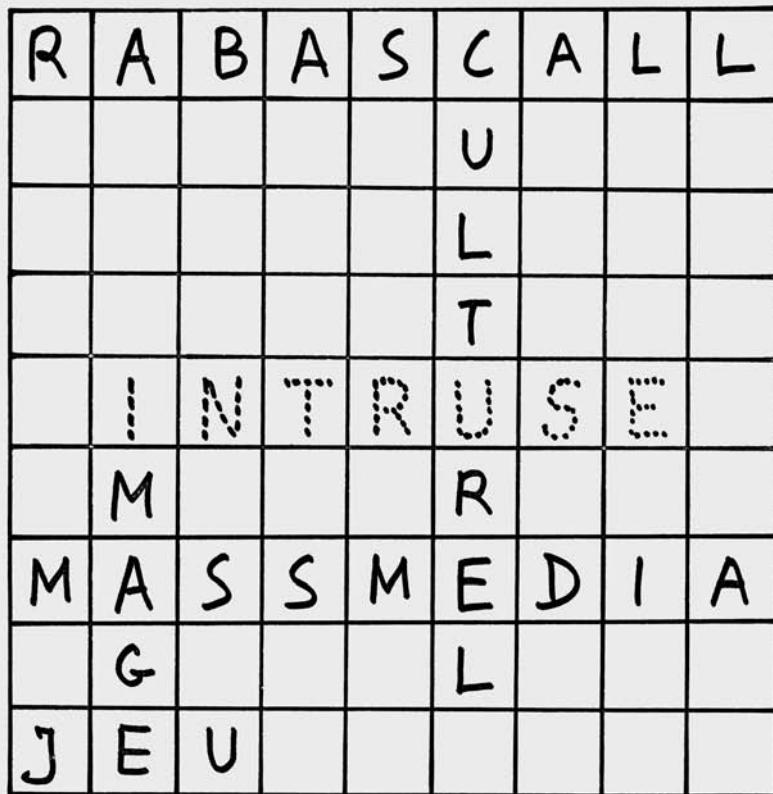


RABASCALL

PRODUCTION 1964–82





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



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(PR)

27 DEC. 1973

RABASCALL PRODUCTION 1964–82



Museu d'Art
Contemporani
de Barcelona

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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.

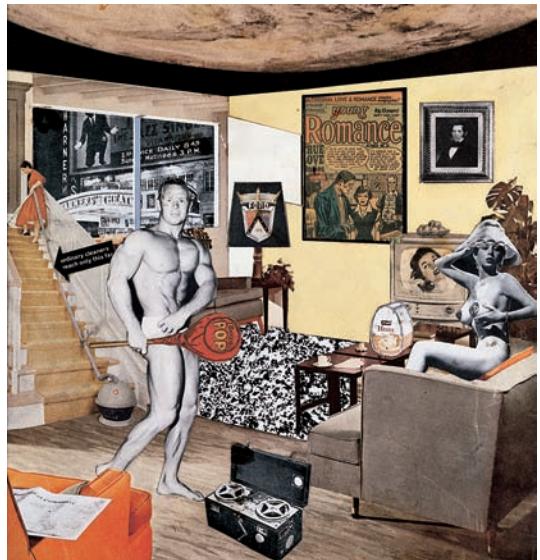
The emergence of European Pop art has highly different roots from those of North American Pop art: they are roots intimately linked to the political dissidence of the post-war period and to a position contrary to certain canons of modernism that rejects the isolation of art with respect to life and denies 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: oio 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

Eduardo Paolozzi, *Real Gold*, 1949



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, Dorothée 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.

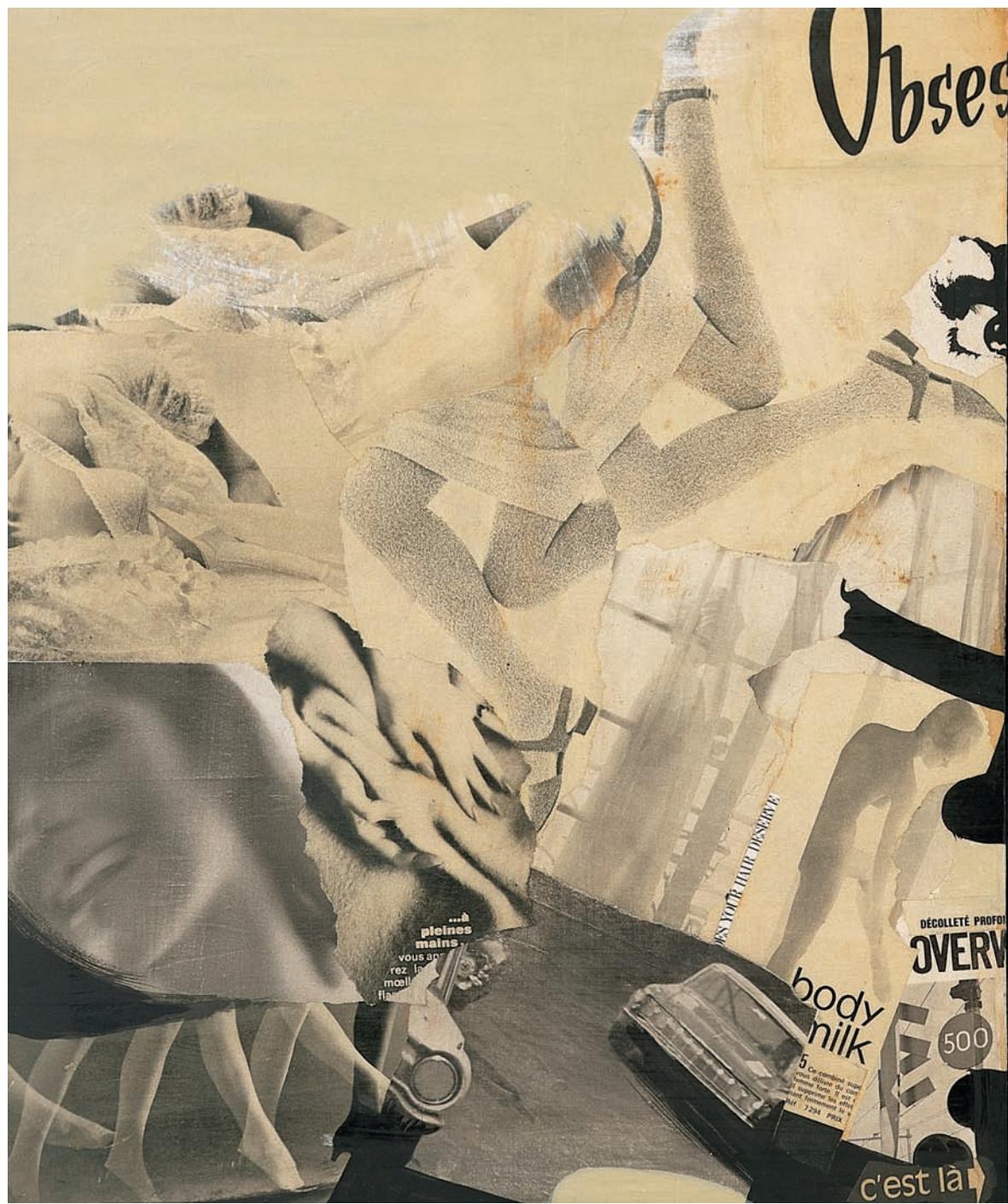
6 See, for example, the works: *Franco hace deporte* (1975) and *Autopistas Concesionaria Española S.A.* (1974), in the series *Spain is different*.



La Fragilité des apparences, 1964







Obsession, 1964

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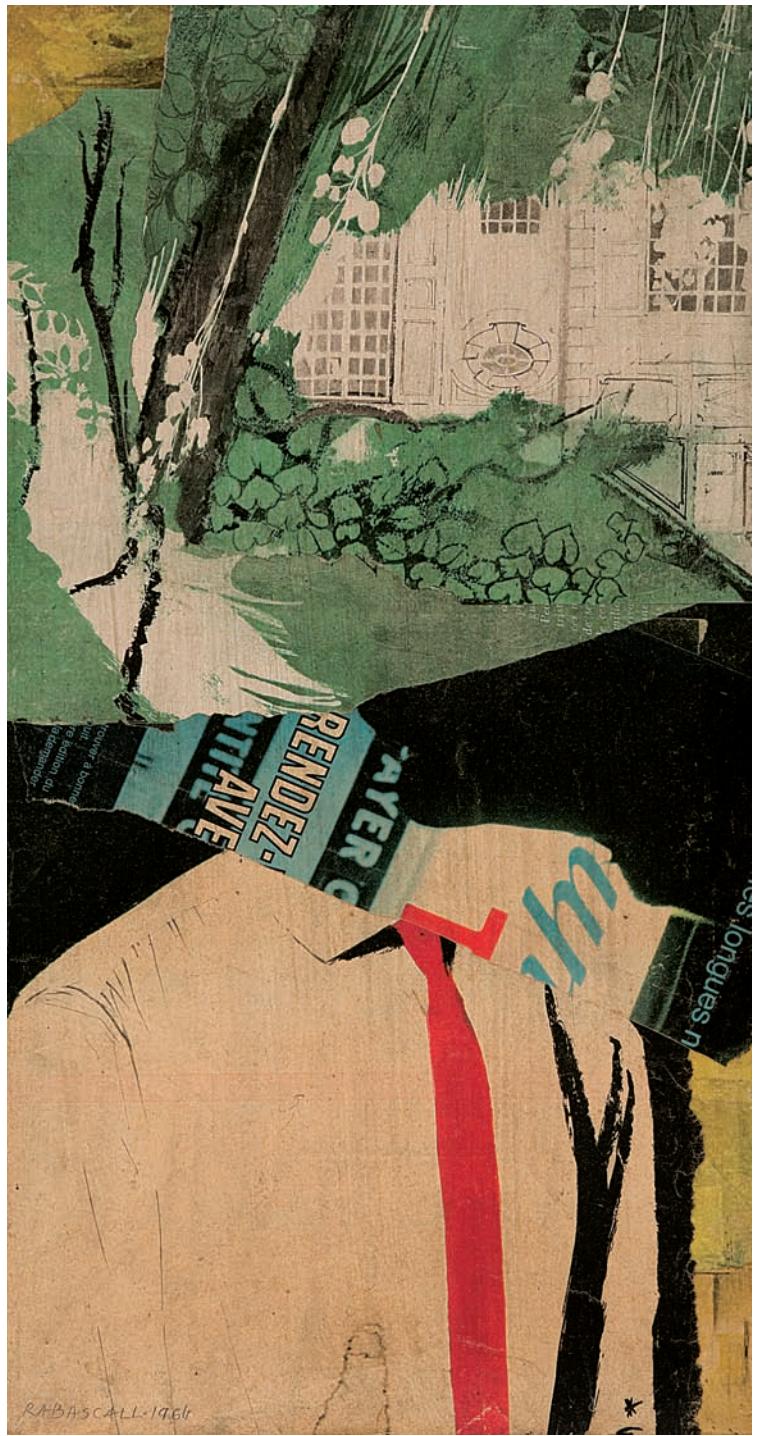
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EXCITING





