuntament de Barcelona, 1993, pp. 92–96.
- MORGAN, Robert C.: "Rabascall's evacuation", *Rabascall*, Paris: Galerie J. & J. Donguy, 1991, pp. 11–18. French text in the same catalogue: "L'Évacuation de Rabascall", pp. 2–10.
- MOURE, Gloria: "Terrorisme i crítica de la imatge", *Pelaires News*. Palma de Mallorca: Sala Pelaires, 1977.
- NOGUEZ, Dominique: "Filmarte 8 cortometrajes presentados por Benet Rossell", *Filmarte*. Pamplona: Sala de Cultura, February 1981, pp. 2, 5 and 11.
- PACQUEMENT, Alfred: "Discours pictural et discours politique", *Aspects du racisme*. Paris: 12, rue de Thorigny, 1970, pp. 3–9.
- PALAZZOLI, Daniela: "L'aura erotica di Rabascall", *Joan Rabascall*. Milan: Galleria-Libreria Eros, Edizioni Carte Segrete, 1974, p. 11.
- PARCERISAS, Pilar: "A l'altra banda del mur", *Idees i actituds. Entorn de l'art conceptual a Catalunya, 1964–1980*. Barcelona: Centre d'Art Santa Mònica, 1992, p. 13. English edition: "The Last Utopia of Catalan Art", *Ideas and Attitudes*. Manchester: Cornerhouse; Southampton: John Hansard Gallery, University of Southampton, 1994, pp. 11–27 and 62.
- _____ : "The cities and the postmedia landscape", *Media 2000*. Barcelona: Centre d'Art Santa Mònica, 2000, pp. 41–42.
- PAVIE, Yann: *Rabascall, images sans film*. Villeparisis: Centre Culturel Jacques Prévert, 1974, pp. 12–16.
- _____ : *L'Emploi de la peinture*. Paris: Artcurial, 1975.
- PICAZO, Gloria: "It is difficult to bungle a good idea", *Idees i actituds. Entorn de l'art*

- conceptual a Catalunya, 1964–1980*. Barcelona: Centre d'Art Santa Mònica, 1992, pp. 34–41.
- POPPER, Frank: *Art socio-critique*. La Rochelle: Maison de la Culture, 1982, pp. 2–3.
- QUERALT, Rosa: “Ninguna idea existe sin un soporte que la sostenga”, *El arte sucede. Origen de las prácticas conceptuales en España (1965–1980)*. Madrid: Museo Nacional Centro de Arte Reina Sofía, 2006, pp. 15–19.
- RABASCALL, Joan: “El concepte de paisatge/The concept of landscape”, *Relligat*. Barcelona: Metrònom, 1982.
- _____: “A snapshot of imperceptible velocity”, *Media 2000*. Barcelona: Centre d'Art Santa Mònica, 2000, p. 46.
- RESTANY, Pierre: *La Géométrie variable de Rabascall*. Paris: Galerie Zunini, 1966.
- _____: “Lettre à Rabascall (1971)”, *Joan Rabascall*. Milan: Galleria-Libreria Eros. Edizioni Carte Segrete, 1974, pp. 12–13.
- _____: “El París del anys 1960–1980 i la nova generació catalana”, *Barcelona-Paris-New York: el camí de dotze artistes catalans 1960–1980*. Barcelona: Departament de Cultura, Generalitat de Catalunya, 1985, pp. 31–35.
- _____: “Joan Rabascall: L'ímage est à sa place”, *Barcelona-Paris-New York: el camí de dotze artistes catalans 1960–1980*, op. cit., pp. 141–143.
- _____: *O realismo: uma estratégia da consciência*. São Paulo: Galeria Luisa Strina, 1989, pp. 3–13.
- _____: “A 'Kantian' look at our culture global”, *Media 2000*. Barcelona: Centre d'Art Santa Mònica, 2000, pp. 44–45.
- SICHEL, Berta: “Primera generación. Arte e imagen en movimiento, 1963–1986”, *Primera generación. Arte e imagen en movimiento, 1963–1986*. Madrid: Museo Nacional Centro de Arte Reina Sofía, 2006, pp. 15–40.
- SOULLILOU, Jacques: “Far niente spéculatif ou qu'est-ce que la peinture abstraite?”, *Joan Rabascall: textes*. Vaduz: Centrum fur Kunst, 1975, pp. 3–8.
- _____: “From simulated information to virtual sacrifice”, *Monument a la televisió – Paisatges final segle xx*. Barcelona: Ajuntament de Barcelona, 1993, pp. 102–104.
- _____: “L'icône du xxe siècle”, *Joan Rabascall. Une rétrospective 1967–2000*. La Seyne-sur-Mer: Villa Tamaris centre d'art, 2003, pp. 111–114.
- TIO BELLIDO, Ramon: *París por supuesto*. Paris: Casa de España, 1989, pp. 7–12.
- VIDAL, Mercè: “Barcelona, 1960–1980”, *Barcelona-Paris-New York: el camí de dotze artistes catalans 1960–1980*. Barcelona: Departament de Cultura, Generalitat de Catalunya, 1985, pp. 25–28.
- VAN DE PAS, Annemieke: “1964–1980: Moments d'acció en les trajectòries dels artistes catalans”, *Idees i actituds. Entorn de l'art conceptual a Catalunya, 1964–1980*. Barcelona: Centre d'Art Santa Mònica, 1992, pp. 55–60.

