

PEREJAUME

Dis-exhibit

-From 22 April to 20 June 1999-

This Perejaume exhibition (Sant Pol de Mar, 1957) is a thematic rather than a chronological survey of the artist's work over the last 20 years. The various media he normally works in (painting, photography, sculpture, installations, theatre and literature) are to be found mixed together in order to promote a heterogeneous presentation, thereby reproducing the multiplicity of aspects that his work gives rise to. In this way, the show aims to communicate the system of thought in which Perejaume's work is produced.

Linked as he is to the avant-garde poetic art of Joan Miró, Antoni Tàpies and Joan Brossa, as well as to certain *ultralocal* aesthetics -for example, the Catalan landscape painting of the 19th century- Perejaume's work has arisen from a dual local and international condition. His artistic projection places him amongst the European artists who achieved international recognition in the 1980s.

Ever since the end of the 70s, when he began to exhibit on a regular basis, Perejaume's pictorial practice has been marked by a search for methods on figuration and imagination that might be able to link up with Salvador Dalí's paranoiac and critical method of interpretation, and other references which he himself includes in his writings. Methods such as collage, making cribs, de-

painting and listening-ism, conceived by Perejaume, systematise the artist's output to the point that his practice is a patient testing of the methods of creation that he himself devises.

The very title of this Perejaume retrospective, *Dis-exhibit*, seeks to comment ironically on the incessant production of images that characterises the world today and the space itself of the museum. However, at the same time, it announces a new activity, which is to regulate the appearance and consumption of these images. This activity consists, paradoxically, in "dis-exhibiting". In this way, Perejaume draws the sense of ecological management into his practice as an artist and, in general, into the ambit of the image.

Despite this, Perejaume's main activity revolves around literature. In principle, a large part of his visual work is generated in the sphere of writing. Since 1989, his texts have taken on the form of pseudo-historical essays, in which he explores the associations and causal relationships rejected by history of art.

Perejaume has often been described as a landscape artist, even though his understanding of the genre goes beyond the confines of the frame. His review of the landscape creates friction in the geological and cultural perspective. Likewise, his practice as a painter has exceeded what is normally understood as painting: what he does is to examine a series of fictional phenomena that originate in writing.

The exhibition to be put on until June 20 at the MACBA presents a selection of works by Perejaume (from 1977 to 1999), together with various installations that reflect the artist's more recent concerns and which have been created especially for the occasion. The landscape as a generator of independent sonority - separate from any image - and the very autonomy of the landscape that is capable of self-representation, without the traditional mediation of the painter, lie behind the main installations. The following are particularly worthy of note:

- **Gabinet fantàstic** (*Fantastic office* - 1985-1999). In 1985, Perejaume created a work bearing this title, which showed that the painting *Landschaft bei Oloron-Saint* (1871) by Edouard Manet, which belongs to the collection of the Stuttgart Staatsgalerie, was identical to the work by Maria Fortuny *Paisatge de Granada* (Granada Landscape - 1870-1872) in the Museu d'Art Modern in Barcelona. Now, with the simple but significant gesture of presenting the two original paintings side by side, Perejaume aims to show "how the images turn and pass by and return, scattered around the imprecise boundaries between land and thought."

- **Dir-buix (1999)**. Perejaume has gone back to an installation he did in 1997 at the Girona Teatre Municipal, in which a large glass wall completely closed off the opening of the stage. Here he presents another installation in which a vast wall of the same material divides one of the exhibition rooms into two halves. The observer only has access through headphones to the sound of a video being screened on the other side of the wall.

The contents of the exhibition at the MACBA will be played down by a common practice in Perejaume's work, whereby the materials of the exhibition itself are dispersed, expanding the space in which it takes place. On this occasion, three of the paintings that could be exhibited in the rooms will each be transported to a place far from the museum (the *Observatori de l'Ebre*, the gas station in Manlleu and the *Parral de Sobirà* in Osor).

Exhibition proced by the Museu d'Art Contemporani de Barcelona

Curators: Carles Guerra and Marcia Tucker

Inauguration: April 22, at 19:30

Open to the general public: From April 23 to June 20, 1999

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Perejaume, performed.

Marcia Tucker

There are certain works of art that, once seen, remain indelible in the mind's eye. When I first saw a photograph by Perejaume of several rows of red velvet theater seats set up in a desert, the image stopped me in my tracks. My mind was suddenly filled with questions. Had the seats been thrown away? If so, why? They were in perfectly good condition. Were their occupants about to come back? What was something that clearly belonged inside doing outside? And why in such a desolate place?

The piece made me both laugh and think. An audience, after all, would sit there for a purpose, assuming that something was going to be presented to it, and theater seats suggest a setting designed specifically for that purpose. But the desert is, of course, the opposite of a traditional theater hall with proscenium stage, and in this case, the audience hadn't arrived yet—if in fact it ever would.

In 1990, the New Museum of Contemporary Art invited Perejaume to do a site-specific piece for its Broadway Window. The resulting work, *Pintura i representació* (Painting and Representation; p. 82), which opened in May of 1991, delighted everyone. The piece consisted of two rows of blue velvet theater seats installed in the window, facing the street. A door was cut to provide access to the long, narrow space, and visitors could enter without having to pass the admissions desk. Those adventurous souls who climbed in and sat down were amused and beguiled by the spectacle of people and activity in the street, and often stayed put for a considerable length of time. Passers-by, in turn, were fascinated by the seated people inside who, while watching them, animatedly talked to each other, pointing and laughing at what they saw, and in general creating a spectacle of their own. In one simple, grand gesture, Perejaume rendered the museum permeable, its inside and its outside engaged in a literal dialogue with each other.

In addition to the work that first beguiled me, and the New Museum installation, there are a series of works by Perejaume, all of them with the same title, *Pintura i representació*. Seats from the Teatro Maria Guerrero were installed in the window of the Galeria Montenegro in Madrid in 1988; five rows from the Palau de la Música Catalana were placed on the steps of the Roman theater of Sagunto, near Valencia, and photographed (p. 82). Variations on these theater motifs have appeared in his work almost from the beginning. In the late 1970s, he painted surreal landscapes which included characters, like Pierrot, drawn from the traditional popular theater. Several paintings from the '80s contain images of empty theater seats or balconies, or of people looking out from them onto a vast landscape of abstract, painted canvas. By 1986, the idea of the painting and of nature itself as spectacle, and of the viewer as participant in a complex dialogue between illusion and representation, became central to his work.

As he treats concepts in all his work, Perejaume plays with the idea of theater by crisscrossing a variety of media and themes. In one of the tiny painting of *Retaule* (*Retaule* 1995; p. 84-87), we see the silhouettes of people from the rear, looking obliquely at an empty stage which occupies less than half the painting, while curtains occupy the other half. The image, despite its modest size, raises questions about the relationship between theatrical and painterly illusions. Are these simply two different kinds of representation? Is this a kind of conceptual doubling, wherein those of us who are looking at the painting are mimicking the spectators inside it who are looking at the theater? Where does meaning reside—in the viewer, in the work itself, or in the interstices between the two?

Another small painting of *Retaule*, shows the top of a curtain, parted under an ornate entablature to reveal fragments of framed paintings behind it. Here, the implied spectacle is that of floor-to-ceiling paintings, and nothing more. Or should I say, “nothing less”? For, in terms of illusion, these “staged” paintings are plays within plays, plays on representation.

In fact, in yet another painting of *Retaule*, the heads of a group of spectators located at the very bottom stare up at the same floor-to-ceiling paintings, this time minus images. Typically, Perejaume also made a sculpture, entitled *Intempèrie I* (*Open Air I*, 1993; p. 224-228), a free-standing chamber composed of empty frames, gilded side in, providing, in effect, a room of imaginary paintings, whereby the viewer is privy only to his or her own envisioning.

In another work of 1988 a single ornate gilt frame “captures” a mountain top by configuring nature as a representation rather than a reality (p. 104). Perejaume’s photograph shows us the top of a mountain range in which the landscape of its peak is literally framed by a gilded wooden frame which appears to have been melted in order to conform to the mountain’s contours.