The Interesting Woman, 1964



Le Rendez-vous du jardin, 1964

R.H.BASCALL - 1964



Naturama, 1964





je suis prête, 1965



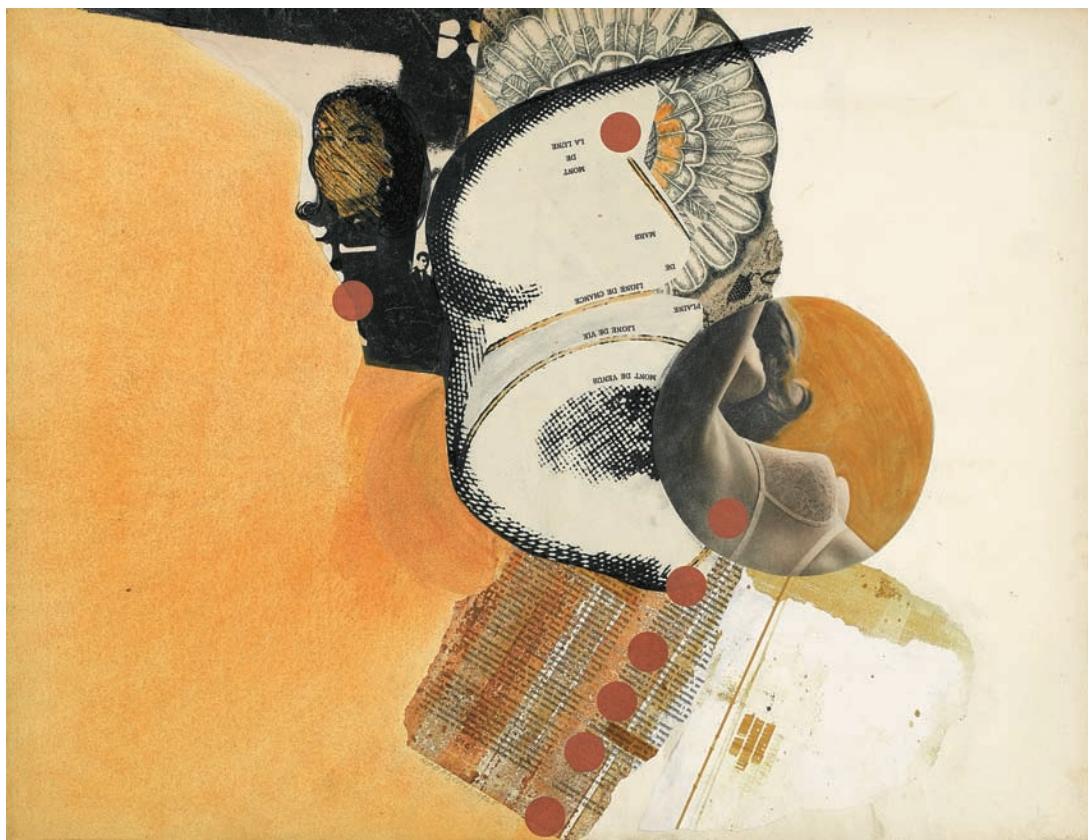
JFK, 1965

Trois Idées, 1965

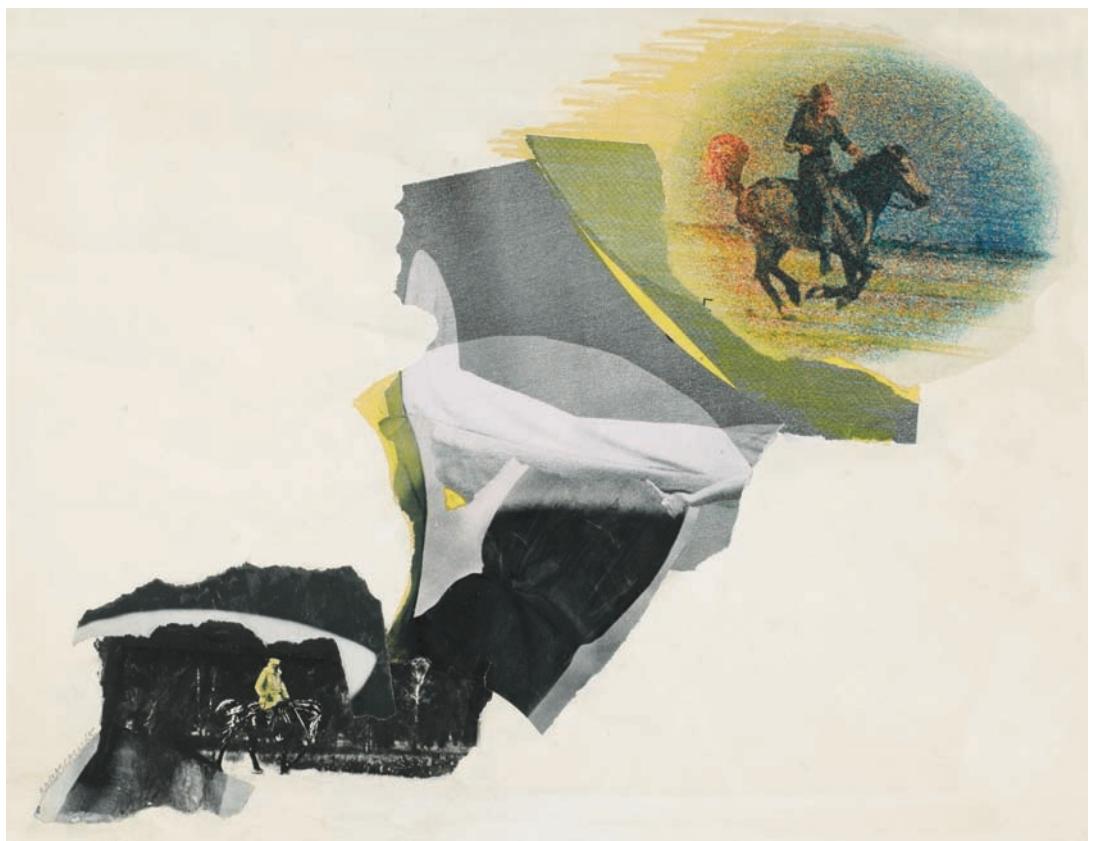


KABASCHIKI · 1965

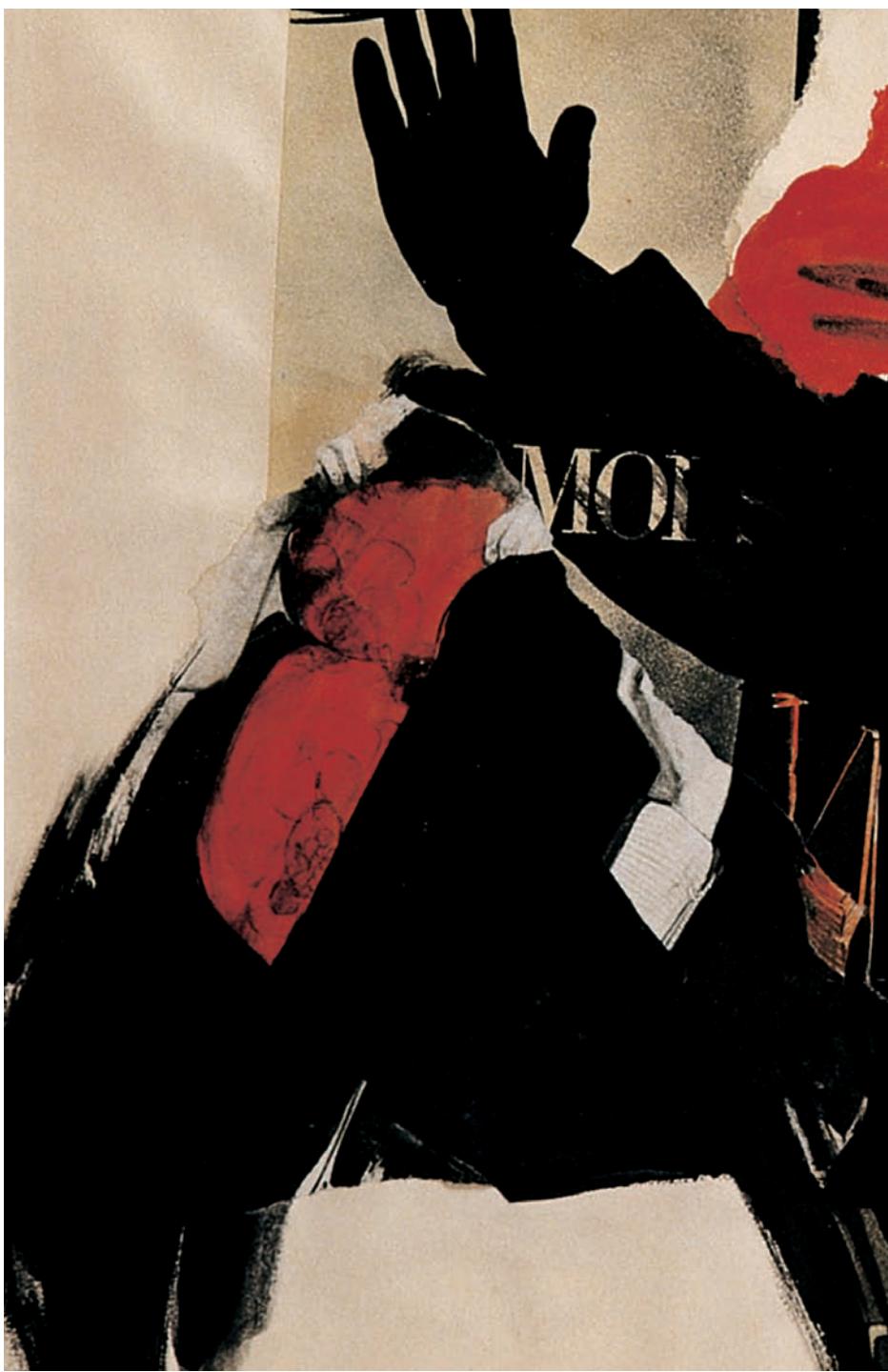




Mont de Vénus, 1965



Western, 1965



Viet-Nam To-Day, 1965

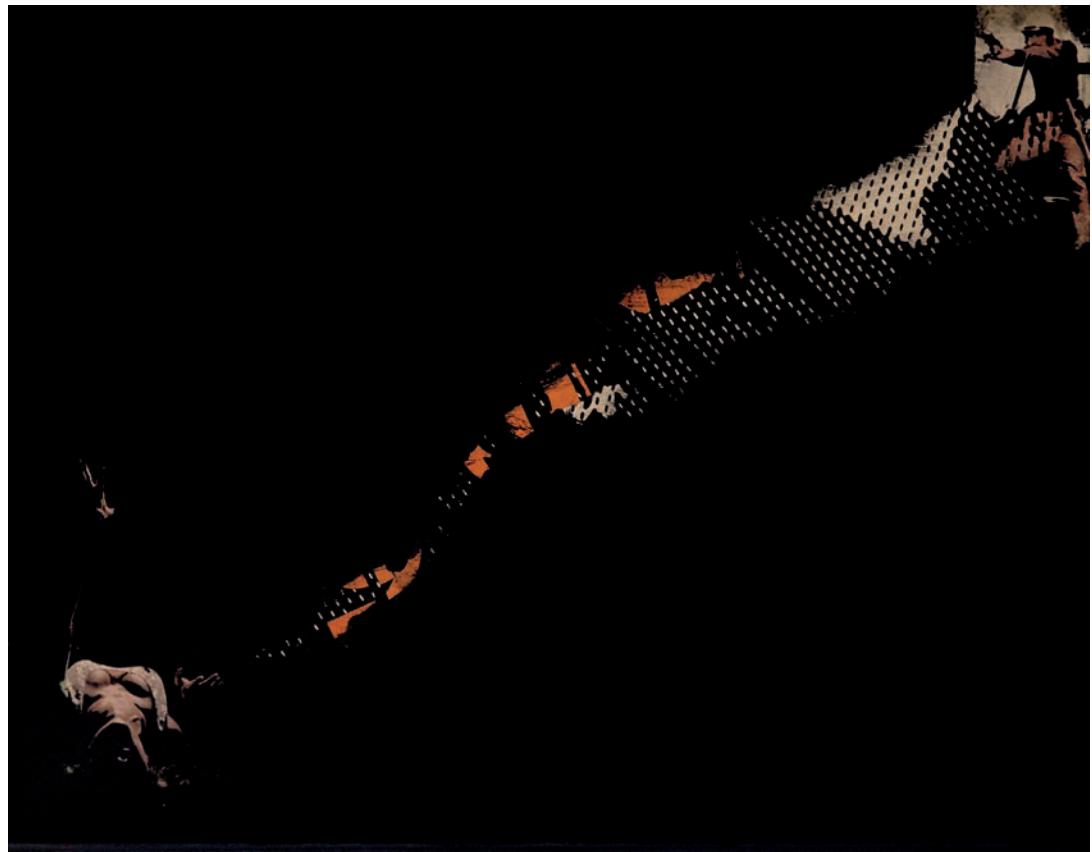




Le Sourire du cosmonaute, 1965



Mes repères sont intacts, 1965



Watt's été 65, 1965



Triple Portrait en rouge, 1965



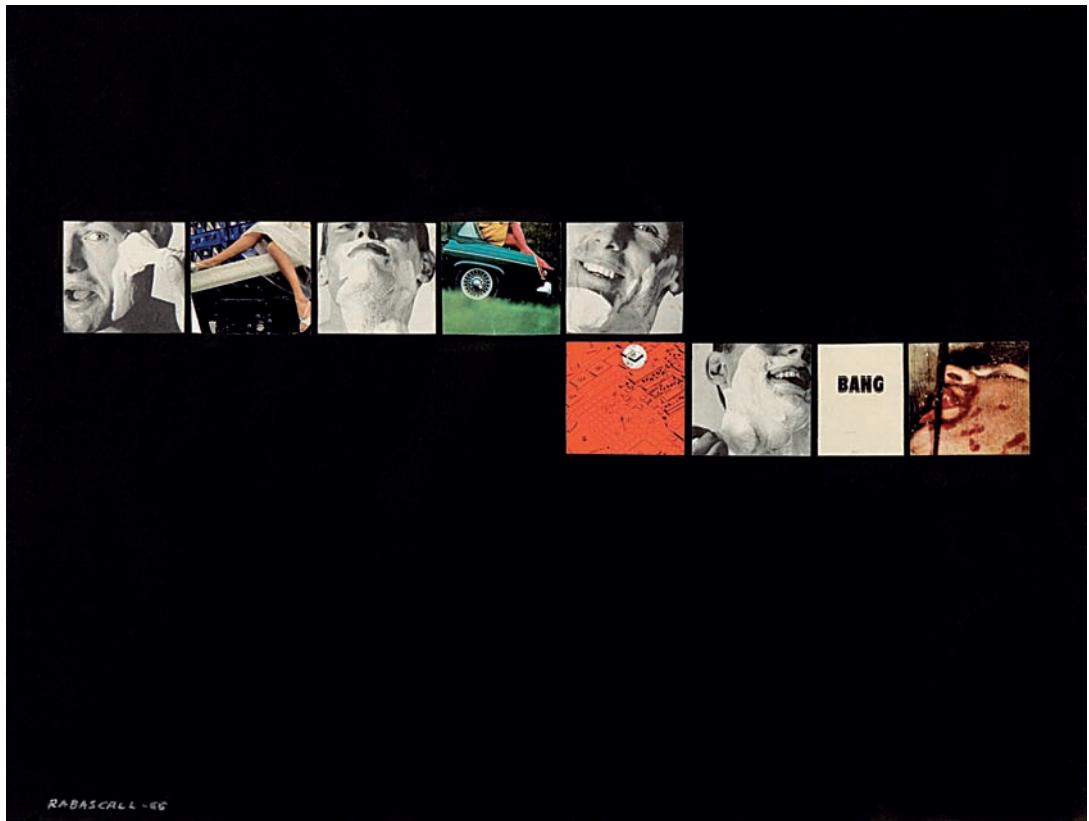
RITRATTI DI CRIMINI

Crime imparfait, 1965





Symphonie inachevée, 1965



RABASCALL 1966

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-mort* – 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: 4 Ibid.
Buchet-Chastel, 1967. English edition: *The Society of the Spectacle*. Detroit: Black & Red, 1970.

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 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 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

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 Teyssèdre'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 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 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 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.

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 Teyssèdre 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.

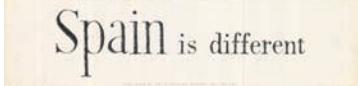
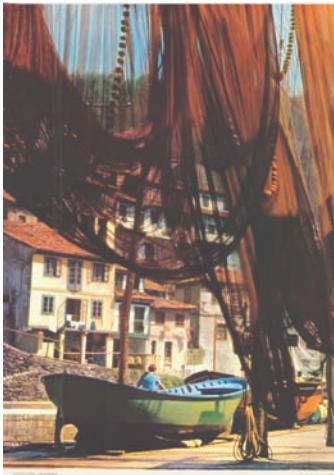
