

## **INSOMNIA**

Fundació Joan Miró  
22 March – 16 June 2013

Press Kit

## **INSOMNIA**

22 March – 16 June 2013

- Press conference:** Wednesday 20 March, at 12 midday
- Opening:** Thursday 21 March, at 7.30 pm
- Exhibition organised by:** Fundació Joan Miró, Barcelona
- Curator:** Neus Miró
- Catalogue:** Fundació Joan Miró. With texts by Neus Miró, David Company, Noam M. Elcott, Joana Hurtado, Maxa Zoller and Federico Windhausen.  
Edition in Catalan, Spanish and English
- Opening hours:** Tuesday to Saturday, 10 am to 7 pm  
Thursdays, 10 am to 9.30 pm  
Sundays / public holidays, 10 am to 2.30 pm  
Closed on Mondays (except public holidays)
- Annual pass:** Admission to the permanent collection and temporary exhibitions for a one-year period.  
12€
- Activities:**
- Art workshop for families:  
*The Animated Notebook*
  - Workshop for adults: *The Virtual Journey*
  - Free guided tours, Saturdays at 11 am
  - One-day conference organised as part of the exhibition, with David Company, Alex García Düttman, Antonio Alberto Weinrichter, Neus Miró, Lis Rhodes and Peter Kubelka ([www.fundaciomiro-bcn.org](http://www.fundaciomiro-bcn.org)).
- Group bookings:** 934 439 479 [education@fundaciomiro-bcn.org](mailto:education@fundaciomiro-bcn.org)

## Press release

**Fundació Joan Miró presents *Insomnia*, an exhibition about film as a material for contemporary art.**

**Curated by Neus Miró, the show brings together several international artists who have explored film in the period from the sixties to the present.**

**The selected artists take an experimental approach to working with the properties of film, unfettered by the demands of the film industry.**

**The works in the exhibition modify the conventions of cinema from three different perspectives: by analysing the convergence of photography and cinema, modifying traditional forms of projection and creating new kinds of viewing spaces, and renewing the models of film narrative.**

From 22 March to 16 June, Fundació Joan Miró hosts *Insomnia*, a selection of works that have been conceived to be projected in museums and galleries, invading the exhibition space or inviting visitor participation. These art spaces have allowed artists greater freedom than the strict confines of the film industry and its distribution channels.

The exhibition includes works by Hollis Frampton, Stan VanDerBeek, Dan Graham, Lis Rhodes, Peter Kubelka, Ben Rivers and Stan Douglas.

The title of the exhibition comes from the sentence that Hollis Frampton used to conclude his 1971 text analysing the relationship between cinema and still photography, and its distinctive features: "Film has finally attracted its own Muse. Her name is Insomnia." Frampton argued that film became obsolete with the introduction of video, and then it re-appeared as an art form; this is why it needs a muse.

This new perspective led Frampton and the other artists included in this show to explore film language in a range of different ways: they worked on the relationship between moving images and still photography, they sought new forms of projection and created new spaces for cinema, or else they explored new film narratives that moved away from the usual storylines of fiction or documentary cinema.

## Still Images and Moving Images

The exhibition starts out with Hollis Frampton and focuses on the relationship between photography and film, between still and moving images. In the two photographic works by Frampton, the artist attempts to capture movement in still images, in a reversal of the shift from photography to film. In *(nostalgia)*, however, he creates a disjunction between the image and the voice-over in order to suggest a clash between the past, the present and the future.

## Experimentation with Projection and New Viewing Spaces

The second part of the exhibition starts by bringing together two artists who have explored the possibilities of projection in ways that create new relationships between the images and the spectator. *Light Music*, by **Lis Rhodes**, is an installation that consists of projections of geometric patterns on two screens facing each other. The space between the two projectors and the screens becomes a performative space where viewers interact with the images.

This is followed by two works by **Peter Kubelka**, an experimental filmmaker who also explores new ways of presenting film, and who reduces his work to the basic components of cinema: light, darkness, sound and silence. His film *Arnulf Rainer* is screened in a totally black room.