The same frame was also shown independent of the mountains, on a gallery floor, startling viewers by its peculiar, contorted shape and enormous size (3 m x 4 m x 50 cm). The audacious scale of a work like this relates to Perejaume’s “pessebrisme”, the use of small-scale fragments of nature as a stand-in for its life-sized counterpart through manipulation of the scale of objects which surround it. The Catalan term “pessebre” refers to the commonplace practice of using pieces of bark to represent mountain landscapes in homemade crèche scenes; Perejaume’s gigantic frame, by taming, reconfiguring, and transforming a mountaintop into a painting, has created a pessebrism in reverse. A related work, *Teló* (*Curtain* 1992; p. 90), is a painting of an enormous red and gold theater curtain laid on the tops of the mountains, as if by the hand of a giant god. It brings together concepts of staging and transformation of scale as a way of locating and identifying aspects of nature as art. Thus it is linked to yet another series of photographic works in which a part of the ocean is isolated by a gold frame floating on its surface, or identified as an illustration by large iron letters spelling out “fig. 1” and “fig. 2”, placed on the sand and photographed. These pieces exemplify the nonlinear and interconnected nature of

Perejaume's thinking, by which every piece refers to an aspect of another piece, at once clarifying and complicating an individual work and the body of related works.

To my mind, Perejaume's most magical and extraordinary work is a recent one, part of a four-part exhibition called *Girona, Sant Pol, Pineda, la Vall d'Oo*, done in the summer of 1997. Upon the empty stage of the ornate, late nineteenth-century municipal theater of Girona, Perejaume constructed a floor-to-ceiling multi-paneled sheet of glass where the curtain would ordinarily hang (p. 98-99). The theater was open to the public, as an art gallery would be, and the empty stage itself, separated from viewers by the glass, was the real spectacle. Across the street in a small space used normally for exhibitions, the word *Pintors!* (*Painters!*) was spelled out on the floor in large letters composed of alternating blocks of sugar and salt (p. 222). By using the gallery space in which to place the word "*Pintors!*" (interpretable both as an admonition and a rallying cry), Perejaume addresses absent painters, who will never—can never?—appear. For one thing, this is a venue in which individual painters haven't "painted" anything; for another, the "real" painter is a fiction, and the word "*Pintors!*" is nothing more than a linguistic representation posing as a sculpture, which in turn poses as a domestic conceit, consisting as it does of singularly unpainterly materials, i.e., sugar and salt..

In *Sant Pol de Mar*, Perejaume took paintings from the local museum and laid them out on a mountain site, entitling the resulting work *Retaule: fons del Museu de Pintura de Sant Pol de Mar* (*Retable: collection of the Sant Pol de Mar Museum of Painting*; p. 32). In the small town of Pineda, a local storefront displayed Perejaume's round photographs, taken looking down into the town's wells (p. 143); he named each image after the house where each well was. In *Vall d'Oo*, high in the mountains, particles of dust collected from the restoration of an altarpiece in *Sant Martí de Llanera* were burnt and, as a new altarpiece, were "restored" back into the air.

What kind of art work is this? Neither painting, sculpture, installation, nor theater, it defies categorization, suggesting a multi-layered, site-specific group of work closer in feeling to contemporary performance art practice. Unlike traditional theater, this practice isn't based on pre-existing characters—nor, for that matter, on characters at all—but on making the artist's process of seeing and thinking performative, and thereby available to others.

In the *Girona Retaule* the use of the theater space as a metaphysical spectacle alters its usual role, which is to present an illusion—a performed representation of "reality", constructed so as to suspend disbelief on the part of the audience—rather than to re-present the "real," or the everyday, the ordinary. People usually go to the theater to see a performance and interact with each other only minimally, e.g., laughing and applauding. Nevertheless if the function of theater is, as the critic Margaret Wilkerson recently defined it, to provide "an opportunity for a community to come together and reflect upon itself,"¹ then Perejaume's piece carries this out by transforming the space of the theater into a social space within which audience members—in this case visitors—become players as well as viewers. The

audience for this complex conceptual work, at a site fairly remote from the usual art venues, was mostly townspeople, art-oriented visitors and some occasional tourist. As for the other locations, in Sant Pol, friends and neighbors of Perejaume were the “viewers”; at Pineda de Mar, the audience was made up almost exclusively of townspeople, many of whom were the owners of the wells depicted there. And in la Vall d’Oo, there were few, if any, spectators other than the artist himself.

The title of this exhibition, like several others by the artist, is a series of place names, whereas the titles of related works dealing with the specific imagery of the theater center on issues of painting and representation. But like all of Perejaume’s works they share the characteristic interplay of images and words, in addition to temporal and spatial displacements, which confound the real, the illusory, the representational, and the pictorial.

Perejaume’s “theater” pieces have neither actors nor audience in any traditional sense. With the exception of the New Museum’s window and of the Galería Montenegro, the plush seats of the *Pintura i representació* works are always empty, eternally waiting to be filled or “performed”. In Sant Pol de Mar (1990), the “actors” are books, a mound of bark, and the statue from a public fountain, introduced by a single photograph of the empty stage, then shown in paired photographs with the objects first in situ, then at center stage. Here the dialogue between public and private is such that interior, domestic objects are made to “perform” for an implied audience, while outdoor objects, accessible to all, are resituated as unwitting and solitary performers in an unnamed drama. 2

Such pieces turn the commonplace into art through displacement, making meaning accessible as part of everyday experience and emphasizing the importance of process over product. At the same time, Perejaume’s work is playful, imbued with the imaginative, spontaneous, animated quality that characterizes the artist himself. His playfulness belongs more to the court jester than to the child, informed as it is by intelligence, wit, imagination, and mental agility rather than unselfconscious pleasure. On the other hand, Perejaume deflects any attribution of urbane cosmopolitanism to his character; instead he presents himself as a person deeply tied to local regions, people, and concerns, allied, in his own words, to the “peasant” class. If, as cultural critic Pierre Bourdieu insists, “the primary business of culture is distinction, the stratification of tastes in such a way as to construct and reinforce differentiations of social status which correspond...to achieved or aspired-to class position”, 3 then Perejaume has reclaimed culture in order to use it for exactly the opposite ends. His work instead deconstructs these kinds of hierarchies because it is created for a full spectrum of viewers ranging from local working class participants to art world professionals.

Perejaume’s concern with showing work in non-art locales as well as in museums and galleries, his desire to engage audiences who have no experience with modern, conceptual, or any art at all for that matter, is inherently political, addressing questions of elitism, access, and class.

His activism literally pertains to the polis, the social relations and politics of everyday life. Since he is deeply involved with the customs, history, structures, and habits of wherever he goes, Perejaume's activities mark him as a citizen and as an "artist".

At the same time, for Perejaume the entire history of art, theater, literature, poetry, philosophy, and of history itself is his artistic meat and potatoes; his works are filled with references to both Catalan and international artists, writers, political figures, and their writing texts. Perejaume is at once a visual artist, a poet, a filmmaker, an essayist, philosopher, performer, and historian. And he takes the traditions of plenairisme 4 and pessebrism both seriously and literally.

Perejaume crosses the mountains with his students, carrying a drawing by Miró as a visual reference to nature (p. 20). He builds a wheelbarrow-like contraption (p. 93), a chair with a curved wooden screen into which a window is cut, which can be wheeled and placed anywhere so that its operator can frame and contemplate any part of the landscape. He builds actual theater sets consisting of floor-to-ceiling copies of old master paintings in gilt frames (p. 89). Commissioned to paint the ceiling frescoes of the newly restored opera house in Barcelona, he fills the circular panels overhead with images of row upon row of the same red velvet seats and parterres that have been rebuilt within the opera house. This is a tour de force, the creation of a meta-language, a play within a play within a play of images.

What Perejaume offers us is not an ordinary, or even art-related performance, but rather a "dialogical" performance, one which brings together "different voices, world views, value systems, and beliefs so that they can have a conversation with one another". 5 And what his work "performs" is a nonlinear, multidimensional, open-ended network of visual and linguistic narratives which are also social transactions. The result is an ongoing process of interrogation and exchange that resists conclusion and entices everyone to enjoy and fully engage with it.

1 See Marvin CARLSON. *Performance: A Critical Introduction*. London and New York: Routledge, 1996, p. 196.

2 In the United States, the use of objects as performers is perhaps best known through the early work of Scott Burton, a New York-based sculptor who, in the late 1960s, did a series of performances featuring domestic furnishings. Between each "act", the curtains were closed so that a chair, for instance, could be rearranged in another position and then re-opened, creating a kind of theatrical, real-time flip book of anthropomorphic gestures.

3 Pierre BORDIEU, quoted in John Frow. *Cultural Studies and Cultural Value*. Oxford, England: Clarendon Press, 1995, p. 85.

4 The French term for painting directly from nature, also used to refer to its widespread use in late 19th century Europe.