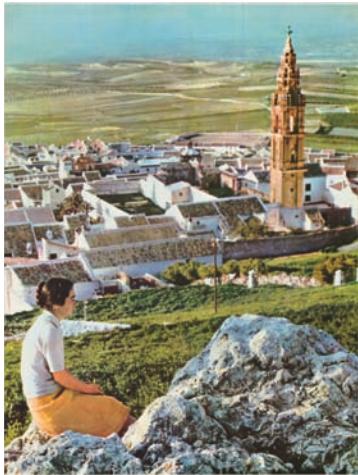
This series, which made clear a political reality through the image, opened new perspectives in Joan Rabascall's work, especially a critical vision of tourism policies and landscape, which we will find again in the series *Spain is different* (1973–77) and *Paisatges Costa Brava* (1982).

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.

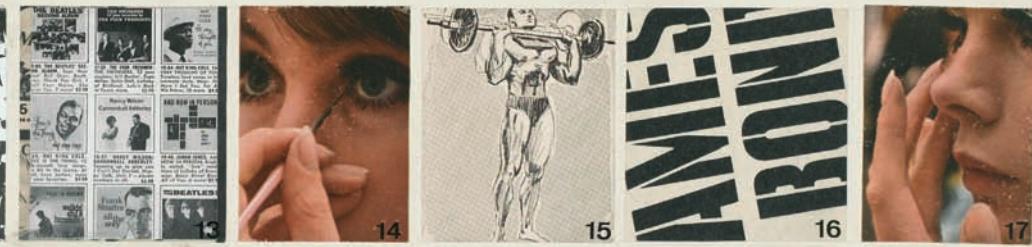
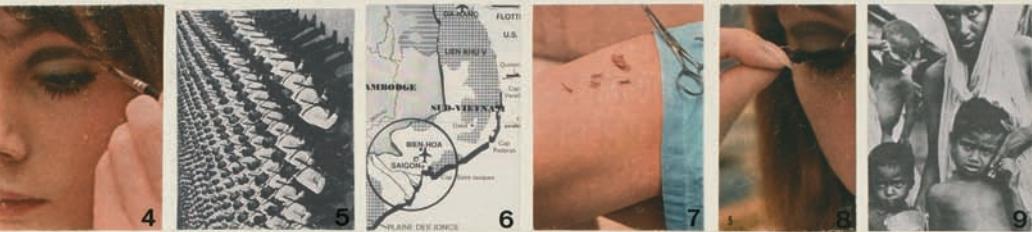
Rabascall’s work does not end here. The path started in Neuenkirchen with an evaluation of the landscape as a new mythology, continues in later works such as *La Leçon de peinture*, a series on the self-study manuals on painting that he developed in the 1980s, and in other works such as *Media 2000*, 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.





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.

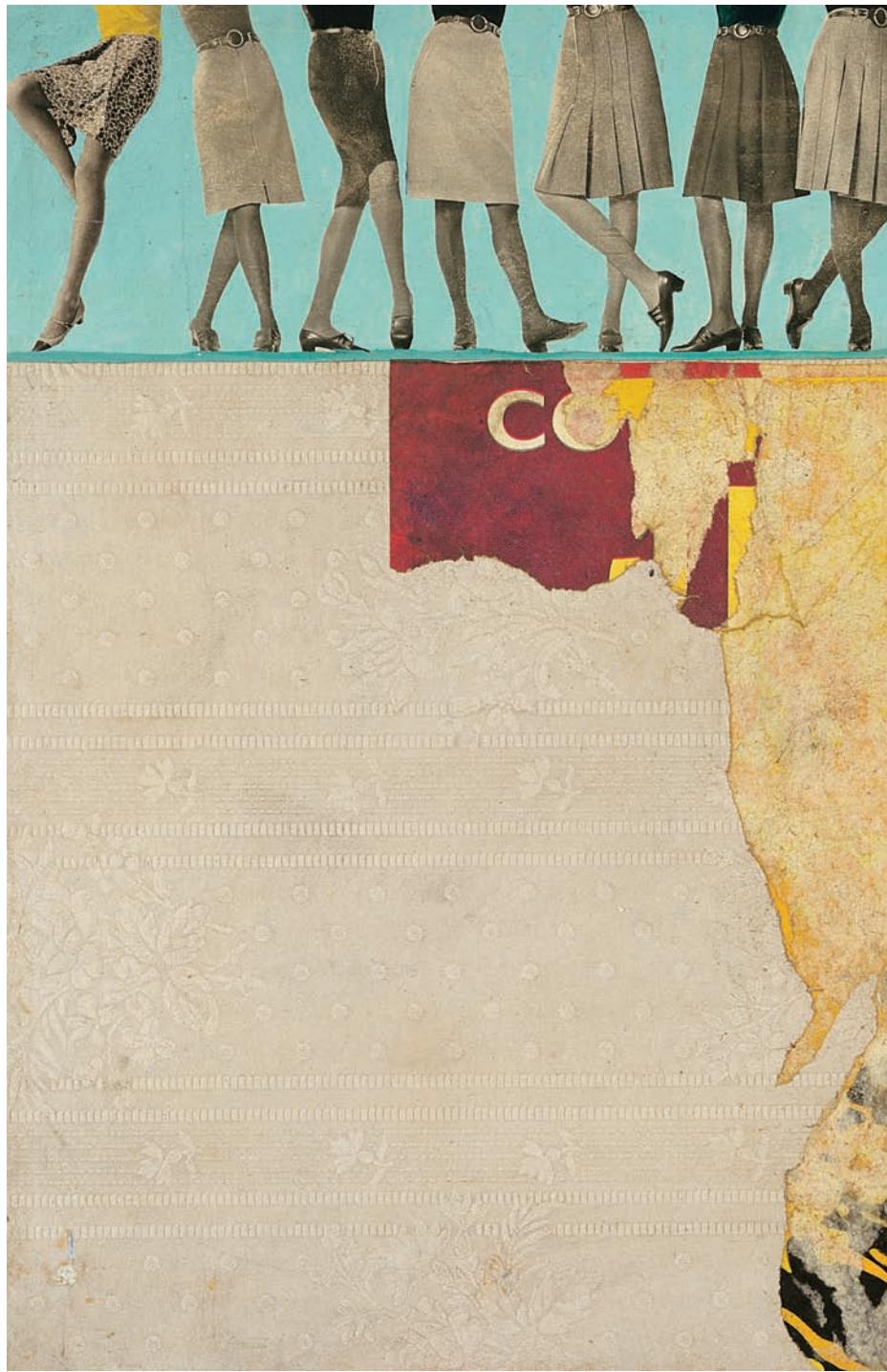
If we perceive public images as informative, then this works on two levels: first of all, the commercial or topical image combined with text on the page or in a whole magazine comes across as information about the object it is describing. For example, an advertisement for women's lingerie explains its 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.



Jazz Hot, 1966





Jupe, 1966



RAUSCHENBERG

On the Rocks, 1966



American way of..., 1970

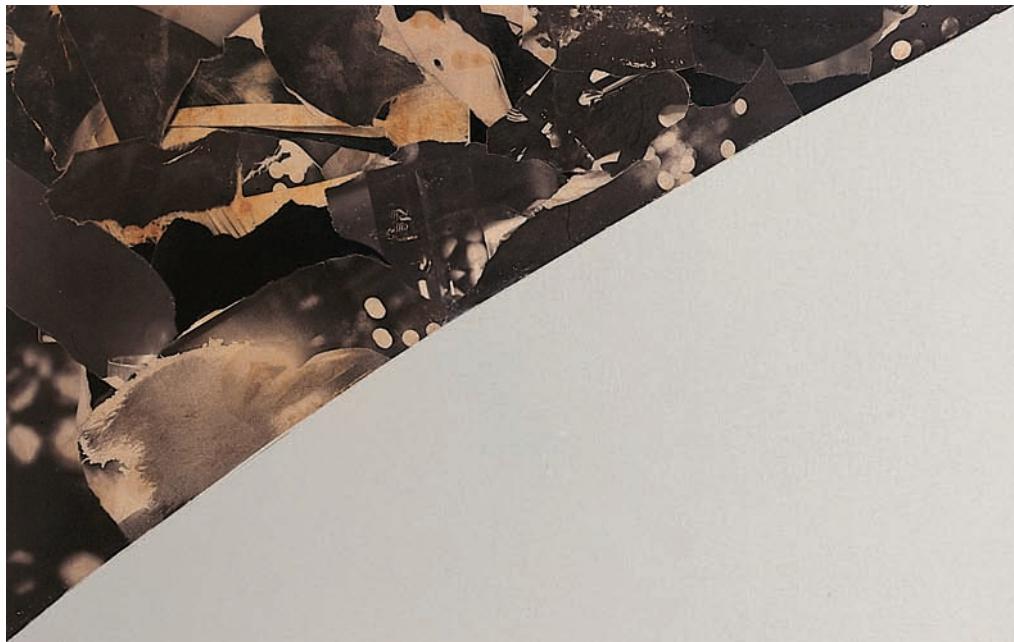




Untitled (from the series *Essai sur une psychologie collective*), 1966



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.