ARTICLES AND REVIEWS

- BADIA, Montse: "L'actualitat de les propostes conceptuals", *Avui*, *ART* (10 July 1991), p. 11.
- BARRAL I ALTET, Xavier: "1968. Aires nous. Art efímer", *Avui* (15 August 1995).
 _____: "Tornarà el paisatge?", *Avui* (2 June 1998), p. 36.
 _____: "Rabascall: estètiques de final del segle xx", *Avui* (20 June 2000), p. 40.
- BORRÀS, Maria Lluïsa: "Grupo catalán de París", *Destino*, no. 1712 (25 July 1970), p. 15.
 _____: "Ochenta y cinco años de arte en Catalunya", *La Vanguardia* (24 March 1985).
 _____: "Fundación Tous-De Pedro, el arte experimental", *La Vanguardia* (1985).
 _____: "Una extraordinaria exposición en el Palau Robert", *La Vanguardia* (17 December 1985), p. 56.
 _____: "La TV, monumento funerario", *La Vanguardia* (5 February 1993), p. 40.
- BORY, Jean-François: "Du déjeuner sur l'herbe au déjeuner sur la plage", *Opus International*, no. 86 (1982), pp. 33–35.
 _____: "Rabascall, un parcours exemplaire", *Opus International*, no. 131 (1993), pp. 32–33.
 _____: "Une exposition de Rabascall", *Ars Mediterranea* (February 1998), pp. 8–11.
- BOSCO, Roberta: "El paisaje 'posmedia'", Primavera Fotogràfica, *El Periódico del Arte*, no. 33 (May 2000), p. 9.
- BRADLEY, Kim: "Joan Rabascall at Benet Costa and the Virreina Palace", *Art in America*, vol. 81, no. 5 (May 1993), pp. 27–28.
- BREERETTE, Geneviève: "Artistes en voyage à Neuenkirchen", *Le Monde* (11 December 1975).
 _____: "Rabascall", *Le Monde* (10 May 1994), p. xi.
 _____: "Joan Rabascall critique des médias", *Le Monde* (21 February 2003), p. 29.
- CABANNE, Pierre: "L'avant-garde à Jouy", *Combat* (6 October 1972), p. 12.
- CALDERON, Manuel: "Joan Rabascall prepara un monumento a la televisión en el Palau de la Virreina", *ABC* (27 December 1992).
- CASTRO, Anton X: "Rabascall", *Lápiz*, no. 78 (June 1991), pp. 71–72.
- CIRICI, Alexandre: "La nova plàstica catalana", *Serra d'Or*, no. 104 (5 May 1968), pp. 67–70.
 _____: "La generació dels seixants", *Serra d'Or*, no. 121 (15 October 1969), pp. 67–69.
 _____: "Del Pare Profitós a la mà negra", *Serra d'Or*, no. 128 (15 May 1970), pp. 49–51.
 _____: "Kitsch, canibalisme i Catalunya", *Serra d'Or*, no. 142 (15 September 1971), p. 58.
 _____: "Art sociològic", *Serra d'Or*, no. 184 (15 January 1975), pp. 41–44.
 _____: "El arte conceptual en Cataluña (I)", *Gazeta del Arte*, no. 56 (28 December 1975), pp. 22–23.
- COCA, Jordi: "Antoni Muntadas i Joan Rabascall treballadors de la imatge", *Serra d'Or* (April 1982), pp. 29–35.
- COMBALIA, Victoria: "Rabascall, pour une iconographie du xx siècle", + - 0, no. 12 bis, Belgium (May–June 1976), p. 23.
 _____: "Una experiencia de arte socioecológico: Neuenkirchen 1975", *Batik*, no. 22 (February 1976), p. 55.
- CORREDOR MATHEOS, José: "Avantguarda catalana", *D'Ars*, no. 56/57 (10 November 1971), pp. 78–83.
 _____: "El arte catalán desde 1961", *Destino*, no. 2063 (14–20 April 1977), pp. 194–195.
- DOBBELS, Daniel: "Le Sol des Arts", *Libération* (17 May 1984), p. 36.
- FIGUERES, Abel: "1970/80, una col·lecció d'art alternatiu", *Avui* (24 May 1984).
 _____: "Idees i actituds, l'anomenat 'art conceptual' a Catalunya", *Avui* (29 January 1992).
 _____: "Joan Rabascall i la (in)comunicació", *Avui* (7 February 1993), p. 42.
 _____: "El arte conceptual catalán, el arte conceptual del sur", *Catalonia*, no. 28 (March 1992), pp. 22–29.