5 CARLSON, p. 31.

Sublime Readymades

Boris Groys

When I received a letter suggesting that I write a catalogue essay contextualizing Perejaume's work "by talking about the present artistic situation within a global perspective," I felt a bit perplexed at first. How could I presume access to a global perspective in which to contextualize an individual body of work? And moreover, how could a single, mortal being, whose conceptual horizons are necessarily quite limited, possibly be seen as the representative of such a global gaze? Only later, after I had given Perejaume's work fuller consideration, did it become clear to me that the request was actually on target, since the question of a global perspective —its horizons of possibility, its constitution— lies at the very center of Perejaume's work. For a long time now we have been hearing about the Death of the Author. But it is more and more the case that what is missing from contemporary art is actually the viewer. And so artists are increasingly beginning to envision and invent their own kind of viewers, ideal viewers to whom they would eagerly present their work, and with whom a real viewer might identify. According to Perejaume's designs, the figure of such a global spectator is perhaps one of the most sublime —and therefore also one of the most ironic.

1. The globalized gaze

Today it seems that those involved in the market, politics, and especially in art derive particular pleasure from discussing the process of globalization. That one make one's work accessible to a global gaze is expected of every single active member of the art world, be he an artist, curator, or critic. Two things are assumed: that every individual work has to be judged in the global context, and that this judgment has decisive significance in terms of the Author's future destiny. As a result, each art world member's heart fills with hope as well as anxiety. In order to anticipate the global judgment of his own work —and perhaps even to correct it— each individual tries to gain a global perspective as quickly as possible. But that clearly does not work, nor could it ever, since no one can actually imagine who, after all, could represent an ostensibly global perspective, not to mention the criteria by which this viewer would pass judgment. We know we are observed, but we do not know by whom. We feel ourselves seized by the gaze of the Other, but this Other remains invisible, absent. Even if the Other is taken to be the international art institutions, these institutions still elude conceptualization and description. The global art world remains a vague, albeit plausible, concept, which lacks any immediate evidence. Multiple aspirations, suspicions and anxieties are bound up in this concept; they manifest themselves in the many conspiracy theories which spawn and proliferate in the art milieu.

Perhaps the main reason why an artist would pin his hopes to one of the art institutions active at the global level is that affiliation with such an organization can serve as a kind of escape hatch from the tastes and sensibilities which predominate in his local circles. Thanks to advances in communication, an artist need no longer trouble himself with changing the cultural orientation of neighbors who might not appreciate his work; instead he can pointcast like-minded individuals from far and wide, and thereby obviate the kind of urgent emigration which artists like Picasso, Kandinsky, and Buñuel could not avoid. Incidentally, this explains the sense of depoliticization in contemporary art, which many perceive. Earlier, the artist who found little favor within his home community had no choice but to project his hopes on the future: he would try to change the thinking of those around him and, in so doing, conjure forth a new viewer, a new man of tomorrow, bringing to life a whole new society, and, when necessary, entering into the forceful currents created by political movements who were striving to effect social transformation.

In the contemporary moment, however, these avant-garde, utopian impulses have exhausted themselves; alliances are no longer sought in the future, but rather beyond the geographic limits of the political and cultural spheres into which one was born. The utopian imagination has changed direction; now it projects itself into space instead of time. In place of the temporal utopia imagined by the Modernists, there has emerged a new spatial utopia: the Global. Today we look to the processes of globalization for redemption, investing in them the kind of aspirations which were once pinned onto the future. Following this point, it would seem that the anxieties about the depoliticization of art have no grounding; instead of an avant-garde politics of the future, today the artist engages with the politics of globalization. Indeed, finding renown outside of one's locale can actually add leverage to an artist's influence at home and even work transformative effects on local institutions. Aware of such potentials, the global artist or intellectual can devise strategies to influence the situation back at home.

But where there is utopian hope, there lurks also the fear that this hope will not be fulfilled, that utopia will devolve into dystopia, that the foreign, globalized perspective might augur condemnation instead of redemption. After all, future expectation is fueled much less by utopian hope than it is by dread of an imminent apocalypse. Moreover, the global spectator's gaze must not necessarily be a benevolent one: it could very likely pass a negative judgment over an artist's or intellectual's work, and then, following this verdict, sentence it to historical oblivion. Contemporary mass culture preys on just such insecurities with films like *Independence Day* and *Mars Attacks*, in which aliens, posing as global spectators from outer space, find little fascination with all things human. The most desirable global gaze which one could imagine would not only have to telescope out to encompass the entire universe,

it would also have to be compassionately humane yet secular. One would hope for an affable and enlightened space tourist as the possessor of this gaze, a being who would look down upon us and affirm our world.

It is no accident that Perejaume's writings and works harken back to Romanticism with such frequency, for this cultural moment marked the advent of the global spectator who was secular, benevolent, and capable of viewing all the cultures of the world with the same intense enthusiasm and compassion, a representative, in fact, of Hegel's Absolute Spirit, who could reconcile human perspectives with those of the global and sacred. The significance of this reconciliation is accurately registered in a passage from *The Aesthetics of Ugliness* by Karl Rosenkranz, a student of Hegel's: "If we took our planet as an example, in order to be considered a beautiful celestial body, she would have to be shaped like a perfect sphere. But she is not. She is flattened at the poles and swollen at the equator, furthermore her surface is marred by the greatest dissymetries of elevation. A profile view of the earth's crust shows us, when viewed stereometrically, the oddest confusion of heights and depths in its intractable contours. Similarly, we could never say of the moon's surface that its disorderly proportions of elevation were beautiful, etc."¹ When Rosenkranz published these remarks, humankind was hardly capable of exploring outer space. Nevertheless Hegel's student characterizes the global viewer as a kind of sci-fi extraterrestrial who jets into our atmosphere on his flying saucer and judges the aesthetic merits of our solar system. Rosenkranz implies that, since this creature from outer space shares to the same Classicist tastes of the author, he must therefore come to the same conclusion in his examination: planet Earth and its surroundings do not look good. The alterations necessitated by an attempt to correct the Earth's unseemly proportions, however, would prove unpleasant for Earthlings. It could be argued, then, that Rosenkranz anchors his arguments squarely within the aesthetic principles of ugliness in order to placate any potential global spectator who might make his presence known to us in the future.

Without intending to, the Hegelian judge of global aesthetics reveals again and again his comic side. Soon after his appearance, this figure would be mercilessly satirized by Kierkegaard. Yet the contemporary international art system—with its implicit (and at times explicit) claims towards a global aesthetic—continues to feed off of the Hegelian promise of reconciliation between the global and the local. So criticizing, satirizing, or negating these aesthetic claims actually seems less interesting than investigating the technological means with which such claims are formulated and asserted. It is precisely this type of investigation which Perejaume undertakes in his artwork.

2. Pessebrism: Globalization through minimization

If Rosenkranz speaks about the shape of the Earth in this way, it is because, for him, the Earth resembles the big blue marble depicted in astronomy books; indeed he seems to base his reflections on the gaze (that is, the actively globalizing gaze as well as the one which has been passively globalized) on this type of illustration. Rather than inquire into the institutional, political, or economic conditions of globalization (a move which others have already made), Perejaume investigates the precisely these formal and technical conditions of the global gaze. Perejaume calls this technique "pesebrism", deriving it from the Catalan "pesebre", the genre of miniature sculptural representations of Bible stories (such as nativity scenes), in which scenes from distant times and places can be viewed in miniature scale. Fittingly, Perejaume mentions Noah's ark as a primary example of pesebrism: here the global can be viewed only once it has gone through a process of diminution and domestication. For Perejaume, the universal and global spectator, as described by Romantic philosophy, always depends upon techniques of minituarization —such as those engaged by painting as well as the Internet— which disseminate "pesebristic" images of the world to him. The illusion of a universal or global gaze, the notion of enlarging perspectives, and the broadening of knowledge, among other phenomena are the effects of these reductionist techniques. Pesebrism functions for Perejaume as the other, opaque, unreflected side of globalization, since we only gain purchase on a global overview by mechanically reducing the world. In order to understand the nature of the global gaze, then, we must first grasp the mechanisms of pesebrism, that is, the minimization which specularizes the world. In his work Perejaume does just that, with no small degree of irony: he not only tests the techniques used to reduce and render the world into an aesthetic object, but he also suggests how problematic the constitution of a global gaze actually is, given that it defines itself according to those same operations of minimization.

Mimesis is the classical technique of reduction; when an artist paints a landscape he necessarily reduces it, rendering it fully accessible to the viewer. The labor involved in these procedures of reducing and trivializing is most evident in the instance of the mountain landscape, a genre which the Romantics considered especially magnificent and sublime. That mountainscapes are also one of the favorite subjects of Catalan pesebre artists has not escaped Perejaume's attention —but he himself seems transfixed by the manner in which the sublime in such a geological formation resists both reduction and mimetic translation. Problems of mimesis do not seem to be of great concern in contemporary art; Modernists already did that job earlier in the century, relentlessly interrogating and subverting mimetic operations, and ultimately negating them. Still, Perejaume's reflections on the pesebre prompt him to link the Modernist problematic of mimesis to the investigations of the readymade which are so prevalent today. The sort of readymades ubiquitous in contemporary

museums can be easily interpreted as mimetic representations of things found outside the museum environment; but since the standard technique for producing readymades does not demand that the artist reduce the size of the object, the readymades cited in or imported into the gallery from "the real world" usually maintain their original dimensions.