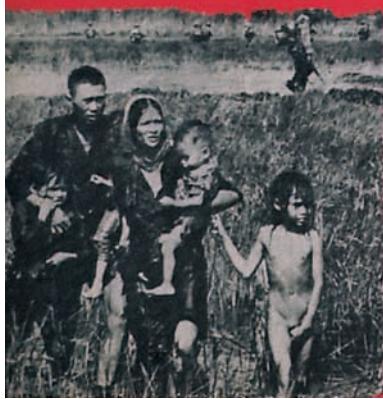
This is how several series of canvases came about: the *Mass Media* series, which refers to the more serious newspapers such as *Le Monde* and *The Times*, but also to other, less serious ones, which every day serve up a carefully measured dose of crime, celebrity divorces and scandal. In this series 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.



Drapeau, 1967





La Super-Femme, 1967

Dialogue, 1967 >

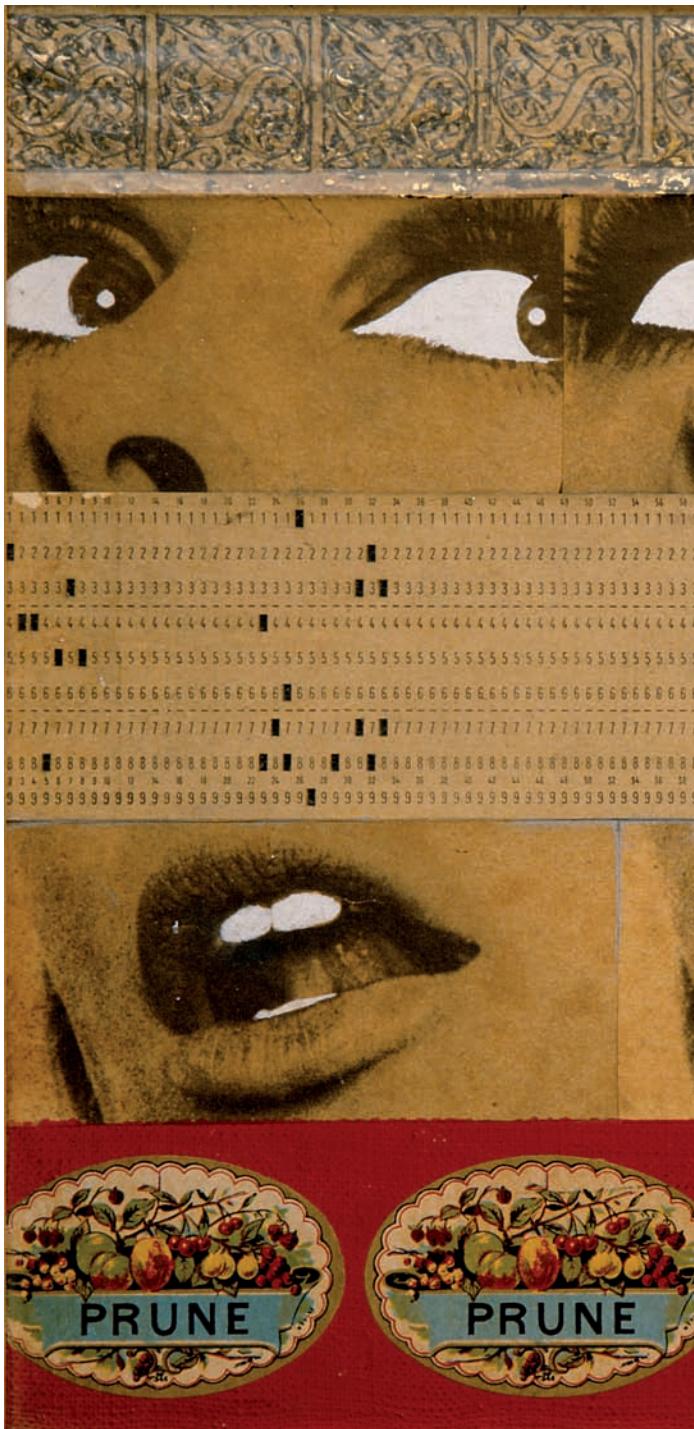


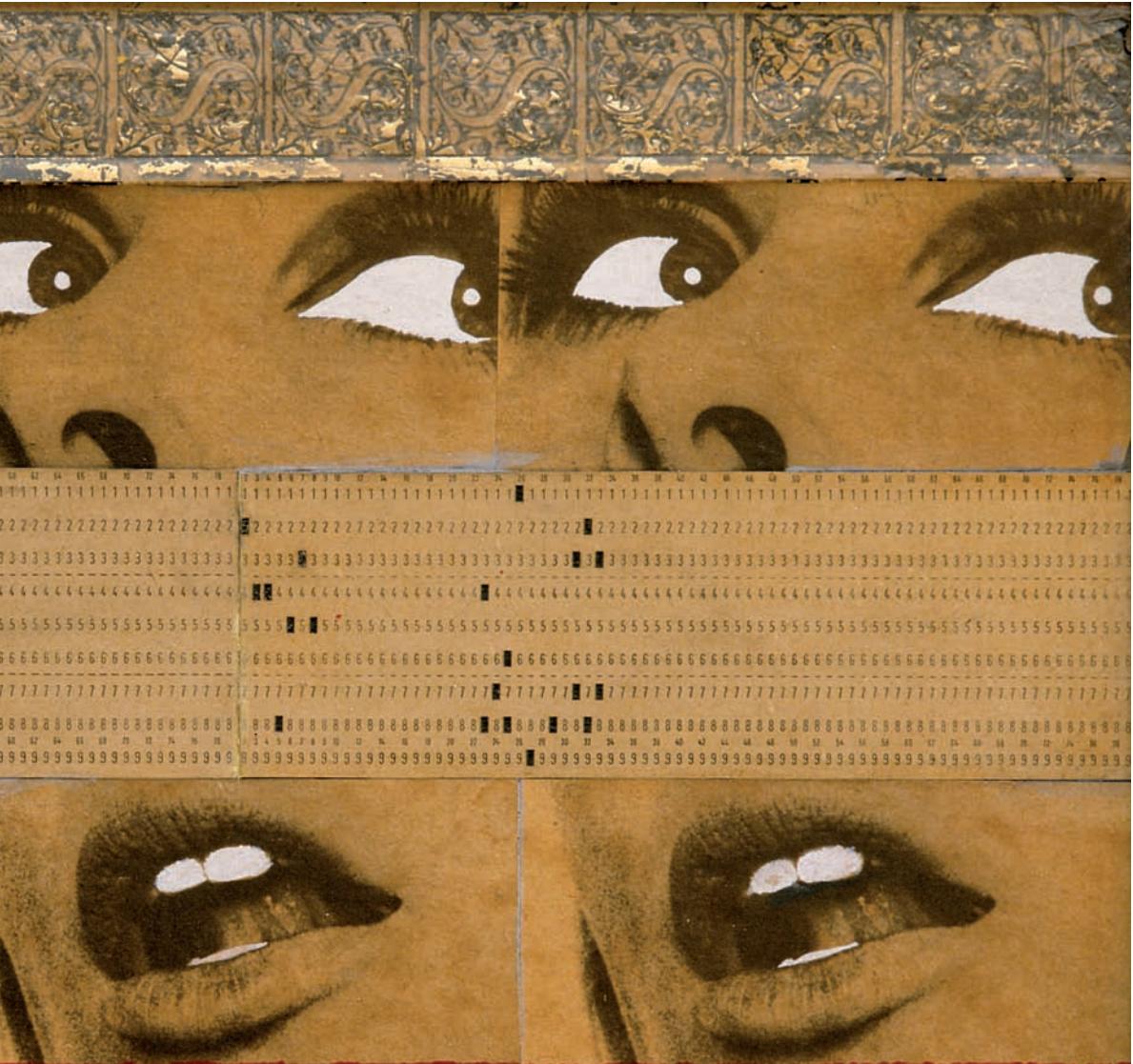


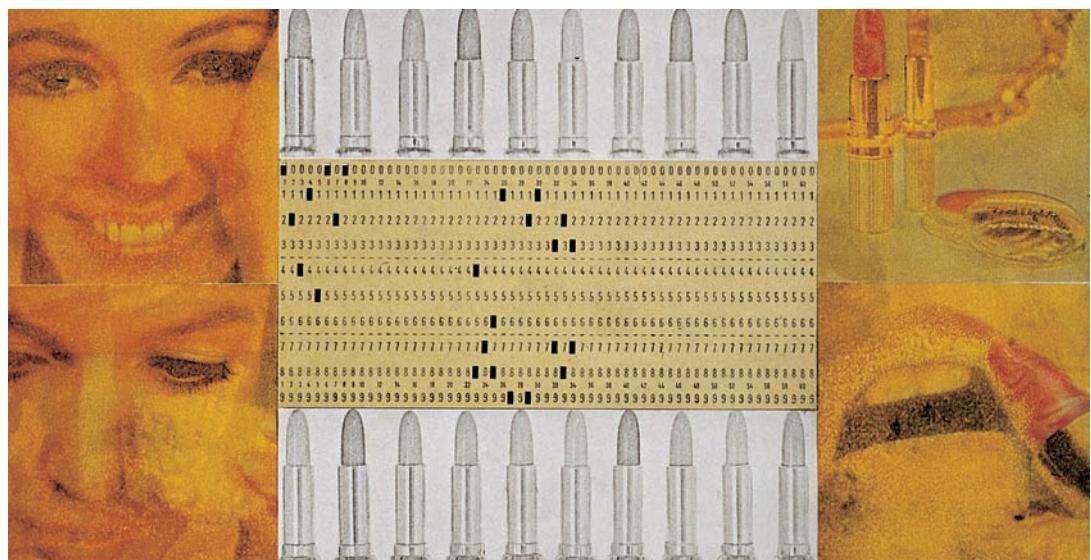
La Bombe, 1966



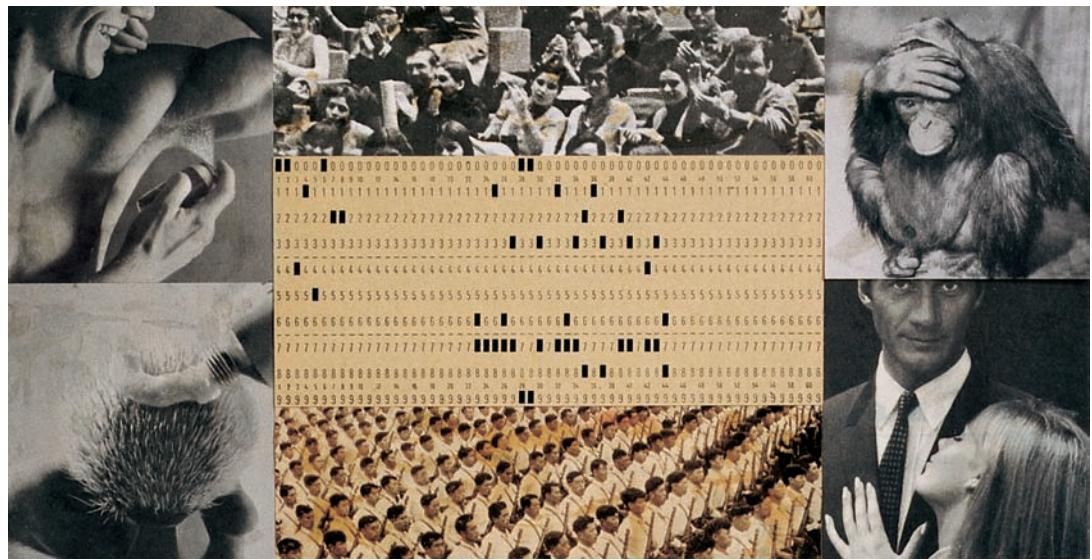
Flight TWA 1968, 1968







America, 1968



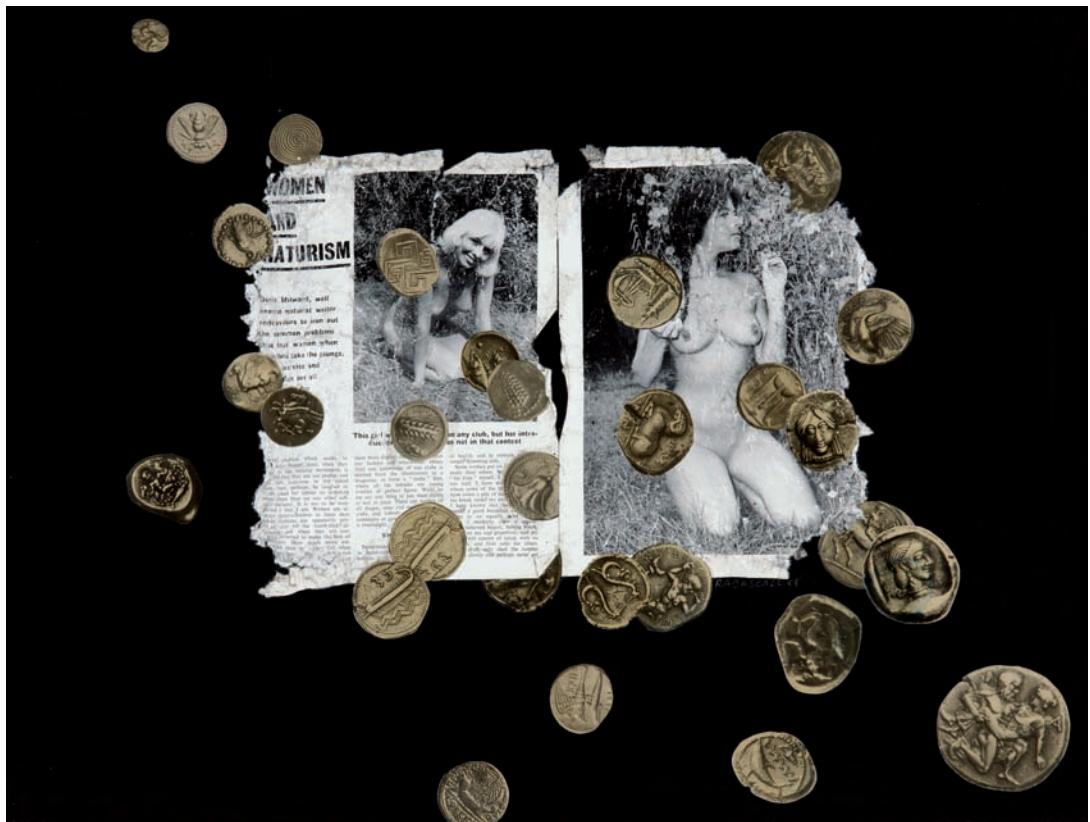
La Chine, 1968



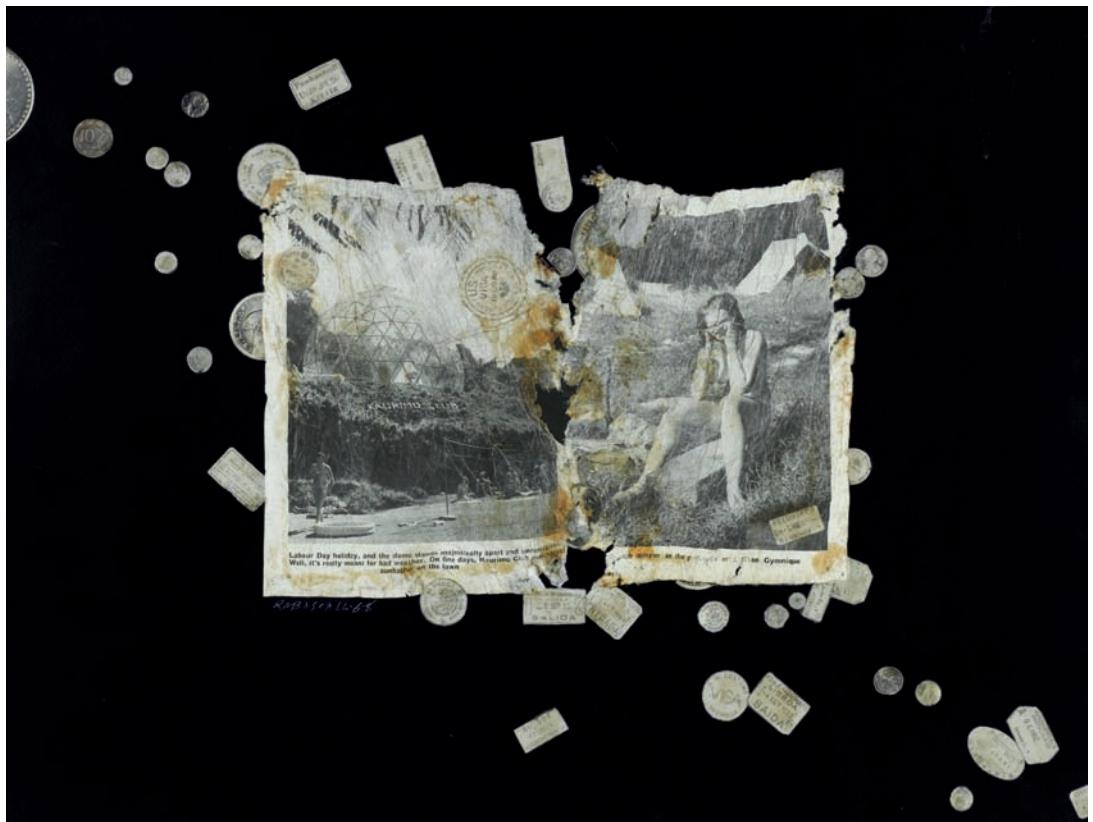
A Girl Built on Voluptuous Lines, 1968



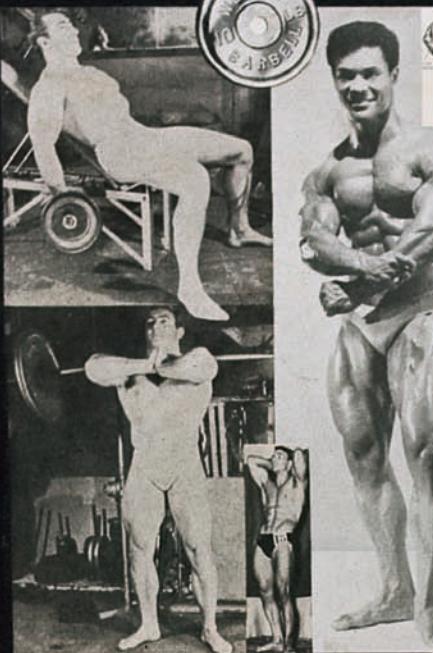