- _____ : "Les antenes com a tòtems de la cultura actual", *Avui* (4 May 2000), p. XIX.
- FIGUERES, Josep Maria: "El joc imatge/paraula", *Avui* (2 July 1978), p. 27.
- _____ : "Poesia iugoslava i catalana a la revista Doc(k)s", *Avui* (23 July 1978).
- GAILLARD, Valèria: "Un viatge des del Tercer Món", *El Punt* (3 August 2006), p. 9.
- GASSIOT-TALABOT, Gérald: "Les jeunes qui montent", *La Galerie*, no. 105 (February 1971), p. 30.
- GIBBAL, Jean-Marie: "Rabascall", *Exit*, no. 12/13 (Autumn 1977).
- _____ : "Les signes de la destruction", *Art Vivant*, no. 12 (Summer 1985).
- GIFREU, Patrick: "Una estrella: Joan Rabascall", *L'Indépendant* (8 July 1980).
- GUASCH, Anna: "Historias (no oficiales) de la Historia", *Blanco y Negro Cultural* (5 March 2005), p. 4.
- GUERRA, Carles: "Nuestra historia reciente", *La Vanguardia* (30 March 2005), pp. 12–13.
- HENRIC, Jacques: "Atopyques & atypiques", *Art Press*, no. 326 (September 2006), p. 89.
- IGLESIAS DEL MARQUET, Josep: "Terrorisme i crítica de la imatge", *Diario de Barcelona* (27 November 1977).
- _____ : "El paisatge de la Costa Brava, analitzat per Joan Rabascall", *Diario de Barcelona* (9–10 April 1982), p. 20.
- JACOBS, Joseph: "When Video Was Young", *Art in America* (May 2007), pp. 119–121.
- JOUANNAIS, Jean-Yves; MILLET, Catherine: "La morale de l'art modeste", interview to Frédéric Roux and Jacques Soulillou, *Art Press*, no. 262, pp. 53–59.
- JULIÁN, Immaculada: "Primera antología catalana de l'art i l'objecte", *Gazeta del Arte*, no. 84 (11 July 1976), p. 14.
- KONOPKA, Bogdan: "Fetysze Wspolczesnosci", *Format*, no. 30 (1999), pp. 63–64.
- LEPAGE, Jacques: *IMPACT*. Ceret: Musée d'art moderne de Céret, 1966.
- _____ : "Montpellier", *Opus International*, no. 19/20 (October 1970).
- LÉVÉQUE, Jean-Jacques: "Rabascall: un découpage de cinéma", *La Galerie des Arts*, no. 38 (November 1966).
- LOPEZ, Eduard: "El Centre d'Art Santa Mònica repassa 15 anys d'art conceptual a Catalunya", *El Punt* (16 January 1992).
- MACIÀ, Albert: "Entrevista Joan Rabascall", *Avui* (5 September 1990), p. IV.
- MAGÍ, Raul: "Nous paisatgistes", *El Punt* (21 March 2006), p. 45.
- MARÍ, Bartomeu: "Dues generacions conceptuals", *Avui* (5 June 1988), pp. IV–V.
- MARÍN, Jorge: "Al pie del Big Ben: Aniversarios y exposiciones", *Destino* (11 February 1967), p. 50.
- MARTÍ, Octavi: "450 obras de 3200 artistas ponen rostro a la historia de los últimos sesenta años", *El País* (15 December 1996).
- MASSOT, Josep: "El MACBA reescribe la historia", *La Vanguardia* (3 March 2005), p. 41.
- MERCADER, Antoni: "Art de compromís a Catalunya, 20 anys després", *Avui* (11 March 1992).
- MOLINA, María Angela: "Rabascall levanta en la Virreina su 'Monumento a la televisión'", *ABC* (22 January 1993), p. XI.
- _____ : "Conceptualismo 'por entregas'", *ABC* (6 November 1993).
- _____ : "'Cronos': Las otras tres estaciones", *ABC* (4 April 2000).
- MONLEON, G.: "Ja és primavera a Figueres: tres inauguracions el mateix dia i hora", *Hora Nova* (4–10 April 2000), p. 46.
- MOURE, Gloria: "Terrorismo y crítica de la imagen", *Destino*, no. 2095 (1–7 December 1977), p. 53.
- _____ : "Joan Rabascall: incursión en los mass-media", *Batik*, no. 38 (January 1978), pp. 22–23.
- _____ : "Terrorismo y crítica de la imagen", *Zoom*, no. 11 (January 1978), p. 24.
- _____ : "Vanguardias artísticas y realidad semiológica", *Destino*, no. 2112 (30 March 1978), pp. 34–35.
- _____ : "Eleccions (Joan Rabascall) Eleccions-crisis (Francesc Abad, Ramon

