

# Edició

## EXHAURIDA

[Out of Print]

26 October 2001 - 6 January 2002

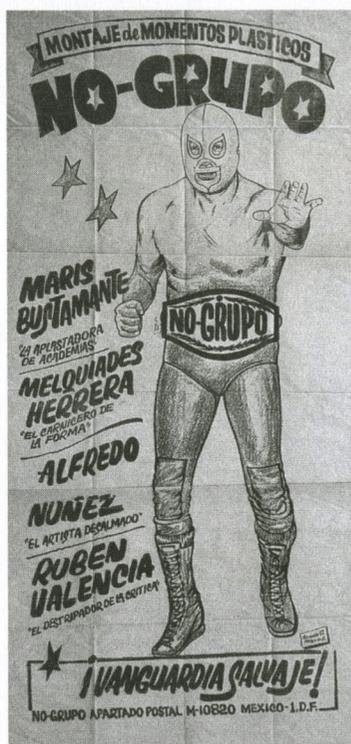
*Out of Print* presents over seven hundred works and documents covering a broad spectrum of materials drawn from the Archive for Small Press & Communication (ASPC) at Neues Museum Weserburg, Bremen (NMWB). Founded by Guy Schraenen, the archive consists of some 35,000 pieces that reflect the evolution of visual art from the sixties to the eighties and represents a wide range of trends, making the ASPC the most complete archive of the period in Europe. Body art, conceptual art, Fluxus, land art, mail art, minimalism, performance, pop art, visual poetry and concrete poetry are all well represented. The collection includes graphic art, records, multiples, newspapers and magazines, postcards, posters and artist books from over twenty-five countries, as well as documents published by museums and galleries.



Publications from the ASPC. Photo: B. Brach / ASPC.

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Covers for records by Andy Warhol, Joseph Beuys, Tom Phillips and Lawrence Weiner. Photo: B. Brach / ASCP

< No Grupo poster, Mexico, c. 1980. Photo: B. Brach / ASCP



Artist postcards from the ASPC. Photo: B. Brach / ASCP

Hundreds of artists are represented here, including Daniel Buren, Marcel Broodthaers, Sol LeWitt, Antoni Miralda, Bruce Nauman, Dieter Roth and Bernard Villers, as well as a special section, "Printed in Spain", with works by Spanish artists such as Francesc Abad, Eugènia Balcells, Jordi Cerdà, Juan Hidalgo, Isidoro Valcárcel Medina, Muntadas, Pablo Palazuelo, Joan Rabascall, Antoni Tàpies and the Zaj group, and magazines such as *Artics*, *Doc(k)s*, *El Portafolio* and *Metrònom*.

The archive dates back to 1966, with the opening of Antwerp's Galerie Kontakt, run by Guy Schraenen, who organised exhibitions and activities related to the material that gradually became part of the ASPC: readings, radio broadcasts, concerts, etc. Between 1973 and 1978, Schraenen also run a publishing house where he produced about a hundred books, visual poems and sound recordings. This publishing house was formed to advocate the works and ideas of the artists shown at Galerie Kontakt and to provide a record of ephemeral artistic actions carried out on the fringe of conventional art institutions. Guy Schraenen and Anne Marsily founded the ASPC in 1974 to collect and preserve materials and documents – graphics, but also texts and sound – created by artists from the different trends that had emerged in the sixties and seventies.

The ASPC focuses on the sixties and seventies when, through various actions, many artists expressed the desire to reach a public beyond that of the established art circuits. The immediate reference for that need to spread ideas and works using new distribution methods can be found in the editions of historic avantgardes such as Futurism, Dada or Constructivism, and in the magazines, *De Stijl*, *Merz*, created by Kurt Schwitters, and *La Révolution Surréaliste*, as well as later publications such as *COBRA* or *Internationale Situationniste*, which appeared after World War II.

The desire to communicate with a broad audience led artists to use alternative, often ephemeral means, sometimes as simple and cheap as mail art, to publish and disseminate their ideas. This practice resulted in the formation of alternative, international art networks, among which those in Eastern Europe and Latin America were especially important. They were composed of artists who reacted against political situations in their own countries, often dodging censorship with very simple means.

The permeability of the borders between genres and the range of artistic creation in the sixties and seventies is well illustrated by the pioneering work of Dieter Roth, which consists of posters, invitations, objects, recordings and artist books. His publications are

one of the guiding threads of the exhibition. In the sixties Roth, along with Joseph Beuys and Robert Filliou, exercised a fundamental influence on the production of multiples, limited or unlimited edition art objects. Other media, such as recordings on cassette or vinyl, enabled many artists to expand the use of sound as artistic material. The introduction of video made the recording, publication and distribution of moving images easier and largely supplanted the use of celluloid film.

This exhibition illustrates the activity of ASPC, and includes posters for exhibitions organised by the archive, works published by Guy Schraenen Editor and documents from other publishers, archives and ventures of the time such as Ulises Carrion's shop, which later became an archive, Other Books and So in Amsterdam, or the Genoa gallery and publisher, Ecart.