Invasion du rouge à lèvres, 1968



Women and Naturism, 1968

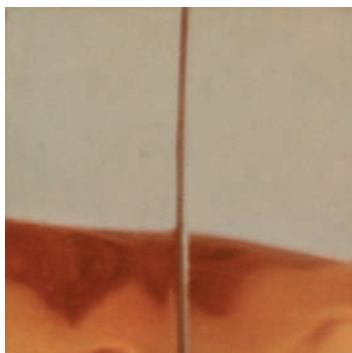
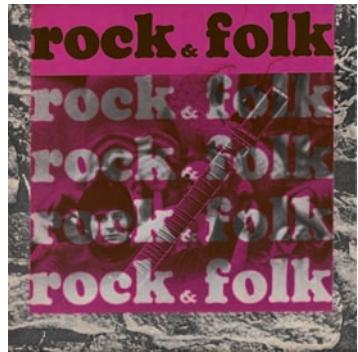
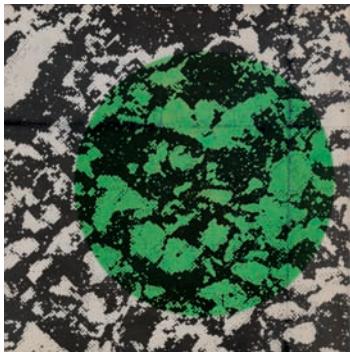
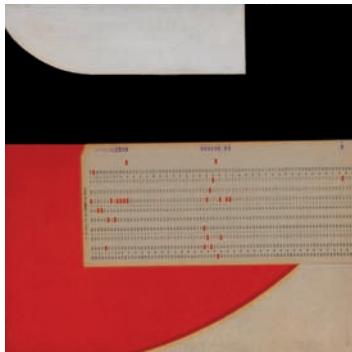


Labour Day Holiday, 1968

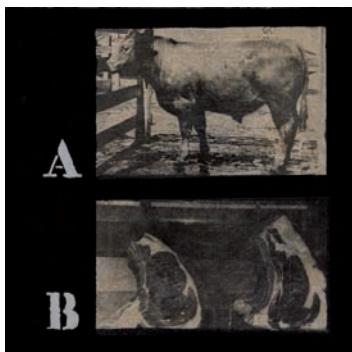
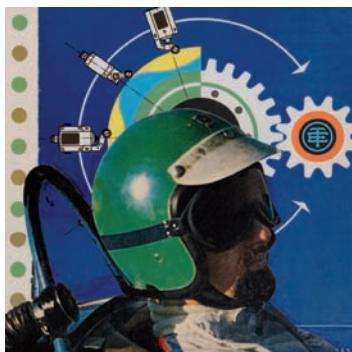


Vitamins, 1968





Untitled, 1968



Atomic Kiss, 1968



RARASCHALL 68

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 *multiples* 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.

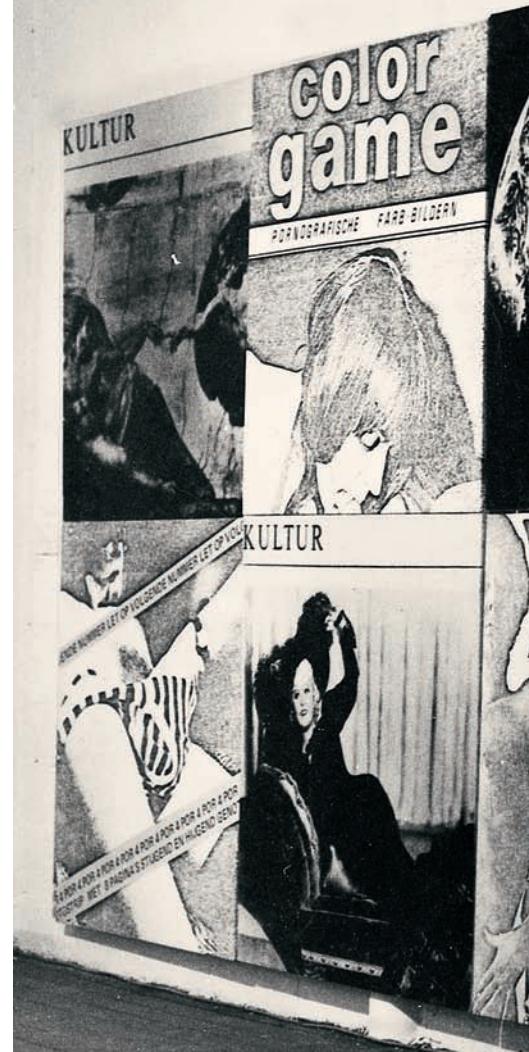
Rabascall and his friends Beni, Dorothée, Miralda and Xifra tire of discussing what to do. They clearly see that *art needs to exercise freedom on a daily basis; otherwise it cannot be critical, or an approach to reality, or an expression or poetry.*

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.