This part of the show continues with projects by two artists who have explored the relationship between viewers and moving images by designing new spaces in which to experience film. The works by **Stan VanDerBeek** and **Dan Graham** transform the exhibition space into a sensory space.

As well as three films by VanDerBeek, the exhibition includes images and information relating to his *Movie-Drome*, and large domed screening space that he designed in 1963. There is also an architectural model of Dan Graham's *Cinema*, where a projection screen is designed to be integrated into a typical office building.

## Film Narrative

The third and final section of the exhibition, entitled 'Infinite Cinema', looks at works that subvert conventional cinematic narrative. On one hand, Ben Rivers presents *Ah, Liberty!*, a film that is based on the observation of reality but avoids the documentary genre. On the other, Stan Douglas explores the possibilities of the construction of stories in the video-installation *Video*, which disrupts the logic of canonical strategies of fiction.

## One-Day Conference

A one-day Conference will be held on 22 March as part of the exhibition, with the participation of David Company, theorist and lecturer at the University of Westminster in London and author of one of the essays in the exhibition catalogue; Alexander García Düttman, theorist and Professor of Philosophy and Visual Culture at Goldsmiths, University of London; Antonio Alberto Weinrichter, theorist and associate professor at Universidad Carlos III in Madrid; Neus Miró, curator of the exhibition; and two of the participating artists, Lis Rhodes and Peter Kubelka, who will present their work and talk about their relationship with film.



Lis Rhodes, *Light Music*, 1975. Vista de la instal·lació a la Tate Modern  
© Tate/foto: Lucy Dawkins

## Curator

### Neus Miró

Neus Miró is an art critic and curator whose research focuses on audiovisual practices in the contemporary art field. She earned a BA in Art History from the University of Barcelona, and a Master's degree from the Royal College of Art in London. She has worked with artists such as Tacita Dean, Sergio Prego, Eija-Liisa Ahtila, Jane & Louise Wilson, Javier Codesal, James Benning, Jonas Dahlberg, Marijke van Warmerdam, Patricia Dauder and Chris Welsby, to name just a few.

Her recent projects include the solo exhibitions *Sharon Lockhart. Double Tide* (EACC, Castellón, 2012) and *Perejaume. Imágenes proyectadas* (CAB, Burgos, 2010), as well as the group shows *Ficciones urbanas* at Koldo Mitxelena (San Sebastián, 2011) and *Imatges a contratemps* at the Museu de Granollers, with audiovisual works from the Fundació "la Caixa" Collection (2012). Neus Miró has organised and participated in numerous symposia and conferences related to exhibition practices, such as *Les possibilitats de l'exposició* (EACC, Castellón, 2010). She has taught as a guest lecturer in undergraduate and Masters programmes at MECAD, Escola Eina and Elisava, among others.

## Artists in the Exhibition

### Hollis Frampton

Hollis Frampton (Ohio, 1936 – New York, 1984) was a filmmaker, photographer and pioneer of digital art, whose career spanned the fields of poetry, photography and experimental film. One of his main fields of interest was the relationship between still images and moving images, which he combined with an ongoing exploration of the nature of experience and of perception.

Frampton began working as a filmmaker when he was almost thirty. In New York, he immersed himself in the contemporary avant-garde art movements of the time and collaborated with other artists, choreographers and poets.

Frampton's films avoid conventional narrative and embrace systems based on other disciplines such as mathematics and linguistics. He is considered one of the key figures of North American experimental film.

<http://hollisframpton.org.uk/>

### Lis Rhodes

The films by artist Lis Rhodes have been projected around the world since the seventies. Her early pieces such as *Light Music* (1975) and *Cut A X* (1976) fused performance and multi-screen projection with an exploration of the visual qualities of sound. Her analysis of broader political and social questions can be traced to her later films, such as *Pictures on Pink Paper* (1985), *Cold Draft* (1988) and *Running Light* (1996), which combine formal rigour with a passionate critique.