- Santos) Sala Tres (Sabadell)", *Destino* (16 March 1978).
- NAVARRO ARISA, J. J.: "L'èxode creatiu vers les ciutats-llum", *El País* (1 December 1985).
- _____: "Obres noves i velles de dotze viatgers", *El País* (1 December 1985).
- _____: "Trazos de París y Nueva York", *El País* (6 December 1985).
- _____: "El Centro Santa Mònica de Barcelona acoge la mayor colectiva de arte conceptual catalán", *El País* (16 January 1992).
- O'ROURKE, Meg: "Muntadas-Rabascall", *Arts Magazine*, vol. 65, no. 2 (October 1990).
- OTT, Lise: "Le Mauvais goût dans la peinture", *Calades*, no. 49 (April 1991).
- _____: "Images de la fin du xxè siècle", *Midi Libre* (4 March 1993).
- _____: "Joan Rabascall, La Virreina-Galeria Benet Costa", *Art Press*, no. 179 (April 1993), p. 85.
- PARCERISAS, Pilar: "Joan Rabascall", *Art Press* (February 1982), p. 24.
- _____: "Barcelona-Paris-New York: l'opció internacional de dotze artistes catalans", *Avui* (12 January 1986), pp. 14–15.
- _____: "L'art conceptual del 'sud'", *Regió 7*, no. 46 (January–March 1992), pp. 6–8.
- _____: "Un museu internacional de l'art modest", *Avui* (11 January 2001).
- _____: "Retrospectiva de Joan Rabascall", *Avui* (27 March 2003).
- PERERA, Marga: "Tres artistes catalanes en el extranjero; Muntadas, Rabascall, Francesc Torres", *El Guia*, no. 16 (1992), pp. 56–58.
- _____: "Rabascall is different", *El Guia*, no. 18 (1993), pp. 52–53.
- PICAZO, Gloria: "Barcelona-Paris-New York", *Nike new art in Europe*, Munich, no. 12 (March–April 1986).
- POINSOT, Jean-Marc: "Racisme et violence", *Chroniques de l'Art Vivant*, no. 14 (October 1970), pp. 8–9.
- _____: "L'Œuvre de Rabascall. Images et mass média", *Opus International*, no. 22 (1971), p. 47.
- POPPER, Frank: "Art, Anti-art, Ville. La Ville n'est pas un lieu", *Revue d'esthétique*, no. 3/4 (1977), pp. 234–235.
- PRICE, Anne: "Knitting is a soft art", *Country Life*, London (12 September 1974), pp. 738–740.
- RABASCALL, Joan: "Pour un détournement d'image", *Gulliver*, no. 6 (April 1973).
- RESTANY, Pierre: "Lettre de septembre à un étudiant catalan de vingt ans", *Domus*, no. 562 (September 1976), p. 49.
- _____: "Un bell'esempio di estetica relazionale", *Domus*, no. 792 (April 1997), pp. 66–69. English text: pp. 66–69.
- ROUSSET-ALTOUNIAN, Nicole: "Livre d'artiste-livre objet", *Art Press*, no. 54, pp. 25–32.
- SALES, Enric: "Carlos Pazos y Joan Rabascall", *Jano*, no. 1033 (2 April 1993), pp. 132–133.
- SCHWABSKY, Barry: "First Generation", *Artforum* (May 2007), p. 363.
- SOULILLOU, Jacques: "Rabascall, far niente spéculatif ou qu'est-ce que la peinture abstraite", *L'Humidité*, no. 23 (1976), pp. 4–8.
- _____: "L'Emploi de la peinture", *Artitudes International*, no. 30/32 (January 1976), pp. 3–7.
- _____: "Joan Rabascall", *Art Press*, no. 158 (May 1991).
- SPIEGEL, Olga: "Rabascall erige un crítico monumento a la televisión", *La Vanguardia* (23 January 1993).
- TEYSSÈDRE, Bernard: "Disparition de l'image", *Le Nouvel Observateur*, no. 492 (13 April 1974), p. 61.
- _____: "Art: Paris-New York et retour", *Le Nouvel Observateur*, no. 525 (2 December 1974).
- _____: "Contre l'art marchandise", *Le Nouvel Observateur*, no. 556 (7 July 1975).
- URRUTIA, Antonio: "Los nuevos paisajes de Joan Rabascall", *Guadalimar*, no. 86 (1986).
- _____: "L'Art ironico-critique de Joan Rabascall", *Art Press*, no. 110 (January 1987).