L'Art contre l'idéologie, Galerie Rencontres, Paris, 1974



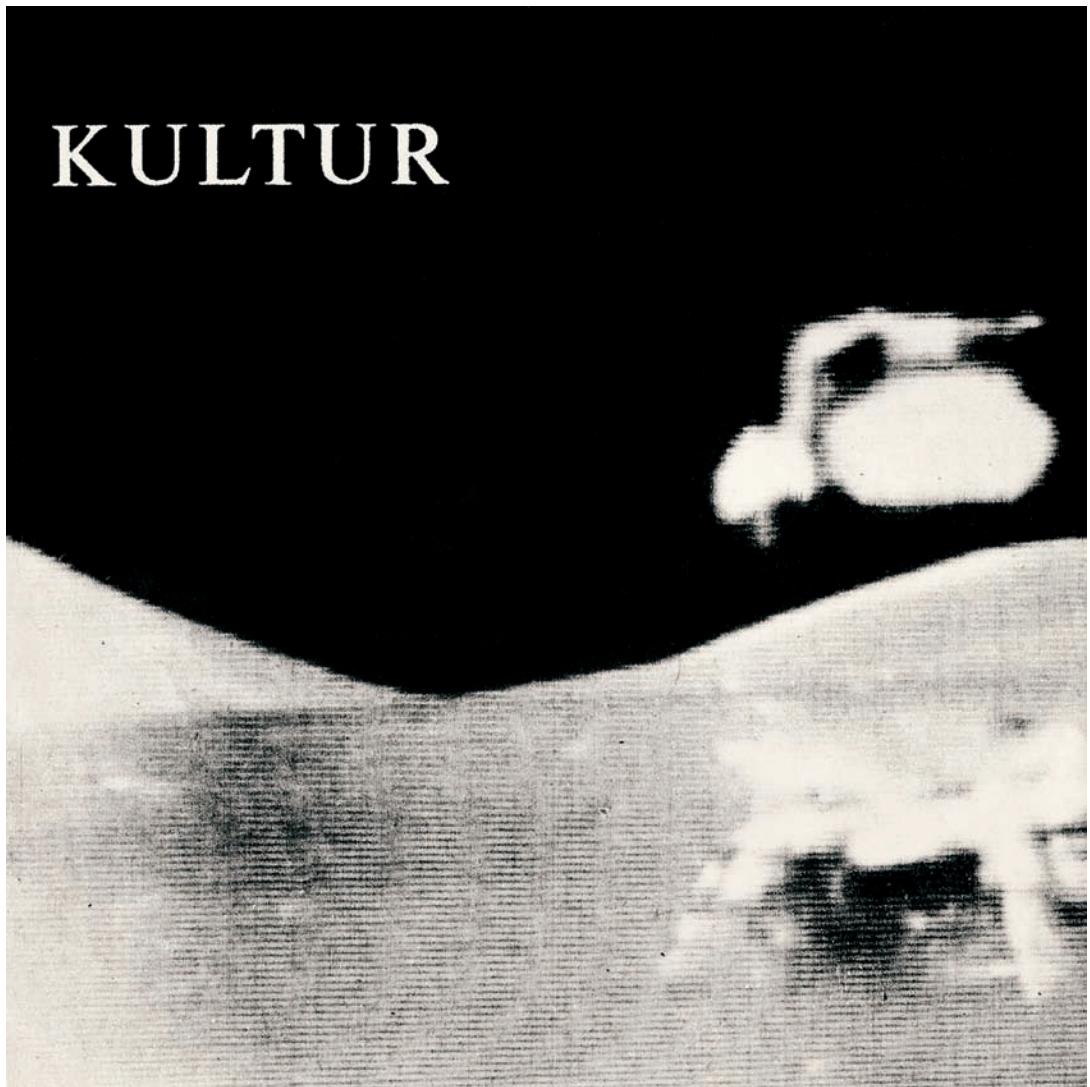
KULTUR





Kultur, 1972

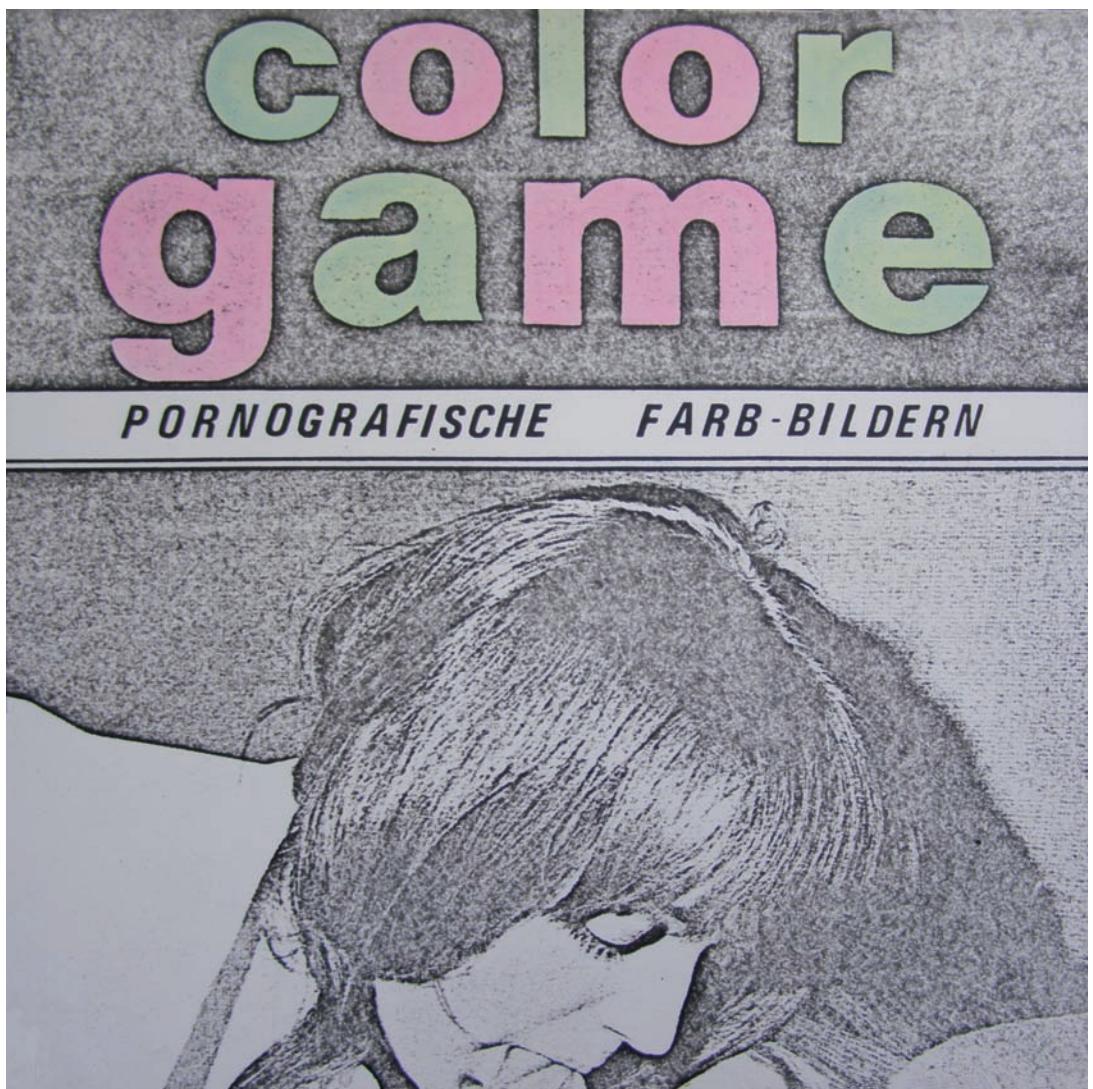
KULTUR



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.



L'ultimo orgasmo, 1971



La Fiancée de King Kong, 1972

JEUX DE SOCIETE



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.

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Beatrice Foods Co.	14
Burlington Industries	15
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**SOLUTIONS DES PROBLÈMES PARUS DANS
«CAHIERS» N° 81 D'OCTOBRE-NOVEMBRE 1971**

12	13	14	15	28	29
ESCAMOTES	RENIFORME	RAFALE■RU	COCHEVIS■	NAVICULES	LAVATORY■
MARCASITE	OLIBAN■ON	ENURESIS■	OCEANIDES■	OLIVINE■ST	ENUMERAT■R
BRIOT■SEIN	MAHE■CRIC	PATR■IVE	CELINE■CI	MISE■IVRE	CIL■TASSE
ER■RUADES	SBIRE■ERE	ETUDES■ET	CLARENDO■N	EBATS■RIE	HENNIN■ON
RALENTIR■	TOLE■CAEN	TORE■CIRE	IL■EMSON■NU	NO■TALLION	ERÉINTANT
LUI■SUR■E	ERISTALES	ICI■SONN■	NEED■IDE	CRUELLE■V	FREE■COI
I■EU■ROUX	CES■A■ESS	TISSERAND	EBASBLEU■	LUT■LARGO	RIA■SACRE
FARNIENTE	KETMIES■L	ISTANBUL■	LAOS■AIRS	AN■BEN■RO	ISIS■NUER
IVRES■SIC	■SEANT■AI	OMER■UDW	LENTIGONE■	T■DESOLER	TIRASSEM■E
CRESOL■LU	A■SI■INNE	NE■MATINE	ETIRIONS■	UNES■SIED	DELWEISS■
OE■CREDIT	NO■NUQUE■	SOMES■BER	■ITAU■OC	REPAS■GRE	■OSAI■LO■
TO■POETISE	OBSTRUÉES	■MANTELET	DUELS■MUE	EPICERIE■	OR■INCLUS
ECU■LOVER	NIEE■ESSE	CANTINES■	ESSEULEES■	■ETES■EZE	HEM■GUIDE
30	31	48	49	50	51
MEGACOLON	TABOURET■	VIGILANTE	ABDOMINAL	EUGENISTE	CANTABILE
ANODE■ODE	ABORDAGES	EVOLUTION	NUES■LOUE	MBIA■INNES	APOSTOLAT■
RUBINE■OS	BISSAC■SA	NE■CHERS	FES■TERRE	BAILLE■N■	RI■URIEL■
EMERSION■	UME■ICES	E■SPA■STE	REINE■DA	OC■ASTOP	I■ENE■OH
ARE■DITO	LES■SPORTS	RIEURS■SU	A■RUE■UL	U■LOUPERA	CELA■LLY■
ARE■BESAS	ASSOURDIR	ART■NET■I	CLAC■OME	RAIS■ENT■T	AN■MADONE
GATE■TELE	TOPERDRE■	BR■TERRIL	TOILETTES	GUE■GORNER	T■MILITER
ET■PLAIGIE	RELUI■AERE	LICE■AUL	UMSENTENT	ER■CREE■O	URE■LEPE
■IC■QUI	IBERIS■AD	ET■TRICHE	ON■AVENUE	GETA■ESUN	RADIUEUSES
BOUCAD■EN	CEE■J■USE	MALI■SIAM	SERIA■TIR	10■LO■SUA	IDEN■LIR
ENLIEES■U	ERNEST■SS	EBENE■DIE	IS■RHON■FA	SLAVISE■G	SACCULE■D
A■TERURE	ST■MEUTES	NL■ETRE■N	T■SEDEME■I	EE■ISOETE	TRI■IONIE
TERAMENE■	■HOULEUSE	TESSE■RAT	ERE■REVIT	E■ANET■US	EN■NIAISES
10	11	22	23	25	35
CHINOISES	DECATHLON	RESALERAS	HABANERA■	FEDONCULE	MOTORSHIP
LAVANDE■U	ORESTE■RI	ECALERAS	ETALEMENT	APORIAS■S	ED ICE■ANO
ORES■ERNE	DANS■LAMA	NUL■RATEL	MOLEMONGE	NINAS■ETC	LENTILLON■
TA■SANVE	ETOILERAI	OMISES■PE	EMISE■EON	TA■GHETTO	OR■TAL■T
ASSERTION	COTE■AIS	NONE■MOTO	RI■FACTE	OISE■IER	NEIGEUSE■
ISO■B■NE	A■AGENCE	CIERGE■IN	OGARINA■R	GROUPER■T	G■ORDANT■
RAUCITE■F	NEPD■EH■M	UR■VI■PSI	CIL■AORTE	RESSEMELE	EPINE■GAI
ENTITE■E	ECHELONNE	LEGIFERE■	ATTENTE■	A■TE■IR	NOTE■SENT
■TB■ROTE	SUE■ILLEN	■MAILLES	LEEDS■LU	FRE■BINS■	ETA■MU■TU
CENTAURE■	ES■BRODAT	■ALIENEN■	PREOLEME■	HONNETE■TETE	■ATTIRAIL■
OSTRIS■MA	■SA■AGEN	EDIT■STAR	EN■EAL	EQUINER	ACIER■GOA
L■RIRESA	ROUSSI■DA	ARGEN■AN	■MAS■URNE	■UTE■PEAN	CHOC■GEMI
UN■PERONE	ENTA■VER	LEAPERS■	PATRAFES■	PEOF■A■US	CENTON■OR
MIDAS■NET	■TOLIMA■RA	IS■S■L■E	OGIVES■SES	ETRESE■T	AS■ONAME
BEAT■SAFE	RETICENTS■	NS■AGNI■A	LIVARO■	■PA■SSE■	PA■ERCH■A
ACROTERES	OURSE■OHE	GEMM■EAT	ANET■BILL	ILLOT■RE	AMBER■HA
REDUIT■■	GRAS■TRE	RAIMUND■P	RE■ELEGIE	CARAVAS■	RION■NUER
IS■INON■A	RENS■AL	PT■STOPPER	RE■TANAS■	USTENSILE	ETRETA■T■P
U■V■WARD	ADS■ADD■O	EMS■NARE	SW■BIRAS■	LEERS■TER	RA■ININI■
MALENNOM■	DEFENDRAS	REALISED■	EX■TR■CM	AR■REAH■II	IOUE■LEV
■BEE■CADI	AFORE■EES	AUGER■UME	RAGEA■LA	■ARDIEN	ANAVANT■RA
ALL■JONAS	TAREDE■NEF	LESS■VER	■WARD■LEU	RHETIEN■NE	PEN■ESON
BINIA■T■E	I■T■ASI	MOST■SENS	CACTOATER■	EU■ANNOT■	OM■SMALT■
SESTERCE■	ORANT■LE	EN■ETA■TA	EPITRES■I	■HABON■V	SE■CAP■TE
ORTOLAN■	NETTOYE■Z	REMITTANT■	N■L■IN■IAS	SENE■MERE	TRONCON■S
U■G■GITE	STEARING■X	IR■ETREIZ■	SULFATER■	CUILLERON■	ARRIS■AN■
TERREDAN■	■OUZ■PESA	TANNISER■	ELY■VERUS	AREN■EDE	SOL■WANES
ET■DUEON■	MUR■NI■TU	ETETE■TIR	UV■BIREME	DRESSUER■	INLEGANT■
RASLEES■NI	RAS■NIECE	RECITS■P	FIE■TAXEE	PIE■ESSENIE	ESSENIE■
4	5	6	7	8	9
PARISSETTE	TESTABLES	PARURERIE	FALARIQUE	JAMBOSIER	ESTOMPER■
ANALOGUES	ALOES■OTE	OLORON■MU	UNITE■UN■	OVAIRES■E	QUI■IEPER
NAVIRE■SS	METRICIEN	SITES■BAR	MATRICE■N	VANNES■TOC	URTERITE■
TR■EDITE	AVOCATS■E	TE■SYENE	ALEATOIRE	INNE■BRIE	AVRE■ISIS
OCG■ELAN	R■A■TE■ES	ENRAISE■	CB■BEIRAM	ATERMOIES	RICTUS■ES
UHLAN■AMI	ITE■ESTOC	RE■AGUETS	■AIR■ORE	LA■AINES■	RE■SCENE
MIS■SARNE	NERF■TULE	■ERNST■O	NOBLESSES■	IGLS■INAI	IRE■NO■NN
■EMPOIGNE	■US■MATTIN	TIR■OSAR	ETREER■TI	TEEM■RETRO	RI■REPLET■
ASCES■E■T	OR■DESUET	ENGELS■UT	SAS■ATRES	ESSART■N	FIGE■SI
16	17	18	19	20	21
HOROSCOPE	RESIDENCE	PARACHUTE	PERITHECE	MOTIVERE	MACHURERA
ENUMERES	EPILATION	ORACLES■M	ALISIER■P	ANIMERAI	EMEUTE■EV
TASSEAU■S	MER■MATTE	SARRELIAJ	TIN■RUSAJ	ETINETES■Q	TOLEE■RIO
AG■LUFFA	OR■ANURIS	OSA■ANIS	HECTARES■	IRITIS■AU	AULT■FINI
IRISA■SEN	UDIN■EEL■S	LEEDS■EMS	ORE■ESSE	NEER■PLI	PRED■NUS■S
RESINE■EV	LUTTER■LE	OWRIMERAL	G■ARDUN■IL	JULE■PS■S	HRAISON■NI
ES■EDOM■A	ASER■AVON	GREEN■VETO	ENURESIS■	ESE■NUITS	OLIVAISSON■
S■OU■LONG	DO■MENTENT	IG■NEON■N	NI■EMERGE	RESPECTEE	REER■OETA
MORTELLE	ET■S■ERSE	ECOS■ETES	ELIRE■EEN	ESTAFETTE	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 connaîtrons 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