Perejaume focuses his artistic strategies on this point. The sheer size of a given object determines whether it can function as a readymade in the museum space. What happens with the objects which are too large to fit through the museum's portals? What of the objects which obsessed the Romantics—not only mountains, seas, and forests, but also the very Earth and moon? They only fit into the museum in their diminutive versions. Perejaume selects the same objects which inspired the Romantics, and attempts to bring them into the exhibition space under the strict condition of reduction. His work *Cim de catiu d'or* (1988) is a case in point. It consists of a distorted golden picture frame, which reveals the damage which would be inflicted were such a frame to be multiply enlarged, then forced to fit around a real mountain, and then finally reduced to original size to fit into the gallery. This is *pessebrism* at its most paradigmatic: a structure resembling a conventional readymade reduces and depicts the outlines of a mountain which would be impossible to frame. Perejaume works within the systems of equivalence and proportion inherent to classical mimesis, foregoing the perhaps more convenient option of playing against them, which has become so popular of late. But for Perejaume these equivalences are impossible, and thus sublime; that is why he is drawn to them.

Perejaume's works are sublime readymades in the Kantian sense: they propel the imagination in the direction of the mathematically infinite. Following the footsteps of Romantic philosophers from Kant to Nietzsche, Perejaume wanders along his mountain passes in search of the mathematical sublime, in search of something which cannot be inserted as a readymade into the space of the contemporary art system. In his work he appears to satirize the kind of globetrotting art spectator who would expect an artist to reduce the world to the point that it could be captured in a single glance. That which exceeds measurement in the mountain remains hidden from the spectator precisely because he is looking for such a measurement. Perejaume's type of irony is highly ambivalent, however; Kant himself noted that even a mountain range is too small to represent either the infinite or the unmeasurable. Whatever sense of the sublime we can experience testifies to an idea of the infinite which can only exist in our imagination. The role of phenomenal reality in all this is only one of stimulation. The sense of the sublime which flashes up within us is not an effect of nature—in order to recognize it we would require the kind of cultural formation which would enable us to wrest our gaze away from the sight of the tremendous, but finite creation of nature and direct it towards the idea of the Infinite. A peasant who lives in the mountains, Kant holds, cannot recognize the sublime amongst their peaks. To this extent

Perejaume assumes the stance of a Romantic spectator. Instead of presenting his own work to the global viewer, Perejaume redirects the viewer's attention towards the beauty of nature. The game which Perejaume plays with the spectator's gaze, like that played by many of his contemporaries, is, thus, a rather manipulative one. Instead of offering his own work up for the viewer to assess, he deflects his audience's gaze onto the fields, onto the mountains, onto the sea. And who, after all, is so insensitive and unsentimental that he could refuse to admire fields, mountains, and the sea? Any possibility of negative critique is therefore excluded in advance.

3. Manipulating the viewer's gaze

Perhaps Perejaume plays with the gaze of the global spectator for no other reason than that it appears so easy to manipulate. Indeed the readymade technique suits itself well for the kind of ironic charge that he wants to create. Any need for an unmediated, physical elaboration of the image is thoroughly eliminated by this technique; instead it is replaced by a series of conscious decisions which are both strategic and verifiable. By exposing his process of selection, Perejaume not only formalizes and strategically deploys his production techniques, he also enables their future repetition, a gesture which dispenses with any claims that the work could stand as an unmediated, unreflected manifestation of the artist's inner nature. This is not the work of Romantic genius in the traditional sense. Since the viewer's gaze is directed toward external nature, the artist's body no longer stands in the way of any repetition of his authorial gaze. The artist's perspective is "disembodied": it becomes a pure gaze, one which does not actively work per se, but rather merely passes evaluation, selects, and combines. This gaze can also be "embodied" once again, in the event that anyone felt moved to either think through the process which the artist has laid bare, or to retrace his series of specular choices. Such a strategy suits the change in the function of the museum. No longer the place where history is displayed in all its uniterable singularity, the museum now runs like an archive in which different ways of seeing are collected and catalogued for retrieval and future use.

Historically, the interest in representations of the world was internally split, since no one could determine if the source of a work's interest was derived from the actual object depicted or if the artist's nature was so extraordinary, that it alone conferred to the image its particular degree of attractiveness. Consequently, ingenious, artistic individuality became a rarity, a collector's item. This development made it impossible to distinguish between the immanent interest in an individual object and in the mode of its representation. Both counted as products of nature. To a great extent, in earlier art collections the lines which would separate artefacts of natural history and examples of industrial design from their depicted representations were only loosely drawn, if at all.

Along with the obsolescence of the notion of genius, today the artist has been transformed from collectible to collector. The artist is no longer equated with the laborer (even a privileged laborer), rather he begins to observe the world through the same lens as an aristocrat with a penchant for collecting. This transformation discloses itself most markedly in the temporal economy of the gaze and the changing status of the artist within it. In the traditional dynamic between art production and consumption, the artist's investment of labor, time, and power was inordinately greater than that of the viewer; after the artist's lengthy and arduous process of making the work, the viewer had only to happen upon it in the gallery in order to effortlessly consume it with a single glance. Hence the assumed superiority of the consumer, the viewer, and the collector over and against the artist as image-supplier, who produced his works through meticulous, physical labor. The artist would first stand on common ground with the collector when he presented himself as a producer of photographs or readymades, since, as such, he made images with the same quasi-instantaneity with which the viewer consumed them. In taking up the position of a pure spectator or absolute consumer, the artist compensates for one of the most severe traumas of modernity, namely the disappearance of the aristocracy. This is a theme central to Perejaume's *Elements of the Monarchy*. Today one frequents a large exhibition or art installation in the same way that aristocratic palaces were once visited. The viewer is admitted to enter before the art, but he is not its actual consumer. Whereas many once sought to affect aristocratic lifestyles displayed in palatial settings, now the contemporary art viewer tailors his consumption according to the things he sees in the art space. The viewer no longer merely consumes the artist's products—like an artist, he invests his own labor into the process of consuming the world.

Possessed of a sovereign gaze, Perejaume takes on the airs of a flâneur who regards the world, finds it lovely, and directs the attention of others to that which he has noticed. He turns the spectator's gaze away from himself and his own work, conducting it onwards, to culture, to the outside world, to nature. In a certain sense the artist wants to surveil unseen, unnoticed; he does not want to stand in the spectator's field of vision, but rather desires to impel the viewer further ahead by making his gaze an offer which it cannot refuse—that of mountains, seas, and nature. As a result, the artwork begins to function as a device for specular manipulation; its potency in relation to the viewer's gaze is maximized the longer it stays in the dark, the further it withdraws into the shadows. But Perejaume's readymades do something else as well: they also leave open the possibility that the spectator might choose to shift his gaze to the actual artwork in order to observe its inner working. His readymades reveal the processes of reduction and depiction, mechanisms which, as Kant maintains, outfit the gaze with a pair of cultural spectacles—the very ones which allow him to apprehend the sublime in nature.

4. The sublime spectator

Even if the international institutions of modern art assume the power to display images of our planet in reduced versions for the visual pleasure of the global spectator, these institutions still remain nothing more than small parts of the same world they want to depict. As long as pessebrism is understood to be the one-way depiction of nature in the exhibition space, it would not adequately address questions about the kind of gaze which could view both the world as a whole and all of the art which is produced in it. In order to cover this conceptual ground, Perejaume also practices a kind of inverse pessebrism: he brings art into nature, installing it in the wilds, where, we might suppose, no one will see it. This is the case in his *El pessebrisme dels monocroms* (1993), where he integrates three colors of Malevich's suprematism—white, black, and red—into the folkloric scenery of Catalonia. Here nature is no longer miniaturized and made viewable for the gallery visitor; instead, the art is removed from view and taken off to the mountains. Similarly, in his *Elements of the Monarchy* Perejaume inverts the pessebre and, as a result, makes plain his admiration for the power and might of King Ludwig II of Bavaria. The king himself engaged in a proto-readymade process, imposing palaces on the grand order of Versailles as well as their accompanying manicured landscapes into secluded sites where they would have scant practical function and where only God and the select few could be able to see them. This Perejaume's move could be seen as a kind of castling—the museum and nature trade places; nature becomes an exhibition space set free of the museum's spatial constraints.