Lis Rhodes was a founder member of the feminist film and video distributor Circles (now Cinenova) and a film curator at the London Filmmakers' Co-op, the first artist-managed film cooperative. She was also an Arts Adviser to the Greater London Council, and a lecturer at the Royal College of Art and The Slade School of Art, University College, London.

Rhodes's works have been screened and exhibited at the Ann Arbor Film Festival, the Film Museum, Vienna, the 47th New York Film Festival and Tate Modern in London.

[http://www.luxonline.org.uk/artists/lis\\_rhodes/index.html](http://www.luxonline.org.uk/artists/lis_rhodes/index.html)

## Peter Kubelka

Peter Kubelka was born in Vienna in 1934. When he was a child, he saw a mobile cinema projection in his village that left a lasting impression. In high school, he decided to pursue a career in film, and he later studied filmmaking in Vienna and Rome. The negative reviews of his first film “Mosaik im Vertrauen” pushed him into the film avant-garde.

From 1957 to 1960 he produced his so-called “metric films” *Adebar*, *Schwechater* and *Arnulf Rainer*. He co-founded the Austrian Film Museum in 1964, and in 1970 he founded Anthology Film Archives, along with Jonas Mekas, Stan Brakhage and P. Adams Sitney. In the late seventies, Kubelka set up the avant-garde film collection at Centre Pompidou in Paris. His films are considered the predecessors of the international art movement known as “structural cinema”.

[http://en.wikipedia.org/wiki/Peter\\_Kubelka](http://en.wikipedia.org/wiki/Peter_Kubelka)

## Stan VanDerBeek

Stan VanDerBeek (1927-1984) studied art and architecture at Cooper Union College in New York and then at Black Mountain College in North Carolina. His earlier compositions were in the spirit of Surrealist and Dadaist collages, although his experiments were driven by a more radical, political agenda.

At different points in his career, VanDerBeek collaborated with Claes Oldenburg, Allan Kaprow, Merce Cunningham and Yvonne Rainer. These associations with artists from other disciplines led him to experiment with “expanded cinema”, which is exemplified by the development of new kinds of viewing spaces such as his own *Movie Drome*, a dome he designed specifically for screening films. VanDerBeek continuously experimented with disciplines such as dance, painting, photography and architecture.

<http://www.stanvanderbeek.com/>

<http://www2.tate.org.uk/intermediaart/StanVanDerBeek.shtm>



## Dan Graham

Dan Graham was born in 1942 and grew up in New Jersey. In 1964 he began directing John Daniels Gallery in New York. Graham considers himself an artist-writer and combines artistic production with the writing of essays that are published in several media outlets.

His work revolves around the relationship between architecture and its psychological and cultural effects. His body of work explores the connections between spaces and ways of inhabiting it. He regularly works with photography, video, performance and glass structures.

<http://www.lissongallery.com/#/artists/dan-graham/>

## Ben Rivers

Ben Rivers (United Kingdom, 1972) studied Fine Arts at the Falmouth School of Art. From 1996 to 2006 he co-founded and programmed the Brighton Cinematheque. Rivers has won numerous awards, including the FIPRESCI International Critics Prize at the 68th Venice Film Festival for his first film *Two Years At Sea*; the Baloise Art Prize at Art Basel 42; and the Paul Hamlyn Foundation Award for Artists, in 2010.

His work has been screened at numerous international film festivals and galleries. His recent solo shows include *A Foundation* in Liverpool, *Indielisboa*, and *Matt's Gallery* and *Hayward Gallery*, London.

<http://www.benrivers.com/>

## Stan Douglas

Stan Douglas (1960) lives and works in Vancouver. His work explores the possibilities of narrative film structure, and he has a strong interest in philosophical and social matters such as the idea of progress in the Western world and the concept of utopia.

