



Sala Gran

MARC LARRÉ

NOM ÉS ACCIÓ

03/07 – 24/09

Marc Larré (1978) studied Fine Arts, first at the University of Barcelona and later at The Cooper Union in New York where, as a student of Walid Raad, he explored the languages of cinema and video. This opportunity, together with the stimulus of the debates that were taking place in the cultural milieu of the city at the time, led him to his subsequent activity, notably his exploration of optical structures and those pertaining to what is nowadays known as the “technical image”. His inquiries have gradually resulted in his proposing a relationship with photography which is notable for the way in which photography itself manages to suspend fixed ideas deriving from its use and, eventually, to proclaim the intrinsic independence of its processes so as to be able to explore the extensive “iconotopia” that is then revealed.

Embracing the symbolic context of La Capella, its continuance in time, as well as the force of its physical presence and stony packaging, Marc Larré invites us to relocate ourselves within the hypostasis of his concepts. It might be said that, in approaching his project, we go back to a kind of prehistory, to something like a phenomenological experience that seems to have been declared before writing. The very title of the show, *Nom és acció* (Name Is Action), invites or challenges us to recognise the usual limits of photography, to go beyond them and export them to the rest of the symbolic apparatus. It is not unlike Maurice Blanchot’s invitation to imagine ourselves at the beginning of this semiotic genealogy. In many caves, in addition to the earliest rock art, there are also innumerable marks left by bears – with which man shared his domestic space in those times – when they scratched the walls with their sharp claws. According to Blanchot, sometimes it is the bear that invents art and fearful man who points at it in surprise, wanting to give more visibility to the mysterious manifestations he sees in these scratches.

Here, then, the background of the images is full of fortuitous, ambiguous signs, cuts and creases or, in short, activity. Once again it is covered with a violent eruption of material. This is not the product of iconoclastic fervour but, quite the contrary, a starting point from which to pursue this fascination of the iconic. This calculated distortion, the whole tectonics of surfaces it brings about as a result of its interventions, has the effect of situating us in present time, in a position of clear rejection of melancholy by the mere act of giving us back the present of what is represented. Indeed, it would seem that the only use we have found for photography hitherto is *memento mori*. As early as 1927 Siegfried Kracauer was surprised by this. He describes the shock of looking at an image of a twenty-four-year old

girl smiling at him, but she was only his grandmother. He admits that reconstructing her was a laborious task in which, without his family’s persistence in pointing out the relationship, he would not have succeeded in recognising her. Susan Sontag’s observation in this regard is even more succinct: “Photography is the inventory of mortality”. In many cases, as we have seen before – with Allan Sekula or Joan Fontcuberta, for example – discussion of photography is limited simply to debating the structure, the behaviour and the dimensions of this archive. Marc Larré refuses to carry out the inventory. He insists that his goal is to bring to light “the will to apply a philosophy of the event to the physical body of the photograph [and] detach it from its mnemonic thrust in order to acquire a performative dimension”.



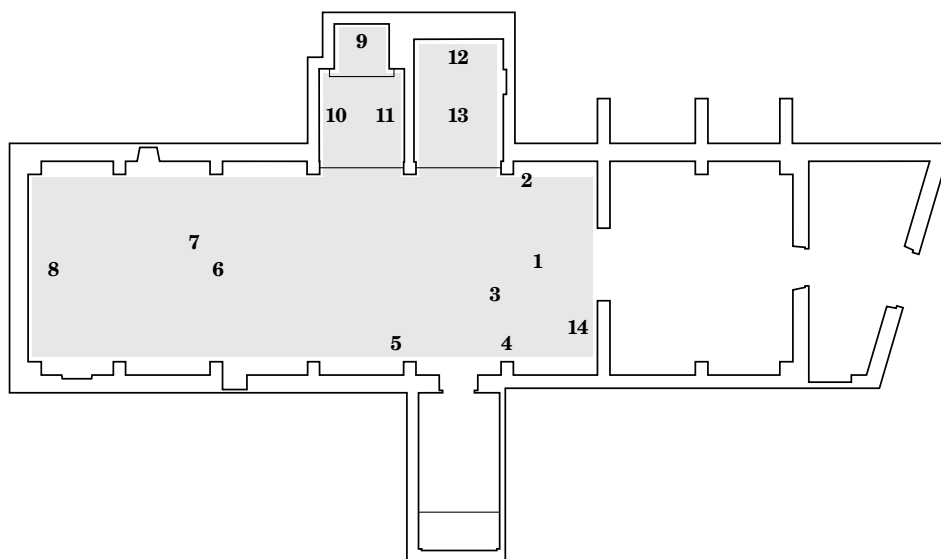


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CAT

1. Pes total de l'exposició
2. Escala d'escalas (piràmide, temple grec, La Capella)
3. Pedra sobre pedra
4. Solstici (Stonehenge)
5. Poble i pedrera
6. Taules (1. pàgina 2. taula 3. terra 4. cantonada 5. paret 6. taller 7. fàbrica 8. extraradi)
7. Terres
8. Lona paret
9. Bassal d'emulsió fotogràfica
10. Panorama
11. Badlands
12. Percepció total
13. Interior fotosensible
14. Textos - Nom és acció

ES

1. Peso total de la exposición
2. Escalera de escalas (pirámide, templo griego, La Capella)
3. Piedra sobre piedra
4. Solsticio (Stonehenge)
5. Pueblo y cantera
6. Mesas (1. página 2. mesa 3. suelo 4. esquina 5. pared 6. taller 7. fábrica 8. extrarradio)
7. Suelos
8. Lona pared
9. Charco de emulsión fotográfica
10. Panorama
11. Badlands
12. Percepción total
13. Interior fotosensible
14. Textos - Nombre es acción

EN

1. Total exhibition weight
2. Sequence in terms of scale (pyramid, Greek temple, La Capella)
3. Stone over stone
4. Solstice (Stonehenge)
5. Village and quarry
6. Tables (1. page 2. table 3. floor 4. corner 5. wall 6. workshop 7. factory 8. outskirts)
7. Floors
8. Canvas wall hanging
9. Pool of photographic emulsion
10. Panorama
11. Badlands
12. Total perception
13. Photosensitive interior
14. Texts - Name is action