At first it seems that the inversion of the conventional relationship between the museum and nature is possible only from a theological perspective. In order to imagine a global viewer who does not need to reduce the world, we must believe in God. Yet Lacan, in his renowned analysis of the gaze, has already shown that not only God can serve as a vantage point from which the global gaze is lowered; we can also be seen by a sardine tin floating on the sea and reflecting bright spots of sunlight.² We tend to imagine the sources of light which illuminate the world as points from which we could be observed. The visibility of the world as a whole owes itself to this light whose white-hot source ultimately escapes our sight. Because no one can control the light which catches us in its rays, rendering us visible, the artist, too, is nothing more than another detail of the big picture, an image whose magnitude exceeds his powers of surveillance. Even when Perejaume installs an artwork in the most remote spot, it still loses nothing of its exhibited nature; as long as it remains in light, it continues to be beheld.

In this sense Perejaume's gesture of inverting the pessebre is most apt, since it sustains the expectation that there exists a global viewer who would do more than just represent the international art milieu. Such an expectation lends itself to a social psychological interpretation, one which would diagnose it as the effect of the artist's internal division, a split which was cleaved into the artist as a result of his double-identification with Catalan culture and the international art scene. Lacking the ability to recognize and evaluate the codes, references, and problematics discernible by an art world insider, a local viewer cannot properly assess Perejaume's art. The international art flaneur, on the other hand, is impervious to the myriad details and associations which refer back to Catalan culture. In a certain sense, every contemporary artist, Perejaume included, inhabits a no man's land between his own culture and the international art scene; many who find themselves in this predicament sorely want for an audience of receptive viewers. So it makes sense that the artist should expectantly await a spectator who is absolute, messianic, if you will—one who can close up the gap between the local and the global with his all-encompassing gaze—even if this spectator is nothing more than a Lacanian sardine tin, whose subjectless light bleeds out all cultural contrasts. Nevertheless Perejaume no more harbors the illusion that light, including the sun's rays, could function as the ideal global viewer of his art, than he does the illusion that art could function within the wilderness or, further, that there could exist an image of nature so supremely comprehensive as to subordinate all the secondary images which are derived from it.

In his work Perejaume surveys precisely the no man's land between "local nature" and the international art industry, the dark places where contemporary artists lie in wait. As Perejaume writes, "The healing and corrective power of a work of art derives more from the intermediate place that it occupies than from any deliberate intention on its part to fulfill such a role. Capable of opening up gaps and breaches, fundamentally intermediary, art is a lapse, a no-man's land, situated between nature and signature."³ And further, "We are in the dark orchestra pit of pessebrism[,] convinced that there is a geography that exists previous to both nature and signature, with real landscape and painted landscape set up in front of us to give us some sense of equivalence". It seems that the sites where art is made and consumed form a whole geography which must remain out of sight. Visibility can only be achieved after art has established its systems of equivalences through enlargement and reduction, as well as through various modes of depiction.

But even when, as a result of this, we define the relationship between nature and culture as pessebristic, there remain dark recesses within the intermediate rifts, places which cannot be illuminated. Using the same figure of thought as Kant does in his third Critique, one could say that the sublime viewer, whose omnivoyant judgment we could only fear, is just a byproduct of our reason. The

artist works with an ideal viewer in mind, who, in reality is merely a figment of his own imagination. But since the conceptual horizons of any actual spectator are necessarily limited, such a spectator can only partially represent the sublime viewer of infinite capacities whom the artist wistfully envisions. Nevertheless, the more deliberately and intelligibly the artist discloses his technical processes, the better the actual viewer can play his role as a sublime viewer. Indeed identifying with the global spectator which Perejaume conceives holds a certain charm for the normal, mortal viewer. Without contending with the traditions of mimesis, Perejaume manages to expose its internal mechanisms, and, at the same time, offers up to our gaze views of his beautiful country, places where we would gladly let our gaze linger a while.

¹ ROSENKRANZ, Karl, *Ästhetik des Häßlichen*, 1853, page 15.

² LACAN, Jacques, *Le Séminaire*, book XI, Seuil, Paris, 1973, page 88 ff.

³ PEREJAUME, "Natura i signatura" in *El grado de verdad de las representaciones*, Madrid: Galería Soledad Lorenzo (translation by Ángel Crespo), 1991, p. 22.

Perejaume's Writing

Pere Gimferrer

On the way to Ogassa we walked, in the midst of a loaf of low fog—"the soft bread of the fog", in words of J. V. Foix—enveloping the rustic nudity of the Romanesque chapel and the agrarian silence of the livestock, just as powerful as any deep and all-absorbing lowing. The fog delivered the present-tense of an immemorial Beyond into our hands, the crystallization of a fossilized fir needle in the shape of a spontaneous poem-object, returning it to a cool and verdant clarity, set outside of time. But more than anything else on that summer afternoon in 1987 on our way to Mitjavila, it was the blinding light of the sun melting into the grass that struck our eyes and spirit most profoundly.

There we found Perejaume, painter and writer, in the middle of the field, beneath the great bluish dome of a liquid sky with its smoky dragon clouds in battle. There was a canvas on his easel that gave the entire scene the look of a landscape from the Olot school. Off to the side were a few typewritten pages, fragments from *Ludwig-Jujol*. We knew that in time the naive Olot-like landscape would become a pure concept, the ideogramme of itself, as if seen in a microscope or in the old deformed mirror in the Tibidabo amusement park. It was not thus this mutation that disturbed us, but the transitions and metamorphoses that had established a common subterranean current in the text between Louis II of Bavaria and Josep Maria Jujol. Perejaume does not feel the text can be excerpted, so the reader will find here only the add-on of Ogassa, which though separate from the body of the work serves as its closure. To understand Perejaume one must come to know *Ludwig-Jujol*, not just because along with *Oïsme* it is his most important literary work, but because the aesthetic operation it carries out characterizes Perejaume as a writer and visual artist.

The "I just paint" school or club has long since disappeared in Catalonia. Miró wrote fine poems in French and personal annotations in Catalan of clear interest. Dalí had an undeniable literary talent, though we are not quite sure in which language (perhaps not even he knew for sure). Tàpies has developed a serious and ongoing body of essays, as well as a worthwhile book of personal memoirs. In none of these cases, however, do we find the extreme degree of complementary force and interconnectedness as in the personality of Perejaume, whose theoretical work (especially in *Ludwig-Jujol* and *Oïsme*, together with slivers and margins of other books) is not just an explanation or illustration of his visual work, nor a type of parallel irradiation or projection. To a great degree it prepares it, launching it and spurring it on, much like the diary of Delacroix anticipated the canvases he

wished to paint; or to be even more exact, as if Delacroix, instead of writing his own diary, had written Baudelaire's art criticism.

If he is more than just a painter who writes, is Perejaume perhaps a writer who paints, like Strindberg, or, in a certain sense, like Antonio Saura? Not quite: we cannot precisely define him as a visual artist nor as a writer. (In this he is not alone: in my view this occurred with Henri Michaux, though along different lines). What Perejaume epitomizes is the conception and realization, whether intellectual, verbal or visual, of a series of visual and ideological transmutations and interchanges between apparently different orders of both natural and artistic reality. The pursuit of unity thus defines him, and in this sense his work resembles that of the poet, an extreme intelligence in union with his instinctive capacity for preter-rational intuition. The poet tries to uncover the originary unity of the world and the word by means of metaphor or metonymy. Perejaume's writings, paintings and installations are also metaphors and metonyms. The unity they are searching for is the lost primordial paradise of poetry and painting, the territory (not a legendary one, but one that is historically real) which poet and painter naturally co-inhabited in the dawn of cultures. Yet Perejaume does not let himself be seduced by anthropological myths, knowing that unlike what Artaud legitimately (though vainly) believed, a contemporary Westerner will not do Balinese theatre, aware as well that if Picasso discovered African art, it was not in order to produce African art but to create the art of Picasso.

In Perejaume's particular case, this lost unity of the world and the word is due to a division of meaning signalled out in the moment when the Catalan language lost its capacity to confect a total vision of the world all by itself (an ability it had in Ramon Llull to a great degree). It has been proposed that the poetry of J. V. Foix and Carles Riba, or Joan Miró's and Tàpies' painting, could be treated on the basis of this loss or division, though along a different path. In this sense it is more profound and essential that the textual and visual adventure of Perejaume might continue the task of these masters in a very personal way, taking up their legacy. All of us will in the end find ourselves facing Ramon Llull upon that shady slope where the crevice between the word and the world is meant to disappear, where the split between sign and sense has been wiped out: a most ancient territory, which is at once the most vigorous and rigorously contemporary site of all.