- VALOGNE, Catherine: "En violet, en noir et en musique", *La Tribune de Lausanne* (16 November 1967).
- _____: "La Mort fêtée à Verderonne", *Lettres Françaises* (19 November 1969).
- _____: "La Fête du Blanc à Verderonne", *Lettres Françaises* (1 July 1970).
- VÁZQUEZ MONTALBÁN, Manuel: "Parigi, Catalogna. Quando l'arte fuggiva dalla dittatura", *Il Venerdì di Repubblica* (8 February 2002).
- VELOSO, Marco: "Joan Rabascall interroga a pintura na era da midia", *Folha de São Paulo* (18 August 1989).
- VIDAL, Jaume: "El arte conceptual catalán, revisado históricamente en una exposición", *El Observador* (16 October 1992).
- _____: "Imatges parcialment innocents", *El País* (9 December 1999), p. 5.
- WAINTRUP, Edouard: "La Catalogne photosensible", *Libération* (10 April 2000), pp. 36–37.

**MUSEU D'ART
CONTEMPORANI
DE BARCELONA
CONSORTIUM**

Board of Trustees

Chairman
José Montilla Aguilera

First Deputy Chairman
Jordi Hereu i Boher

Second Deputy Chairman
María Dolores Carrión Martín

Third Deputy Chairman
Leopoldo Rodés Castañé*

Members

Catalan Government
Joan Manuel Tresserras i Gaju
Lluís Noguera i Jordana*
Eduard Voltas i Poll*
Claret Serrahima de Riba
Vicenç Altaió i Morral*

Barcelona City Council
Jordi Portabella i Calvete
Itziar González i Virós*
Jordi Martí i Grau*
Marta Clari i Padrós*
Sergi Aguilar

MACBA Foundation
Javier Godó Muntañola,
Count of Godó
Lola Mitjans de Vilarsau*
Elena Calderón de Oya
Jordi Soley i Mas*

Ministry of Culture
José Jiménez
Santiago Palomero Plaza*

Official Auditor
Gemma Font i Arnedo

Secretary
Lluïsa Pedrosa i Berlanga

* Members of the Executive
Commission

**Supporting Members of
MACBA**
Marisa Díez de la Fuente
Carlos Durán
Luisa Ortíz

**MUSEU D'ART
CONTEMPORANI
DE BARCELONA**

Director
Bartomeu Marí Ribas

Advisory Committee
Chris Dercon
Suzanne Ghez
Ivo Mesquita
Joana Mytkowska
Vicent Todolí

Chief Executive Officer
Joan Abellà Barril

Secretary to the Director
Susanna Vivé

**Secretary to the Chief
Executive Officer**
Arantxa Badosa

**TEMPORARY EXHIBITIONS
AND COLLECTION**

Chief Curator
Chus Martínez

**Head of Temporary
Exhibitions**
Friedrich Meschede

Collection Curator
Antònia M. Perelló

Head of Production
Anna Borrell

Deputy Head of Production
Lourdes Rubio

Audiovisual Technicians
Miquel Giner
Jordi Martínez

**Temporary Exhibitions
Coordinators**
Cristina Bonet
Anna Cerdà
Teresa Grandas

Exhibitions Administration
Susan Anderson
Berta Cervantes
Meritxell Colina
Melanie Roumigüière