Douglas appropriates classical literature and conventional film genres as the contextual framework for his projects. His work has been exhibited internationally at the Solomon R. Guggenheim Museum in New York, ZKM|Museum fur Neue Kunst in Karlsruhe, the International Center of Photography in New York, and Centre Georges Pompidou in Paris, among others.

<http://www.tate.org.uk/art/artists/stan-douglas-3038>

## One-Day Conference

**Friday 22 March 2013**

Auditorium, Fundació Joan Miró

10.30 am — Presentation

Rosa Maria Malet, director of the Fundació Joan Miró, and Neus Miró, curator of the exhibition

11 am — *In the Light of the Lumières. Art at the Beginnings and Ends of Cinema*

David Company, writer and lecturer on the history of photography at the University of Westminster, London

12 midday — *Why Burn A Photograph? A Film by Hollis Frampton*

Alexander García Düttmann, Professor of Philosophy and Visual Culture at Goldsmiths, University of London.

1 pm — *“Light Music” in Context*

A conversation between the artist Lis Rhodes, and the curator Neus Miró.

Break

4 pm — *Passages from the Cinema to Art Spaces*

Antonio Alberto Weinrichter, lecturer at the Faculty of Audiovisual Communication, Universidad Carlos III, Madrid

5 pm — *My Metric Cinema*

Peter Kubelka, artist

All the lectures will be in English, without simultaneous translation.

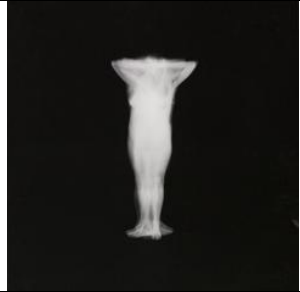






Follow the conference online: #insomnia







You can watch the conference via streaming at: [www.simposi-insomnia.org](http://www.simposi-insomnia.org)

Free admission. Limited places.

This one-day conference is organised with the support of Fundació Banc de Sabadell.

## Works

<h3>1. Hollis Frampton</h3>	
<p><b><i>A Visitation of Insomnia, 1970-1973</i></b> Black and white photo (13 photos) 26,4 x 26,4 cm Collection Walker Art Center, Minneapolis. Gift of Marion Faller, 1993</p>	
<p><b><i>(nostalgia), 1971</i></b> Film 16 mm (to DVD), b/n, so, 36 min Courtesy Estate of Hollis Frampton and Anthology Film Archives, New York</p>	
<p><b><i>Sixteen Studies from Vegetable Locomotion, 1975</i></b> Black and white photo (16 photos series) 28 x 35,5 cm Collection Walker Art Center, Minneapolis. Gift of Della Walker Acquisition Fund, 1993</p>	
<p><b><i>Apple Advancing (var. "Northern Spy")</i></b></p>	
<p><b><i>Gourds Vanishing (var. "Mixed Ornamental")</i></b></p>	
<p><b><i>Zucchini Squash Encountering Sawhorse (var. "Dread")</i></b></p>	
<p><b><i>Sunflower Reclining (var. "Mammoth Russian")</i></b></p>	
<p><b><i>Scallop Squash Revolving (var. "Patty Pan")</i></b></p>	

<b><i>Savoy Cabbage Flying (var. "Chieftain")</i></b>	
<b><i>Summer Squash Undergoing Surgery (var. "Yellow Strightneck")</i></b>	
<b><i>Mature Radishes Bathing (var. "Black Spanish")</i></b>	
<b><i>Pumpkin Emptying (var. "Cinderella")</i></b>	
<b><i>Winter Squash Vacillating (var. "True Hubbard")</i></b>	
<b><i>Tomatoes Descending a Ramp (var. "Roma")</i></b>	
<b><i>Watermelon Falling (var. "New Hampshire Midget")</i></b>	
<b><i>Sweet Corn Disrobing (var. "Early Sunglow")</i></b>	
<b><i>Dill Bundling (var. "Rural Splendor")</i></b>	
<b><i>Beets Assembling (var. "Detroit Dark Red")</i></b>	
<b><i>Carrot ejaculating (var. "Chantenay")</i></b>	