The Painter with his Back Turned

Carles Guerra

1. An Agreed-to Position

In *El Pirineu de baix* (1997), among the most recently published collections of Perejaume's work, there appears, isolated from the book's main sequence of images, a photograph: a portrait of the artist and an old woman, both of whom are standing. This photograph has been placed where one might expect to find an epilogue, beside the list of works catalogued in *El Pirineu de baix*. It serves more than one purpose, functioning as a work in, a commentary on, a frame for, and a conclusion to the volume. 1

This image is a fitting marker of the place taken up by all of Perejaume's works. The difference between what does and does not form part of his body of work is worked out at the edge of the frame. Perhaps for this reason, Perejaume's work features a wide range of frames: emptied frames, frames stranded on a mountainside, buried frames, frames dragged, burnt and consumed, painted, projected, lifted and hung, deformed, curled, cut, open and closed, smashed and destroyed.

Yet the photograph in question also destroys an intangible frame. Perejaume's meeting with Consol Boquera — who posed, early in life, for Joan Miró's painting, *Retrat d'una vaileta* (Portrait of a Young Girl, 1918) — seems to erase the line between representation and referent. It is well known that the distance between representation and referent constitutes a taboo. Nonetheless, the meeting portrayed in this photograph has a hint of the impossible to it: it evokes the lost moment in which Miró himself stood before the young Consol Boquera.

The order which spills forth from this serene portrait — this image of an elderly woman squeezing hands that rest upon her waist, the artist towering over her — is comparable to the images of mountains which appear so often in Perejaume's oeuvre. As so often happens in his works, anything may become a mountain. Even questions of cultural order seem to be absorbed by those of natural order.

The title of this photograph — *Els tossals* (The Hillocks, 1993; p. 122) — confirms this mirage. The title renders the image new, making it one of the artist who adds his body to the presence of a woman's body, grown pleasantly old. What had been a commentary, an addition, has become a work, just as these bodies have become mountains.

The photograph's documentary tone, in the style of August Sander (p. 122), effectively demonstrates this subversion of chronology. By coming so near Consol Boquera's body, Perejaume has freed her from the confinement to which Joan Miró's painting had subjected her. The law of physical proximity overcomes any other kind of bond. Nonetheless, the price paid for having let the original go is that of a new attribution of authorship. Perejaume has now taken this function upon himself because he stands closest, as it were.

As a result of this synchronisation between the artist's time and Miró's model's, between Perejaume's time and Consol Boquera's, there appears a space of fiction. Kinship, which was more or less implicit in the typology of portraits of two people posing together, has then to be understood in photographic space. By dint of this kinship, Perejaume is placed in the sphere of Joan Miró. In this sense, then, this photograph provides a place in history. However, this is not a matter of stylistic continuity, nor of the kind of sequencing one finds in art history. Rather, it will show that to construe art in historical terms is to depend on a framework of causality which serves to determine what may be placed beside what and what may and may not be compared. Our placing of this portrait of the artist with Miró's model in history is, to get to the point, an example of a policy of encounters.

This kind of encounter, which owes something to the surrealists' policy of image production, has taken on an extraordinary dimension in Perejaume's work. The homely setting for this surrealist meeting ("the chance encounter, on a dissecting table, between a sewing machine and an umbrella") is extended by Perejaume to historical, cultural, and geographical levels. These

unsuspected connections play an important role here: in order to re-make the explanation of reality, one must first modify causality. It is for this reason that the move into the realm of fiction seems unavoidable; there, politics become once again poetical.

In Perejaume's case, the most visible model for this course of action is to be found in the first of his books to be published. In *Ludwig-Jujol. Què és el collage, sinó acostar soledats?* (1989), this alteration in the logic of history was intended to make the rhetoric of formal history into fiction. Throughout the text, geography contracts, bringing intersections into being, yoking newly paired elements. Territories, place names, architectures, cultures, periods, and scenographies overlap in a shared space. The universes of King Ludwig II of Bavaria (1845-1886) and the Catalan architect Josep Maria Jujol (1879-1949) come together through a range of varied connections. All the same, the quality of these connections cannot be verified. The logic of space having been suspended, one has to trust in poetic fluidity. As Perejaume wrote, "We shall allow a shady stream to flow from Bavaria's melting snows to a washing basin in the countryside around Tarragona." 2

These connections are capricious, acting as they do against the flow of what seems to be natural. Yet nothing is more loaded, ideologically, than that which shuns comparison with alternatives. Perejaume consequently sets about inventing kinship by creating series of juxtaposed images, as in *Trencadís català* (Catalan Mosaic, 1988; p. 124). The simulation of continuity which he achieves is intended to erase differences.

Yet when he places Leonardo's *Virgen of the Rocks* beside Caspar David Friedrich's *Promeneur au dessus des nuages*, the kind of fiction one encounters is composed by a sequence of images. 3 The transition between one image and the next evokes a rational de-composition of the encounter.

These relationships are to be followed by a space given over to explanation. In this space, a rationality of a sort will reappear in support of such juxtapositions, thus generating the conceptual site in which Perejaume works. Just as the photograph which concludes *El Pirineu de baix* functions in relation to the other works contained in the volume, other elements of Perejaume's output do not enjoy the sort of autonomy which is characteristic of the objects of modern art. The supplementary character which we had anticipated is now confirmed and shown to be an illustrative function. More specifically, these works require the presence of an object, another body; it is only by reference to such an object that they can be explained. Otherwise, what would they 'cling' to? This explains the eagerness to 'be placed' — whether historically, spatially, culturally, or aesthetically — to which these works are subjected.

As for the scene in which Perejaume and Consol Boquera appear together, it merely makes a negotiated, historical 'placement' in time visible. In order to make the coincidence of Perejaume and Consol Boquera in a single image meaningful, one must understand that the same image viewed from a conventional historical perspective would be 'placed' very distinctly. In fact, in staging this photograph Perejaume has prepared a contradiction which leaves his own position as an artist unresolved. 4

2. Scattered Paintings

It should now seem evident that the question of Perejaume's 'place' cannot be answered in completely straightforward terms. Both the photograph and the text which situate him in history give rise to a dialectic which renders it impossible to pin him down. In the case of this artist, the sense of movement in history is answered by the geographical path which Perejaume has followed.

Some of the writers who have tried to trace the path of Perejaume's work have offered an inventory of places where the artist has worked. In 1980 the art critic and historian Alexandre Cirici Pellicer visited Perejaume's studio. The result, a text written for the catalogue of Perejaume's first individual exhibition, at the Joan Prats Gallery in Barcelona, evoked a number of places associated with nineteenth-century culture. 5 Ca l'Oller de la Cortada, where Perejaume was then working, became for Cirici "a Gustave Doré engraving", "a shadowy world of kitsch, of Ludwig II of Bavaria's Neuschwantsein", with "an evaporated Wagnerian perfume", as well as "an atmosphere halfway

between Japanese lacquer and Millais' Ophelia". He ends by stating that "everything is nineteenth-century" and that everything to be seen in the artist's studio gives one the impression that "one is looking at realist canvases painted in 1870". Eight years later, Vicenç Altaió furthered this effort to make an inventory: "Can Riera, in Fuirosos; Ca l'Oller de la Cortada, in the Dones d'Aigua park; Can Maresme; the Torre dels Focs and Can Rocosa, on the slopes of Montnegre; the bell-tower of the Church of Saint Sebastian, in Santa Eulàlia de Riuprimer; Sant Martí d'Ogassa..."⁶ Now, rather than bringing this list up to date, rather than adding to it, the task at hand is that of inquiring after the underlying economy to be found in this list of places that are both real and imaginary, after the meanings of these passages from place to place.

In many of Perejaume's paintings one finds representations of other displacements of paintings, often of nineteenth-century paintings. This displacement parodies the growing exchange of works between museums. Yet the nineteenth-century paraphernalia signals a shift not in movement, but of mover: it is no longer museum-goers who travel, but the museum itself which ventures beyond the confines of its premises. These roving works become comparable to the movement of consumer goods. In such a situation, the frame seems to propel the canvas through the air, as the museum walls had melted into nothingness. The institutional apparatus surrounding representations is largely gone, leaving behind the canvas and its gilded frame. From this point on, the frame seems all the more to function as protection for the painting, covering the edge of the canvas and shielding the work from new interpretations.