Bio Dop (1974), in the exhibition *Video* at the Współczesna Gallery, Warsaw, 1975



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 *Hommage 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; *Paisatges 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 Avery, 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 ravened, 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 Fallingbostel*, *Souvenir d'Unterluss*. They hung beside other works that used the technique of photography transferred onto canvas, as pioneered in the United States 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'événement 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





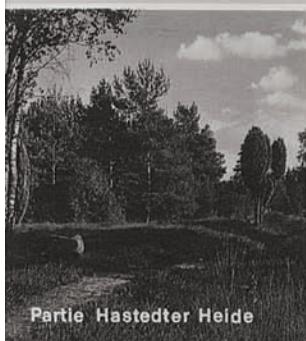
Ehemaliges Konzentrationslager Bergen-Belsen



BERGEN Kreis Celle Lüneburger Heide



An Fußwegberg



Partie Hastedter Heide

Rotenburg (WÜMME)



Am Abend am Bullensee



Federlohmühle

EHEMALIGES KONZENTRATIONSLAGER ROTENBURG





Hermann Löns Stein



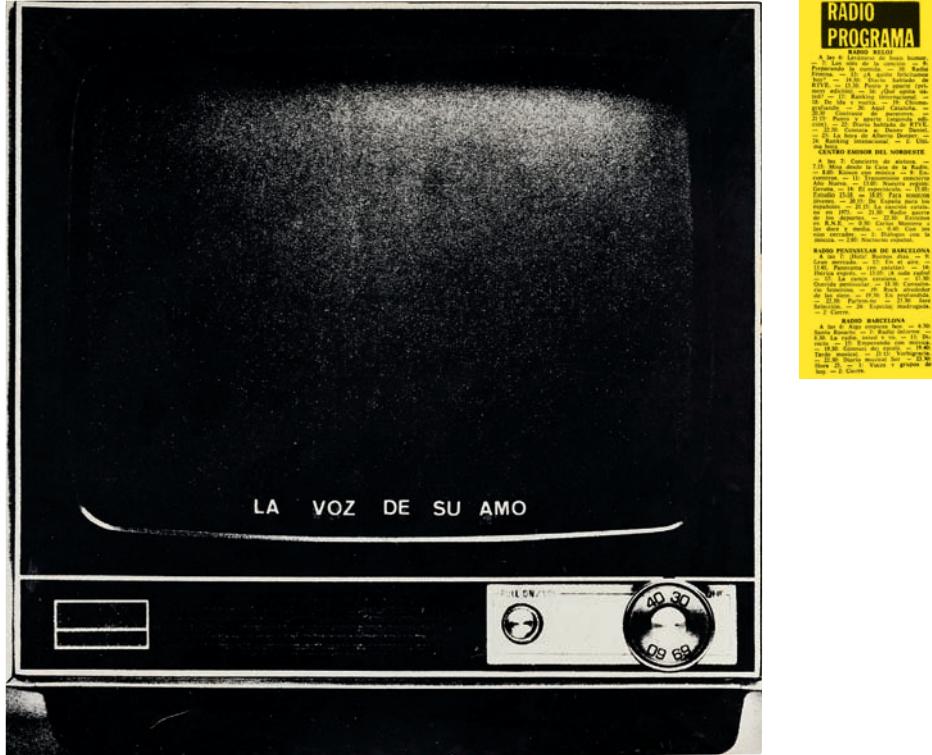
Eines der Siebensteinhäuser
(4000 Jahre vor Chr.)



Hermann Löns Grab
bei Fallingbostel

Ehemaliges Konzentrationslager Fallingbostel





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

Newsweek

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Perla Vd. podrá ver el ostre abriendo su concha
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los más hermosos joyas del mundo.

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Series Spain is different: Who's Who in Spain, 1977 and Nuevo este año, 1977



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SUPERAUTOMATICA
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Se sirve con el obúsco de 25 detonantes.

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

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Por visita a cada museo



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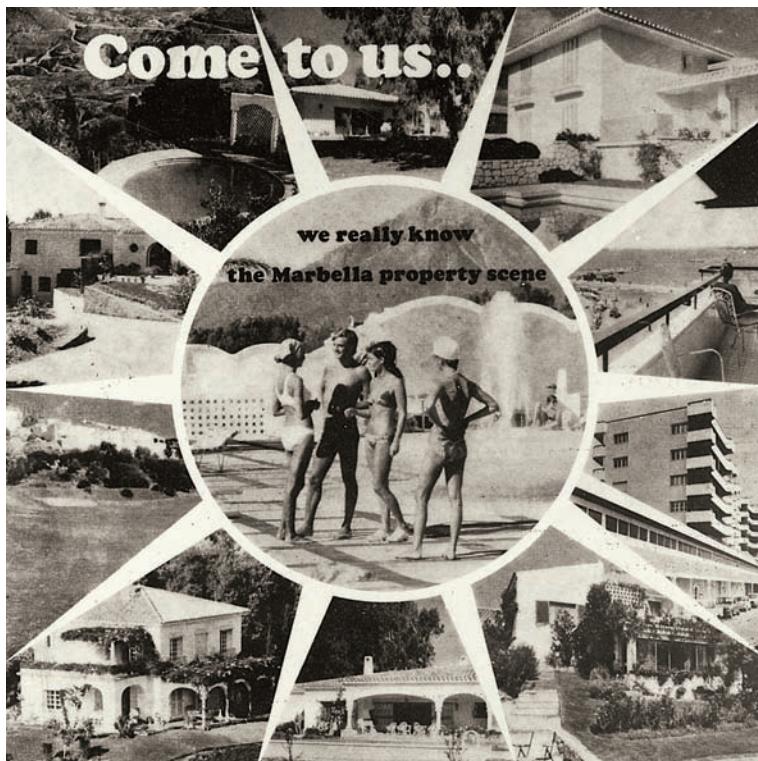
que se le dispare. Importada de Italia.
Ref. 642. PHOTON A-JAGUAROMATIC

Ref. 682 PISTOLA JAGUAROMATIC **Ref. 735**
Ref. 681 PISTOLA LIONMATIC **Ref. 680**



Ref. 403 REVOLVER Pla. 290

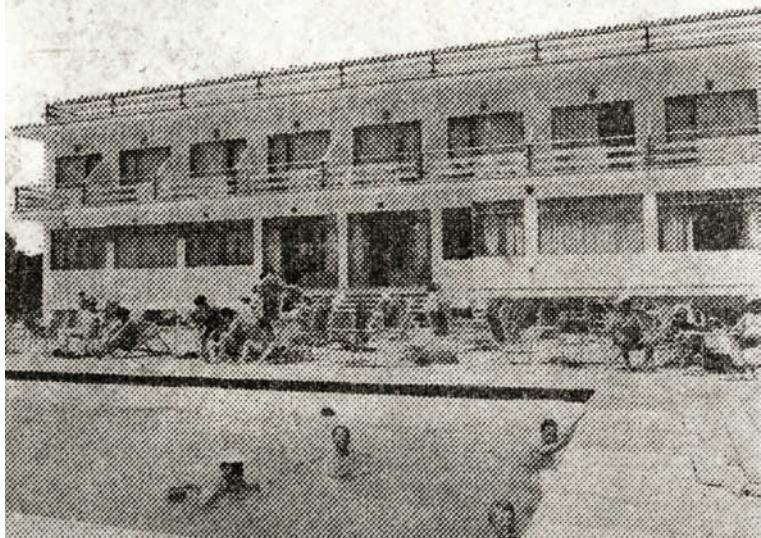
Series Spain is different: 5 ptas. Por visita a cada museo, 1976 and Pistolas italianas de importación, 1975



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**Majorca from
£49**



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 simuláneo.—14:30: Apertura y presentación.—14:31: Aquí, ahora. Programa info masivo.—15:00: Telodrájaro. Programa regional simuláneo.—16:00: Nostalgia (capítulo XX y último). «La hija del mar», de Rosalía de Castro.—16:30: Despedida y cierre.—18:15: Carta de ajuste. «Triptico sinfónico», Mompou.—18:30: Programa regional simuláneo.—18:31: Avance informativo.—18:35: Un globo, dos globos, tres globos—Para los pequeños—La granja de Folly Foot: «Deuda de honor».—La sección 20.00. En ruta.—19:00: Programa regional simuláneo.—19:30: Telodrájaro. Segunda edición.—21:30: Informativo. 22:00: El hombre y la tierra. «El valle de las agujas».—22:30: Un, dos, tres... Programa concurso.—22:45: Últimas noticias del mundo.—23:00: Especial religioso.—23:30: Despedida y cierre.

SEGUNDO PROGRAMA.—19:30: Carta de ajuste. Ciclo: El Country. «John Denver».—19:45: Presentación.—19:55: «Los 100 mejores artistas. 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.