The archive and exhibition are structured in generic sections: books, magazines and newspapers by artists – Yves Klein, Mirta Dermisache, Hans-Peter Feldmann and Richard Long; records, works and sound objects by Joseph Beuys, Henry Chopin and Cildo Meireles; mail art, such as *Global Postal 84* from Canada; Fluxus, with *Fluxpost (Smiles)*, 1978, by Georges Maciunas, and *Blink*, 1986, by Robert Watts; visual and concrete poetry and works such as those of John Baldessari or Jenny Holzer, and sections devoted to multiples and ephemera.

One section is devoted to some fifty publications from 1965-1978 accompanied by posters for solo and group exhibitions. These publications represent the beginning of an intense analysis of artistic trends that emerged during the period. Some important examples are *Happenings*, 1965, by Wolf Vostel, *Assemblage, Environments and Happenings*, 1966, by Allan Kaprow, *When Attitudes Become Form*, 1969, by Harald Szeemann, *Concept Art*, 1971, by Klaus Honnef, and *Six Years - The Dematerialization of the Art Object*, 1973, by Lucy Lippard, as well as documents by the New York-based Guerrilla Art Action Group (GAAG). There are also group projects such as the bulletins by Art & Project from Amsterdam, 1968-1989, featuring contributions by Jan Dibbets, Alighiero Boetti, and others; the magazines *Revue OU* and *S.M.S., Maleta N.R.*, 1973, by the Nouveaux Réalistes, with contributions by Arman, César and Dufrêne; and one of the oldest examples in the exhibition, *La Boîte-Alerte*, a catalogue-object created by Marcel Duchamp and André Breton for the 1959 International Surrealist Exhibition, which also includes works by other authors.

These formats and series reflect the artistic attitude that underlies the archive and the works it contains, in which communication

and the exchange of ideas play a fundamental role. Besides preserving this extensive collection from an important, but generally poorly documented, period in contemporary art, the accessibility of the documents is an element crucial to the ASPC ethics. *Out of Print* includes a document centre open for public use, with artist books, texts, sound works, additional information on themes related to the exhibition and files with photocopies of ephemera. In this room there is a photocopier machine at the visitor's disposal, so that documents of interest may be photocopied and taken home.

## ACTIVITIES

### Guided tour to the exhibition

FRIDAY, 26 OCTOBER, at 7:30 pm

Exhibition rooms. Limited number of visitors.

Visit to the exhibition with **Guy Schraenen**, founder of ASPC and exhibition curator.

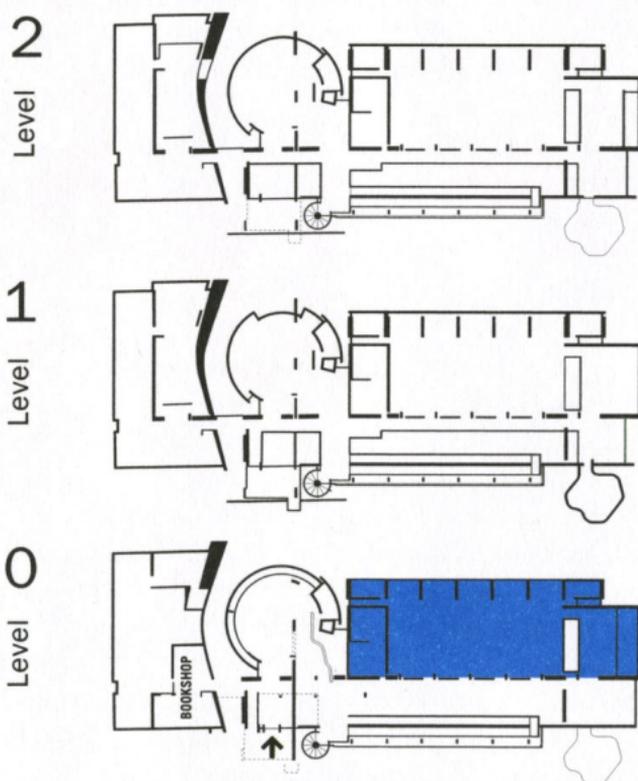
This tour will be in English with no simultaneous translation.

Reservations must be made in advance by telephone 93 412 14 13 on weekdays between 10 am and 2 pm, except Tuesdays.

### For further information:

Tel. 93 412 14 13

servcult@macba.es



PLEASE DON'T TOUCH THE WORKS OF ART  
HELP US PRESERVE THEM FOR TOMORROW'S VISITORS

The exhibition is organised in association with the Archive for Small Press & Communication (ASPC), Neues Museum Weserburg, Bremen (NMWB).

## Museu d'Art Contemporani de Barcelona

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Museum hours  
11 am to 7:30 pm daily  
10 am to 8 pm Saturday  
10 am to 3 pm Sunday and holidays  
Closed Tuesday

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