The sense of strangeness which we sense on seeing, in some of these works, paintings flying in formation across the sky, is heightened by the muteness of the trees. We know, from the titles of Perejaume's paintings, that the places portrayed are quite specific: the sky in *Costuix* (1994; p.56) is seen through empty frames and groups of paintings; in another painting, *Braque a Costuix* (Braque at Costuix, 1992; p.126), cubism is flying over the mountains in Vall Ferrera; in *Cal Peaire* (1993; p. 219), the corner of a picture gallery alights in a field; and in *La llotja dels Crous* (The Crous' Box, 1991), the painting hovers before a group of theatre stalls. These precise place names stand in the way of the universality extolled by high culture. Notwithstanding this sensation, the opposition at play may be inverted, and the presence of paintings may give the place depicted a sheen of exoticness. It is not very likely that frequent museum-goers will recognize the places which the titles designate. The geography of culture may well be imprecise, yet it is better known and closer at hand than are real places found but a short distance from us.

3. A Silent Occupation of Space

Tren de postals (Postcard Train, 1981; p. 127) is an early manifestation of the ubiquitousness. A symbol of the industrial revolution, the train stands for all manner of potential connections — among them, connections, transmissions, and distributions of images. Rails, like frames, have functioned for Perejaume as metonyms of the propagation of representations. Indeed, given the overlap between rails and frames, one could sustain that frames sometimes take the place of rails, and rails of frames (*Marc's* [Frames], 1986; p. 10 and *Paysages de l'Europe. Gare d'Orsay*, 1996; p. 166).

The flow arising in these scattered works cannot be plotted on any map. It is uncontrollable flooding which bears a most striking similarity to this flow. All in all, the common objectives these paintings share is that of making a map through the route of representations. Landscape is thus, as a genre, reconceptualized at the great nineteenth-century drive to create means of transport.

Yet a more contemporary formulation of this problem would have to refer to an exchange of signs. When representations adopt fully capitalist means of distribution and consumption, they have entered the market place, however immaterial they may be. It is then that the virtual quality of representations seems to seek out materialist objectivity, thus bringing this compulsive movement to a standstill. All in all, this will lead to quite extravagant creations which allow for glimpses of their movement and their status as objects. The interruption of their movement, far from being a block, makes their identification possible.

This is because, in order to interrupt movement, one must first detect it. The visual portrayal of movement makes movement's invisible and silent occupation of space evident, although we consider this an illusion in the end. This suggests that representations may also be subject to economic and political control.

Perejaume does not set out to provide a definitive account of the manner in which images and representations are propagated. It suffices to see the kind of tools which he puts in his works: Claude Monet parant una tela d'aranya al coll de Vila-roja (*Claude Monet Placing a Cobweb at Vila-roja Pass*, 1993; p. 58) commemorates the Impressionists' desire to capture the landscape and 'take it captive'; *El motiu* (The Motif, 1994; pp. 128 and 129) shows an image pinned in the sand with four thumbtacks, the image of a place which will change, inevitably, as a consequence of environmental change. This desire to ascertain and later store is expressed in every work by Perejaume discussed so far. Yet that which evades its own visibility is likewise impossible to label and shelve. A work such as *Postaler* (Postcard Rack, 1984; p. 131) had already posed this two-faceted problem in Perejaume's development. The metallic structure intended as a commercial display of postcards is instead a display of mirrors, carried by the artist's back from place to place in a peripatetic action documented in a series of photographs. The presence of many atmospheres rendered *Postaler* a changing painting, visible from all angles.

4. Resisting the Archive

It may thus seem that *Postaler* is comparable to Robert Smithson's and Robert Morris' undertakings with displaced mirrors in the late 1960s and early 1970s. Yet it is significant that *Postaler*'s most remarkable aspect is its influence on notions of the exhibition and the archive. In historical terms, the mingling of the notion of a work and the format of an archive has its roots in a work by Aleksandr Rodchenko (1891-1956), one of the leading Russian artists in the period following the Revolution of October 1917: *Spatial Constructions* (1922). Both Perejaume's *Postaler* and Rodchenko's disassembled ovals are affected directly by the idea of a museum as a place to store representations. The conclusion to be drawn from an encounter with these two works together is that museums must, by virtue of their institutional character, take works apart (both literally and metaphorically) in order to be able to safeguard them.

The full meaning of this comparison is not borne out unless one places a well-known portrait of Rodchenko standing before dismantled elements of his *Spatial Constructions* (p. 130), beside a photograph of Perejaume carrying the postcard rack on his back (p. 130). These two images represent that which the museum would consider an unproductive moment, given that unassembled works cannot communicate what they do when they are placed in their pigeon-holes. This comparison is interesting inasmuch as it portrays the incorporation of the taking apart of a work in the process of production. This moment, which is incompatible with public exhibition, traditionally belongs to the archive. The archive is more than a place where works are stored and looked after; it is also an act which hides representation. It is for this reason that in *Postaler*, a framework which is the archive par excellence, there are no images left.

Postaler is also in some sense the outcome of a show Perejaume staged with the musician Josep M. Mestres Quadreny. *Piano-xofer* (*Chauffeur-piano*, 1984; p. 132) consists of a series of staged scenes furnished with a number of the devices which are often found in Perejaume's work: a postcard rack; the curtain from Barcelona's Liceu opera house; mirrors; video monitors, and the piano on which four pianists play, both mounted on rails for the sake of mobility. The moment in *Piano-xofer* which I would like to highlight, is that in which a battery of video monitors rolls down the rails together. In the same moment, all four pianists are playing, eight hands are on the keyboard, and this image is multiplied by mirrors. Both the placement of the monitors in an assembly line-like setting and the accumulation of piano-playing hands evoke images of early twentieth-century mass production techniques, of Henry Ford's factories, images which lay behind Rodchenko's productivist approach in the early 1920s. The technique used in staging *Piano-xofer* is thus an extension of *Postaler*.

At the same time, the video images which appear both in *Piano-xofer* and in the original exhibition of *Postaler* suggest a context of interpretation in which the piece is displaced into the field of electronic images. The function of *Postaler* is thus faced with a paradox: it both stops and files trade in images. This paradox may only be neutralized by providing an ontological definition for these images, fleetingly and yet incessantly caught and reflected by mirrors on whose surfaces they leave no trace.

Postaler, then, is an appeal for ontological precariousness and for a constantly changing position; yet neither of these qualities is suited to the museum's task of pinning works down. It follows, therefore, that *Postaler* stands in opposition to the institution of the museum: this is because it does not seek to retain representations, by virtue of which the meaning of artistic production is widened. The institution which Rodchenko himself had run in the early Soviet period, the Museum of Painterly Culture (MZhK), was not conceived of as a place to store unique objects, but rather as an archive.⁷ In this way, the museum had side-stepped the problem of representations. Rather, it became an institution designed to control the assembly and disassembly of works, which process we may also associate with production.

5. The Laid-down *Postaler*

Apart from rhetoric about process, there is one moment in the development of *Postaler* which helps to explain Perejaume's work. The moment in question has been recorded in a photograph which shows the metallic structure of the postcard rack full of mirrors. What makes this image different is the placement of the rack, which is lying on the ground in such a way that its perpendicular axis coincides with the horizon (p. 133). Apparently, this operation reproduces an image which occurs frequently among Perejaume's works: that of a landscape within a landscape. In this case, given the presence of mirrors, two horizons are superimposed on one another. It may be possible to see a precedent for this use of landscape in *L'entrada del mar* (Enter the Sea, 1980; p. 41), in which the landscape acts as a curtain which, pulled back, reveals another landscape. Indeed, as Cirici Pellicer remarked in his text, "[In Perejaume's works] landscape is often treated as though it were the painted landscape of a theatrical backdrop."⁸