Exhibitions Assistant
Anna García

Collection Coordinator
Ainhoa González

Collection Administration
Anne Stenne

Head Registrar
Ariadna Robert i Casasayas

Registrar Coordinators
Marta Badia
Aída Roger de la Peña

Registrar Administration
Alicia Escobio
Patricia Quesada

**Head of Conservation and
Restoration**
Sílvia Noguera

Restorator
Xavier Rossell

PUBLIC PROGRAMMES

Head
Jorge Ribalta

**Public Programmes
Coordinators**
Yolanda Nicolás
Myriam Rubio

Educational Projects Head
Antònia M. Cerdà

**Educational Projects
Technicians**
Yolanda Jolis
Ariadna Miquel

Administrative Officer
Marta Velázquez

STUDY CENTRE

Head
Mela Dávila

Head of Library
Marta Vega

Librarians
Ramona Casas
Iraís Martí

Library Administration
Laia Carrasco
Andrea Ferraris
Sònia Monegal
Ariadna Pons

Head of Archive
Sílvia Torres

Archive Administration
Pamela Sepúlveda

PUBLICATIONS

Head
Clara Plasencia

Editorial Coordinators
Clàudia Faus
Anna Jiménez Jorquera

**Graphic Documentation
Coordinator**
Dolores Acebal

**Webmaster and Head of
Digital Publications**
Sònia López

**Web Technician and Digital
Publications**
Anna Ramos

Administration
Carmen Macías
Judith Menéndez

**MARKETING AND
COMMUNICATION**

Head
Déborah Pugach

**Public and Communications
Coordinator**
M. Teresa Lleal

**Senior External Resources
Coordinator**
Gemma Romaguera

**Junior External Resources
Coordinator**
Beatriz Escudero

**Graphics and Production
Coordinator**
Elisabet Surís

Administration
Cristina Mercadé

**PRESS AND PUBLIC
RELATIONS**

Head
Inés Martínez

Administration
Mireia Collado

Administrative Officer
Victòria Cortés

RESOURCE MANAGEMENT

Head
Imma López

Head of Accounting
Montserrat Senra

Administration
Alba Canal
Ana Coutado
Aitor Matías

**Public Contracts and Taxes
Coordinator**
David Salvat

**Head of Administrative
Management**
Mireia Calmell

Administration
Jordi Rodríguez

Head of Human Resources
Carme Espinosa

Administration

Salvador Ebang
Tina Perarnau

Receptionist-Telephonist

Erminada Rodríguez

Heads of Information Technology and Telecommunications

Imma Losada
Antoni Lucea

Information Technology Assistant

Sergi Blanco

ARCHITECTURE AND GENERAL SERVICES**Head**

Isabel Bachs

Space Coordinators for Projects

Eva Font
Núria Guarro

Architecture Administration

Elena Llemplén

Head of General Services

Alberto Santos

General Services Administration

M. Carmen Bueno

General Services Officer

Alberto Parras

FUNDACIÓ MUSEU D'ART CONTEMPORANI DE BARCELONA**Honorary President**

H.M. the Queen Sofia of Spain

Chairman

Leopoldo Rodés Castañé*

First Deputy Chairman

Javier Godó Muntañola,
Count of Godó*

Second Deputy Chairman

Lola Mitjans de Vilarasau*

Treasurer

Pedro de Esteban*

Secretary

Oscar Calderón de Oya*

Board Members

Macià Alavedra i Moner*
Manuel Alorda Escalona
Isak Andic Ermay
Plácido Arango Arias
Núria Basi More
Joan-Jordi Bergós
José Felipe Bertrán de Caralt
Elena Calderón de Oya*

Artur Carulla Font

Josep M. Catà i Virgili*
José Francisco de Conrado
i Villalonga
Pedro de Esteban

Diputació de Barcelona

Josep Ferrer i Sala
Bruno Figueras
Santiago Fisas i Ayxelà
Ricard Fornesa i Ribó
Bonaventura Garriga i Brutau
Joan Gaspart i Solves
Liliana Godia Guardiola
Dinath de Grandi
José M^o Juncadella Salisachs*
Lady Jinty Latymer
Alfonso Libano Daurella
Hans Meinke
Casimir Molins i Ribot
Ramon Negra Valls
Marian Puig i Planas
Maria Reig Moles
José Antonio Rumeu y de
Delás*

M^o Teresa Samaranch Salisachs
Jordi Soley i Mas
Josep Suñol Soler
Marta Uriach Torelló
Mercedes Vilá Recolons
Victoria Ybarra de Oriol,
Baronesa de Güell
Juan Ybarra Mendaro

* Members of the Executive
Commission

MACBA 2009**Founding Companies**

Agròlimen
BBVA
"la Caixa"
Cementos Molins
Cobega
Comsa
Danone
El País
Freixenet
Fundació AGBAR
Fundació Abertis
Fundació Banc Sabadell
Fundació Jesús Serra
Fundació Puig
Gas Natural SDG
Grupo Planeta
La Vanguardia
Uniland Cementera

Honorary Members

Repsol YPF
Reinhard i Ute Onnasch

Major Benefactors

Daniel Cordier
Juan March Delgado
Havas Media
Jorge Oteiza
Leopoldo Rodés Castañé
José Antonio Rumeu
y de Delás
Fundación Bertrán
Sara Lee Corporation

Corporate Sponsors

Caja Mediterráneo - Obres
Socials
Epson Ibérica S.A.U.
El Periódico de Catalunya
IMAGO
ISS Facility Services

Corporate Benefactors

El Consorci de la Zona Franca
El Corte Inglés
Fundación Telefónica
Mango
Reig Capital

