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 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”. 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”.

PILAR PARCERISAS
CRITICAL ESSAY ON CAPITAL AS SPECTACLE
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 quotidien. 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.” Even more striking is his affirmation: “The spectacle is capital to such a degree of accumulation that it becomes an image.”

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 quotidien 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.

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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 Voyeur 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 1961 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, in contact with the avant-garde that revolved around the ICA (Institute of Contemporary Arts), 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.”

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5 Between 1959 and 1961 he attended some clandestine courses at the ronda de Sant Antoni in Barcelona, where Miquel Coll i Alentorn, Joaquim Triadú and Alexandre Cirici, 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 ceremonials 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

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

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.”

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

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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 Teyssèdre’s invitation to participate in the exhibition L’Art contre l’idéologie at the Galerie Rencontres in Paris, 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 Teyssèdre, 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 1974 – 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 Teyssèdre, “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.

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

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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.
Censored, 1966