## 2. Lis Rhodes

### ***Light Music, 1975***

Dos projectors de 16 mm sincronitzats, b/n, so, boira, 25 min

Cortesia de Lis Rhodes i Lux, Londres



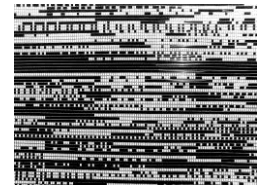
## 3. Peter Kubelka

### ***Arnulf Rainer, 1958-1960***

Partitura, pel·lícula i projecció de film 35 mm, b/n, so, 6 min i 24 seg

Col·lecció de l'artista

Cortesia de Lis Rhodes i Lux, Londres



### ***Apropos Film (Invisible Cinema), 1970***

Reportatge televisiu (transferit a DVD), b/n, so, 10 min

Österreichischer Rundfunk (ORF), Viena



## 4. Stan VanDerBeek

### ***Blacks and Whites, Days and Nights, 1960***

Film 16 mm (transferit a DVD), so, b/n, 5 min

Re:Voir/Estate of Stan VanDerBeek



### ***Breathdeath, 1963***

Film 16 mm (transferit a DVD), b/n, so, 15 min

Re:Voir/Estate of Stan VanDerBeek



***Panels for the Walls of the World, 1967***

Film 16 mm, b/n, so, 8 min

Re:Voir/Estate of Stan VanDerBeek

Stephan Chodorov i Bob Hansson

*Vanderbeekiana, 1968*

Film 16 mm (transferit a DVD), b/n, so, 28 min

Re:Voir/Creative Arts Television

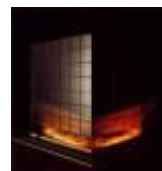


## 5. Dan Graham

***Cinema, 1981***

Instal·lació: 1 maqueta (64 x 70 x 76 cm), súper 8  
(transferit DVD), color, 2 min i 11 seg

Centre Pompidou, París. Musée national d'art  
moderne/Centre de création industrielle. Adquisició el  
1990