Corporate Protectors

Fundación Cultural Banesto
RACC Club
Random House Mondadori
Wonderland

Corporate Contributors

Alpino
Arlex
Artbarcelona, Associació
de Galeries
Basi
Banco Espirito Santo
Bodegues Sumarroca
Bowers & Wilkins
Catalunya Ràdio
Cerveses Moritz
Concepta Barcelona
Ernst & Young
Fundació KPMG
Fundació Miguel Torres
Fundació Antoni Serra
Santamans
Fundació Privada Damm
Grupo Esteve
Illycaffè
Instituto Javier de Benito
JP Morgan
Lombard Odier Darier Hentsch
& CIE
Meridia Capital
Obrascón Huarte Lain -OHL-
Rodés & Sala, Abogados
Samsung
ScannerFM.com
Screen projects – LOOP

Corporate Partners

Deloitte
Fundación Baruch Spinoza
Fundación Cuatrecasas
Garrigues Advocats i Assessors
Tributaris
Gràfiques Pacífic
Grand Hotel Central
Vigilancia y Sistemas de
Seguridad (VSS)

Individual Benefactors

David Armengol Dujardin
María Entrecanales Franco
Lady Jinty Latymer
Enrique Ordóñez Las Heras
Alfonso Pons Soler
José Rodríguez-Spiteri
Palazuelo

Individual Protectors

Elena Calderón de Oya
CAL CEGO. Col·lecció d'Art
Contemporani
Pedro de Esteban

Bruno Figueras

Liliana Godia Guardiola
Dinath de Grandi
Hubert de Wangen
José M^o Juncadella Salisachs
Pere Portabella i Ràfols
Josep Suñol Soler

Individual Contributors

Josep M. Catà i Virgili
Federico Correa
Ventura Garcés Bruses
Ramón Negra Valls
Jordi Soley i Mas
Marta Uriach i Torelló
Mercedes Vilá Recolons
Eva de Villalonga

Contemporary Circle

Manuel Curtichs Pérez-Villamil
Fanny de Castro
Dr. Mario Deus
Anna Esteve Cruella
Ernesto Ventós Omedes

El Taller de la Fundació MACBA

Manuel Barbié Nogaret
José Luis Blanco Ruiz
Berta Caldentey Cabré
Eulàlia Caspar
Cristina Castañer Sauras
Pilar Cortada Boada
María Entrecanales Franco
M^o José de Esteban Ferrer
Rafael Ferrater Zaforteza
Josep Gaspart i Bueno
Ezequiel Giró Amigó
Teresa Guardians de Waldburg
Pilar Libano Daurella
Juan Lladó Arburúa
Álvaro López Lamadrid
Ignacio Malet Perdigo
Jaime Malet Perdigo
Ignacio Mas de Xaxàs Faus
Mercedes Mas de Xaxàs Faus
Àngels Miquel i Vilanova
Jordi Prenafeta
Sara Puig Alsina
Jordi Pujol Ferrusola
Alfonso Rodés Vilá
Pol Rovira Mascort
Francesc Surroca Cabeza
Tomàs Tarruella Esteva
Álvaro Vilá Recolons
José M^o de Villalonga

Director

Ainhoa Grandes Massa

Fundraising Department

Isabel Crespo Martínez
Ariadna Delgado Pons

Secretary and Administration

Clara Domínguez

This catalogue has been published on the occasion of the exhibition *Rabascall. Production 1964–82* presented at the Museu d'Art Contemporani de Barcelona from 23 January to 19 April 2009, and at the Weserburg Museum für Moderne Kunst / Studienzentrum für Künstlerpublikationen in Bremen in Autumn 2009.

EXHIBITION

**Director of the project
and curator**
Bartomeu Marí

Curator's Assistant
Teresa Grandas

Head of Production
Anna Borrell

Coordination Assistant
Meritxell Colina

Registrar
Denis Iriarte

Registrar Assistant
Alicia Escobio

Conservation
Sílvia Noguer
Samuel Mestre
Lluís Roqué

Architecture
Isabel Bachs
Eva Font

Audiovisual Service
Albert Toda
Miquel Giner
Jordi Martínez
Joan Sureda

Audiovisual Installation
Miquel Fernández, Creative Sight

Communication Sponsor

LA VANGUARDIA

PUBLICATION

Editor
Clara Plasencia

Coordination
Clàudia Faus

Graphic Design
Factorodos

Photo Research
Dolores Acebal
Gemma Planell

Translations
Pere Bramon (from Catalan and Spanish)
Neil Charlton (from Catalan and Spanish)
Charles Penwarden (from French)

Proofreading
Keith Patrick

Pre-printing
Cousins

Printing
Syl Creaciones Gráficas y publicitarias S.A.