Series *Spain is different: Spain is different*, 1977 and *Programa de TV*, 1977

*Carmen Cervera,
conquistada por el cine*



"Pero la cultura, es política"



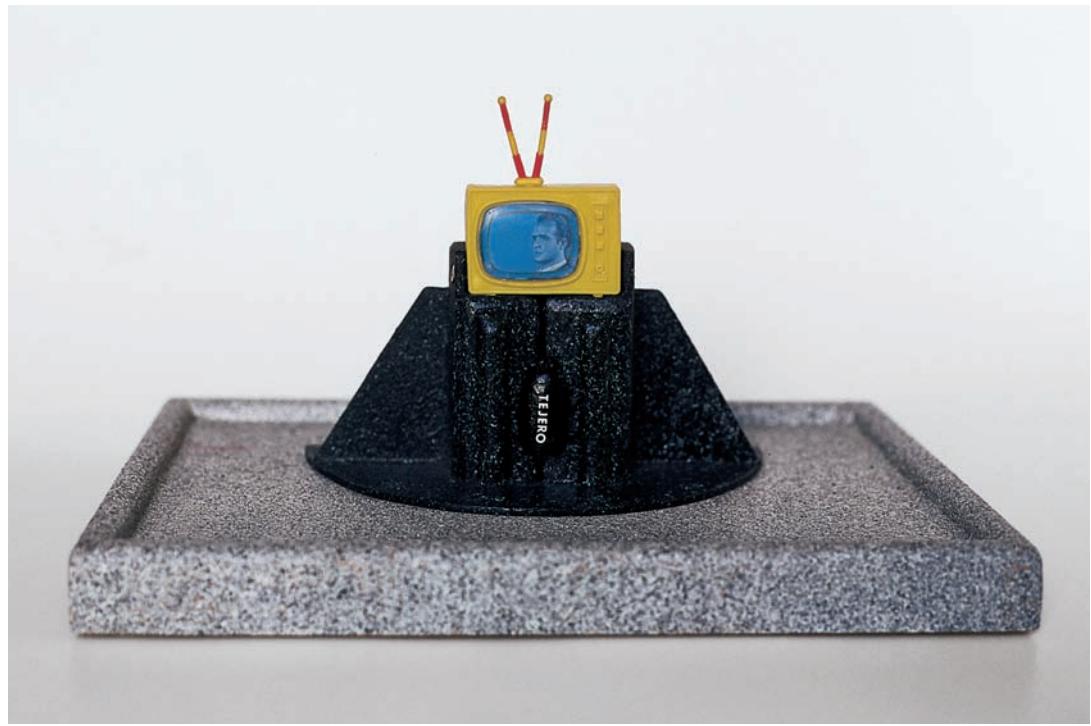
**Eva León,
tetas
sin partido**



**CANDIDATOS
PREPARADO
LISTOS.**





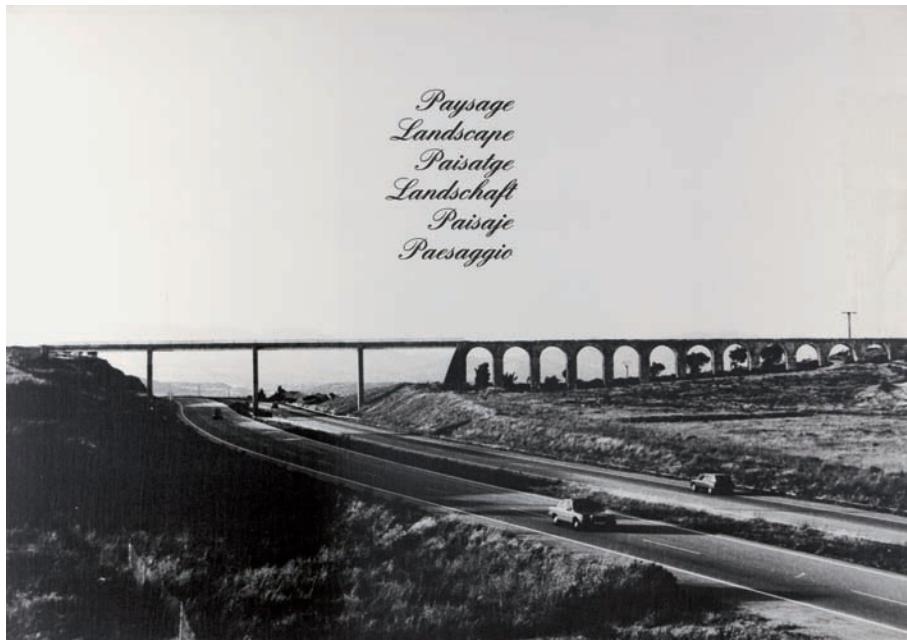


23-F. *Reflex condicionat*, 1981





Paisatge
Landscape
Paysage
Landschaft
Paesaggio
Paisaje

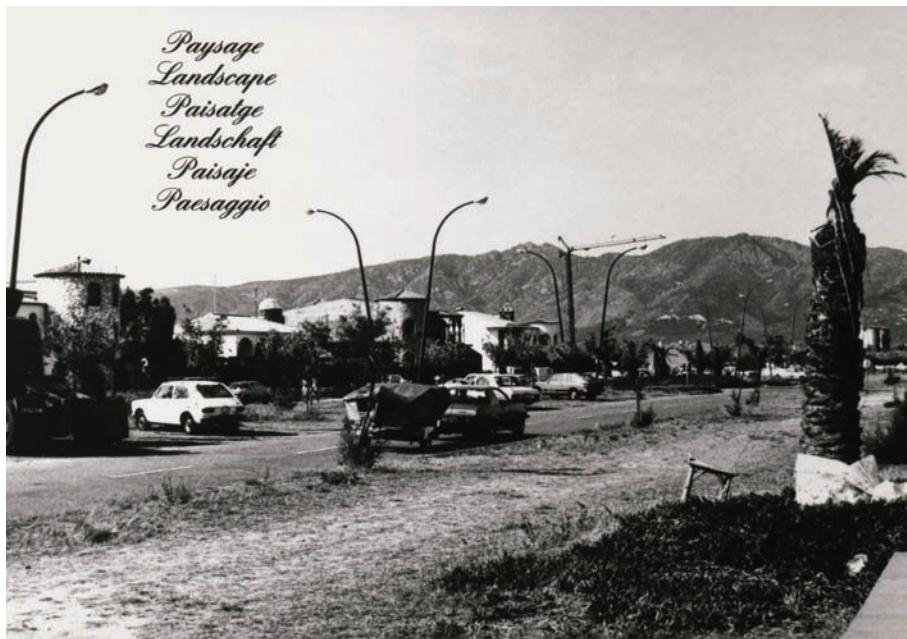


Paysage
Landscape
Paisatge
Landschaft
Paisaje
Paesaggio

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



Series Paisatges Costa Brava: Vista parcial de la platja de Palamós and Sant Pere Pescador, 1982

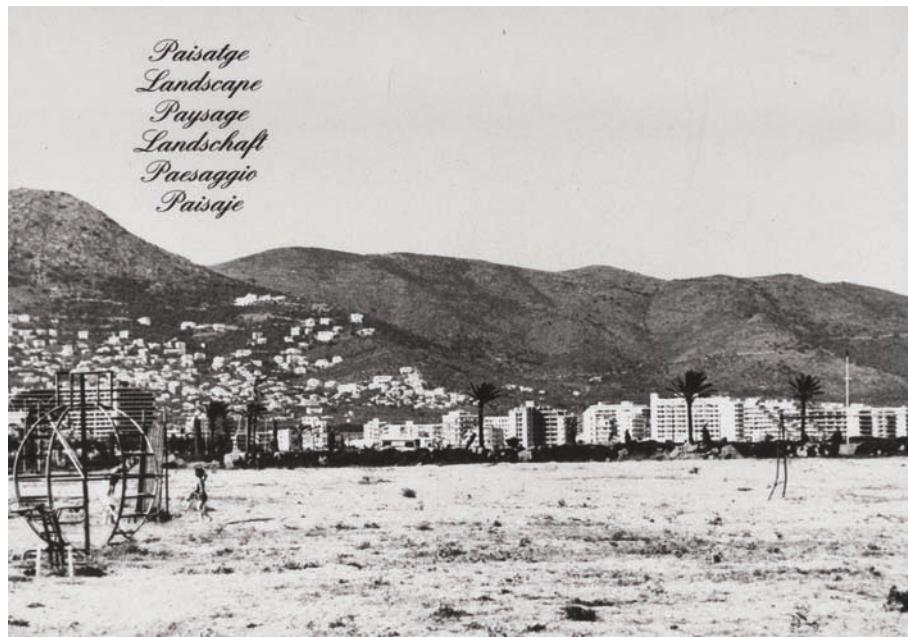


Paysage
Landscape
Paisatge
Landschaft
Paisaje
Paesaggio



Paesaggio
Landschaft
Paysage
Landscape
Paisaje
Paisatge

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



*Paisatge
Landscape
Paysage
Landschaft
Paesaggio
Paisaje*

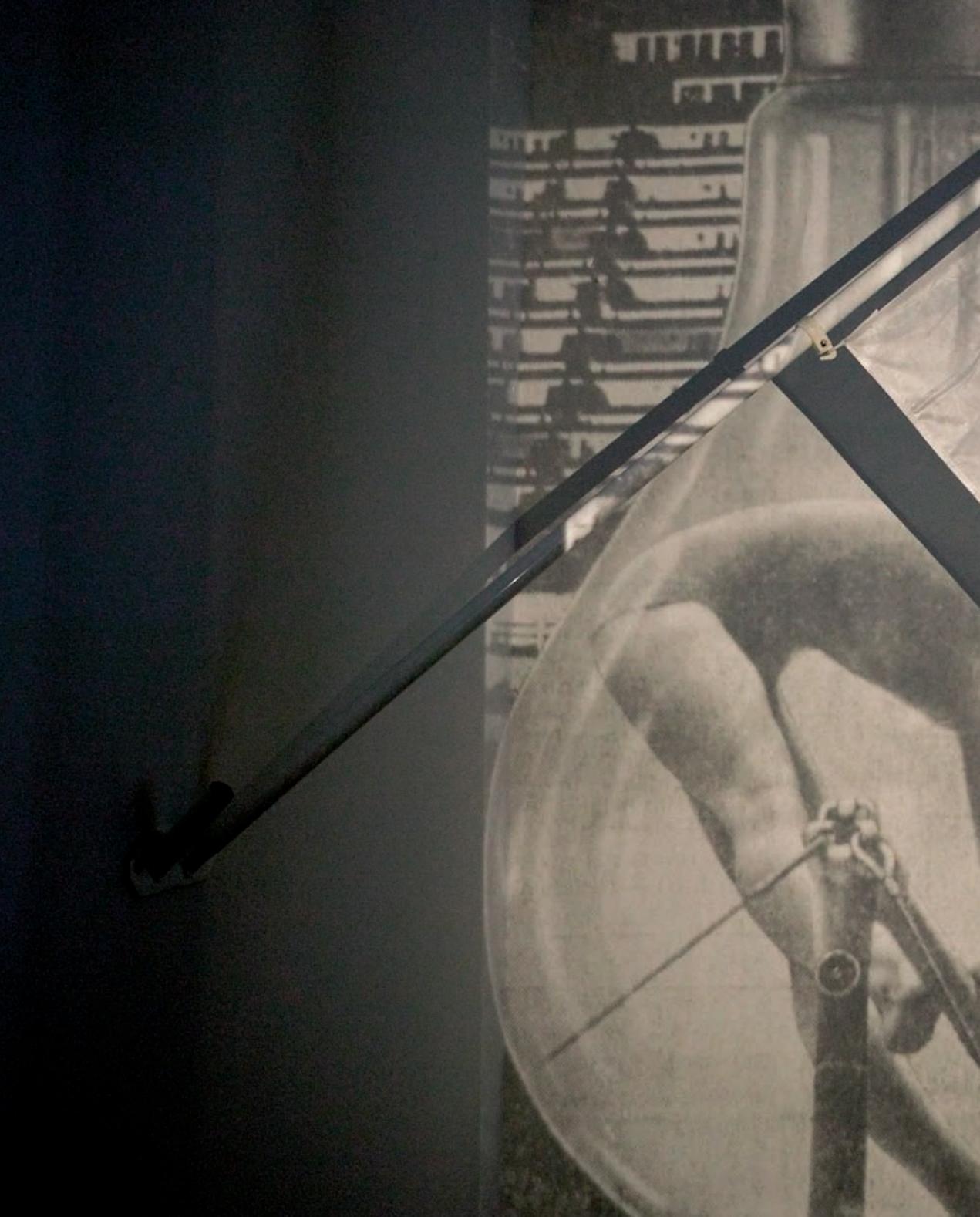


*Paisatge
Landscape
Paysage
Landschaft
Paesaggio
Paisaje*

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 - Garantie für U

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

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Bandera olímpica, 1972–2009



LIST OF WORKS IN THE EXHIBITION

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

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

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

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

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

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

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

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

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