## 6. Ben Rivers

***Ah, Liberty!, 2008***

Film 16 mm anamòrfic en bucle, b/n, so, 19 min

Col·lecció de l'artista



## 7. Stan Douglas

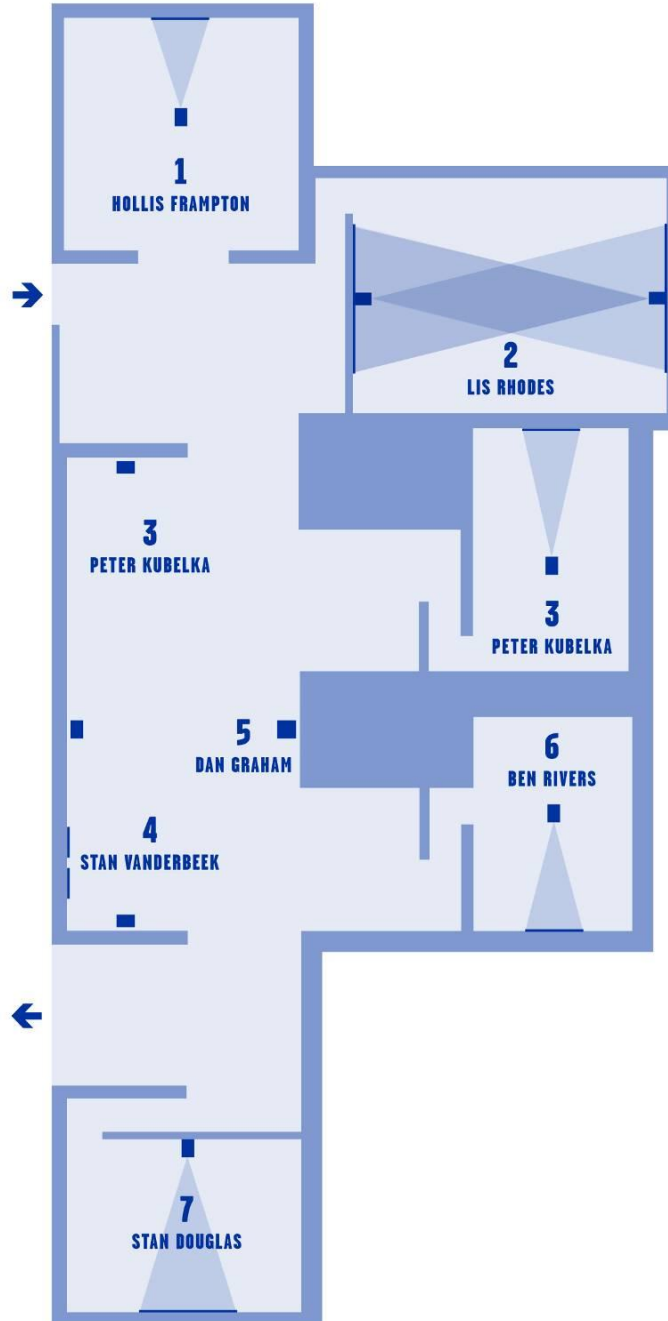
***Vidéo, 2007***

Videoinstal·lació monocanal en bucle, color, sis  
variacions musicals, 18 min i 11 seg

Col·lecció de l'artista



## Layout of the exhibition



## Additional texts

### Introductory text from the catalogue

The desire to break with traditional canons, surpass limits and open up to new forms of expression has conditioned the evolution of the visual arts. If concepts such as perspective or movement have proven decisive in painting, the minute film made its appearance a new dilemma emerged. What path would the new language follow? Would it be narrative or plastic? The range of options was extensive; its possibilities are multiple and ever increasing.

One of these options favours the artistic element over and above storytelling and mere entertainment. This is the alternative on which the *Insomnia* exhibition project is based.

Surveying the oeuvre of Stan Douglas, Hollis Frampton, Dan Graham, Lis Rhodes, Ben Rivers, Peter Kubelka and Stan VanDerBeek the spectator will be able to value a series of aspects that will help him understand how film has ended up becoming one of the Fine Arts.

Conceived for being screened in art spaces rather than cinemas, the works included in *Insomnia* invite viewers to watch and enjoy moving pictures and wonder at their possibilities. The meaningful yet restricted selection of artists and works made by Neus Miró—curator and art critic whose research has focused on the world of images—highlights the fruitful relations between art and film. The Foundation appreciates her dedication and would also like to thank those artists, institutions and galleries taking part in the project.

Rosa Maria Malet, Director of the Fundació Joan Miró



## Text for the exhibition Information Sheet

The exhibition *Insomnia* brings together several international artists who have explored film from the perspective of the field of art.

As an audiovisual medium that theoretically needs to be viewed in darkness, film has been kept away from museums and galleries, which have traditionally been designed to exhibit paintings and sculptures.

Nonetheless, film has always held a fascination for artists, who have explored all its possibilities beyond the few allowed by the film industry and the usual distribution channels. In the sixties, artists working with 'expanded cinema' began to experiment with new narrative codes, alternative screening spaces and the devices that they had inherited. A whole range of interests that has been taken up again by contemporary artists today.

*Insomnia* presents some of these current and historical projects and groups them into three sections. The first includes works by Hollis Frampton and focuses on his work around the convergence of photography and cinema. The second part presents works by Lis Rhodes, Peter Kubelka, Dan Graham and Stan VanDerBeek that try to transform the relationship between the projected image and the viewer, either by modifying the projection itself or devising new architectural models for film viewing. The third section features works by Ben Rivers and Stan Douglas, two exponents of a generation of artists who are currently renewing the language of film and its narrative models.

Neus Miró, curator of the exhibition



Stan Douglas, *Video*, High-definition video installation. 18:11 min (loop), six musical variations, 2007  
© Cathy Carver, courtesy Stan Douglas and David Zwirner Gallery

**For further information and images:**

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