Publisher
Museu d'Art Contemporani de Barcelona
Plaça dels Àngels, 1
08001 Barcelona (Spain)
t: + 34 93 412 08 10
f: + 34 93 412 46 02
www.macba.cat

Distribution
ACTAR D
Roca i Batlle, 2
08023 Barcelona (Spain)
office@actar-d.com
T.: + 34 93 418 77 59
F.: + 34 93 418 67 07
www.actar-d.com

158 Lafayette Street, 5th Fl.
New York, NY 10013
Tel. 212-966-2207
Fax 212-966-2214
officeusa@actar-d.com

International Tour



Sociedad Estatal
para la Acción
Cultural Exterior

LLL institut
ramon llull
Catalan Language and Culture

© **edition:** Museu d'Art Contemporani
de Barcelona, 2009

© **texts:** the authors, 2009

© **works:** Richard Hamilton, Eduardo
Paolozzi, Joan Rabascall, Joe Tilson,
Jacques de la Villeglé, VEGAP, Barcelona,
2009 / Benet Rossell, 2009

© **photographs:** Archivo Fotográfico
Museo Nacional Centro de Arte Reina
Sofía, Madrid (pp. 22–23, 38, 62, 78, 80);
Joan Ramon Bonet (p. 133); Colección de
Carteles del Centro de Documentación
Turística de España, Instituto de Estudios
Turísticos (p. 49); Tony Coll (pp. 15–17, 21,
39, 58); Ronald Essen (p. 94); Miralda
(cover), Kunsthalle Tübingen, Sammlung
Zundel (p. 9); Freddy Le Saux (pp. 137,
140, 141); Luis Ros (pp. 142–145); Adam
Rzepka (pp. 18–20, 24, 26–29, 32, 33,
36–37, 52–53, 56–57, 59, 60–61, 64–65,
72, 73, 81, 87, 120–123); Tate, London
(pp. 10–12); Xavi Torner (p. 137); Seber
Ugarte (pp. 30–31, 34, 35, 63, 74–75,
84–85, 138, 139, 140, 141)

Every effort has been made to trace
copyright holders; any errors or omissions
are inadvertent, and will be corrected in
subsequent editions upon notification
in writing to the publisher.

All rights reserved
ISBN 978-84-89771-72-7
LD B – 50.043 – 2008

Cover image: Miralda, photographic
overprint of *La Fragilité des apparences*,
1964
Typography: Linotype Finnegan, ITC
Officina
Paper: Arctic Volume White 135 gr,
Sirio Limone 80 gr, Invercotte Creator
Matt 350 gr (cover)



WESERBURG
STUDIENZENTRUM FÜR KÜNSTLERPUBLIKATIONEN

The Museu d'Art Contemporani de Barcelona would like to express special thanks to Joan Rabascall for his generous and constant dedication to this project, as well as to:

Claude Allemande-Cosneau
Manuel J. Borja-Villel
Geneviève Breerette
Daniel Castillejo
Pilar Carbonell
Jean Coulon
Lou Crémieux
Daniel Eguskiza
Clo & Marcel Fleiss
David Fleiss
Cristina Fontaneda
Gérard Guyomard
Camilla Hamm
Daniel Hechter
Jaime Isidoro
Josep Maria Joan Rosa
Betty Lau
Yannick Miloux
Umberto Morera
Lydia Oliva
Beatriz Pastrana
Isabel de Pedro
Rosario Peiró
Gil Putterman
Julie Richard
Alfred Richterich
Anna Rovira
Rodica Sibleyras
Josep Suñol
Rafael Tous

Artium, Centro-Museo Vasco de Arte
Contemporáneo, Vitoria
CDC, Convergència Democràtica
de Catalunya
Fonds national d'art contemporain,
Ministère de la culture et de la
communication, France
Fonds régional d'art contemporain
Limousin, Limoges
Fundació Josep Irla, Barcelona
Fundació Rafael Campalans, Barcelona
Fundació Suñol, Barcelona
Galeria Alvarez, Oporto
Galerie 1900-2000, Paris
IC, Iniciativa per Catalunya
Museo Nacional Centro de Arte Reina
Sofía, Madrid
Museo Patio Herreriano, Valladolid
Museu del Joguet de Catalunya, Figueres
Palma Dotze Galeria d'Art, Vilafranca del
Penedès
UAB, Universitat Autònoma de Barcelona

and those who have preferred to remain anonymous.

R	A	B	A	S	C	A	L	L
					U			
					L			
					T			
	I	N	T	R	U	S	E	
	M				R			
M	A	S	S	M	E	D	I	A
	G				L			
J	E	U						

L'IMAGE DE RABASCALL
 EST UNE INTRUSE
 DANS LE JEU CULTUREL
 DES MASS MEDIA



PIERRE RESTANY
 13, rue Payenne
 75003 PARIS
 Tél. 278-52-95

27 DEC. 1973



9 788483 77127

MAC Museu d'Art
BA Contemporani
de Barcelona