In addition to the advantage of providing us with a retrospective vision, this laying-down of *Postaler* acquires a meaning that goes beyond the model of a landscape within a landscape. *Postaler*'s change from a vertical to a horizontal position has implications which we would do well to explore. In Perejaume's evolution, this kind of displacement between one axis and the other has become a methodological reference.⁹ If to our encounter with this horizontal *Postaler* we were to add a series of works such as *Cim de Catiu d'Or* (Catiu d'Or Peak, 1988; p. 104), *Ombra de la motllura d'un quadre de Nicolau Raurich a la paret del Museu d'Art Modern de Barcelona* (Shadow of the Frame of a Nicolau Raurich Painting in Barcelona's Museum of Modern Art, 1988; p. 134) and *Pessebrisme del Quadrat Negre* (Pessebrism of the Black Square, 1993; p. 135)¹⁰, we would find the resulting collection quite heterogeneous. Yet this apparent diversity masks a similarity of movement. In the three latter pieces, a work transported at a 90-degree angle is transformed and read as though it were a deformed reflex of itself. Freud's writings speak of the acquisition of culture as representing a kind of forgetting which occurs when we incorporate the vertical; if so, in this laying down we can perceive a memory. This relationship between one moment and the other maintains a causal link. Accordingly, in the third of the above-mentioned works— *Ombra de la motllura d'un quadre de Nicolau Raurich...* — we find the result of a projection, just as the title indicates. The shadow, a mechanical reproduction of the frame's moulding on the wall, imposes a change of meaning. The positivism which is evident in this procedure seems to have been betrayed by the result. The projection of the frame on the wall sketches a series of protrusions. Once again, everything has become a mountain. This brings us to the great, twisted moulding that is the *Cim de Catiu d'Or* (p. 104), in which the projection of the frame on the rock prevents the frame from keeping to the angle at which, by all rights, it should be set. The relationship of causality becomes here both a force for deformation and a source of information. By separating the frame from the rock which gives it shape, the woodwork and gilding recover their autonomy. Though the frame may seem empty to us, as others to be found in Perejaume's works seem empty, it is here filled by means of this process. The frame, then, works as index, as portable mark. The ornamental quality

of this frame-index adds meaning to it. On seeing *Pessebrisme del Quadrat Negre*, we realise that the cracks in the canvas dilate and become labyrinthine when they reach the ground. This drawing of time begins with the negative (on the surface of the painting) only to reach the positive (on the ground). The black rectangle in itself loses importance, which is ceded to these unpredictable lines. Supreme abstraction is tattered amidst complex flourishes. The repressed ornamentation of Suprematism reappears by chance, naturally and by an organic process. And the ideal of the *tabula rasa*, which the avant-gardes associated with the autonomous communicative power of colour and form — and exemplified by landmark works such as the Russian artist Kazimir Malevich's *Black Square* (1915) — reappears here in the 'laying-down' of that same painting. Virtually, when the painting reaches the horizontal line, it dissolves in natural space in such a way that the cultural and historical are condensed geologically.

6. Facing Culture, Turning One's Back to Nature

These laying-downs, projections and displacements absorb one another. The authority of the original is relegated by the authoritarianism of the process. Artists, works, frame, territory, and viewers speak during this process by means of an exchange of positions. For example, in *Metamorfosi* (p. 136), a book created together with the writer Pere Gimferrer, Perejaume replaced the poet's name with his own. The poem entitled *Signe*, originally signed by Pere Gimferrer, reappears on the next page.

In this movement, the copied poem loses the name of its author and acquires Perejaume's signature, printed in the same blue ink as the rest of the poem. In this exercise of apparent mimesis, and of illustration, Perejaume has left the poem's authorship untouched while changing its signed attribution. This paradox may be explained if one allows that mimesis, or duplication, makes for a weakening of the singular, individual quality of that which has been copied. In this sense, Perejaume has seen fit to interrupt the mimesis which would undermine the poem with his own name, if necessary. He thus saves Pere Gimferrer's name. In fact, this operation is already familiar to us. It is not very different from Perejaume's having replaced Miró's name with his own body in order to save the model in *La vaileta* from being frozen in painting.

Beyond resemblance, mimesis disorients — it causes one to lose one's co-ordinates, the frame of reference which allows one to place something as natural or original. *In Natura i signatura* (Nature and Signature, 1990; p. 157), the title of the work as reproduced both in the exhibition and in its catalogue poses this very problem. *Natura i signatura* contains both a stone and its exact copy. The copy, which appears on the left, takes on an ordinal priority which contaminates its status as cardinal: it seems to move towards being read in terms of the axis of nature, perhaps because it is seen almost as though it were writing. The true stone, which is the second to be read because it appears on the right, seems to belong to the axis of culture. Whether or not this placement is accidental, however haphazard my interpretation may seem, what is speaking through me — as Roland Barthes would say — is the shaping force of culture. The very order of the title, *Natura i signatura*, is a mirror image of the order of the work itself, an image in which the natural and the cultural have been inverted. And this process of inversion could go on infinitely. In this spiral of substitutions, the signature establishes signs of culture's ownership of the realm of the natural. By the same token, *Gabinet fantàstic* (Fantastic Cabinet, 1985-1988; p. 138), far from appearing as a mere accumulation of copies, produces an equally disorienting effect with its signatures superimposed on a cityscape of Granada originally painted by the nineteenth-century Catalan artist Marià Fortuny.

Fortuny's painting, *Landscape of Granada* (1870-1872), is in all probability the referent for Édouard Manet's *Landscape at Oloron-St. Marie* (1871), which forms part of the collection of the Stuttgart Gallerie. In this case, Manet's copy recovers a plausible referent by acquiring a new place name. Just as the frame fell onto and moulded itself along the peak of Catiu d'Or, the image of Granada lands on that of Oloron-St. Marie. The effect of this adaptation widens the format of Manet's canvas slightly, stretching the landscape. Yet the change is not merely one of formal proportions. The corrected proportions are those of a greater closeness to nature. Thus, to legitimate itself in history, Manet's painting must evoke a first-hand relationship with landscape. Perejaume has not

undertaken an essentialist recovery of this relationship with the natural; rather, he has made it into the stuff of fiction. It is thus very probable that these 'layings-down' and projections, which are presented as ostensible returns to natural values, do not in fact lead to a rediscovery of the co-ordinates of nature. When the vector of culture drops to the co-ordinate of the natural, it becomes yet another moment in culture.

In a short text by Perejaume, *Em giro a mirar* (I Turn to Gaze, 1986), this effect by dint of which almost everything has become a product of culture is dramatised as a bodily gesture which, in another variation on the theme of 'laying-down', turns around completely, just as the title suggests:

"Past the mouldings of the grove, by a twist in the path, there comes into view an late-coming landscape, behind a dark and musty glaze. The hills and vales have something Romantic about them, as though they had been *pessebrated* by Lluís Rigalt or Francesc Xavier Parcerisa. The sky, however, is newer, seemingly drawn from an afternoon of Francesc Gimeno's as clouded over for Joaquim Mur in his youth. Where the fading sunlight is strongest at dusk, one can make out saffron-tinted brushstrokes at the foot of the gilded relief of the western sky. As it grows darker, the lights of farmhouses, half-hidden behind the oak trees, are doubtless the work Nicolau Raurich." 11

Here, painting is projected on reality. Yet Perejaume, when he turns, does not see landscape or even painting but literature. What is more, by means of this gesture, he is facing culture, and perhaps turning his back on nature. That which cannot be seen, which lies outside his field of vision, is nature by virtue of lying outside the frame of culture. Yet this 'outside' is relative: were we to read this passage from a Foucaultian perspective, the landscape would break up into cell-like fragments, each represented by an author, and if we were to leave any of them we would inevitably enter another. In this sense, what this text reveals is more than cultural contamination; rather, it is what Freud in *Civilization and Its Discontents* called the guiltiness of the gaze — of the educated gaze.

7. The Value of the Word "Pessebrated"

Nonetheless, the key to this procedure is to be found in the word "pessebrated", which appears in the quotation from *Em giro a mirar*. Perejaume himself has coined this derivation, which is practically a neologism. A widening of the semantic field of *pessebrated* might well help us to discover the value of the use of this word. The fragment below, extracted from a longer text by Perejaume, provides a further example of this procedure which, beginning with the horizontal *Postaler*, I have discussed in terms of 'layings-down', transpositions, displacements, mimeses, substitutions, turnings, and so on:

"Let us turn to another *pessebration*. In 1908, Ferdinand Hodler met Valentine. In 1914, Valentine fell ill and went to a clinic in Laussane for treatment. Holder then began a series of sketches of the bed-ridden Valentine, each of which is dated. The realism is striking; the formats tend progressively towards that of landscapes. As Valentine lay slowly dying — she died on Jan 26, 1915 — Holder alternated between these portraits and views of Lake Léman at dusk from the window of Valentine's room. The range of hills looming over the lake and Valentine, lying in bed, come to be less and less distinguishable from one another. Valentine's body is increasingly hill-like, and the mountains come to be depicted on a human scale. Her face and hands, the pillows and the folds in the sheets, become a tucking-in of the landscape; and the real hills and foggy valleys, an echo of a human figure, a portrait. In the last portrait, Valentine's hands are clasped on her belly, her face still and hardened: she is lying on the bed, stretched out, wearing a green dress." 12

Perejaume identifies each italicized word with this notion of *pessebrism*. Yet *pessebrism* involves more than just 'layings-down'; it also involves raising, enlargement, extolling. Here and there we find examples of monumentalization (p. 52). The monument's pedestal thus serves to separate and to raise. A brushstroke may be raised, literally, along a cultural axis, i.e. brought closer to our axis of vision.

Thus, if the 'redemption' which followed upon the abandonment of the vertical line has not entailed a recovery of nature, this is because *pessebrism* also serves to sublimate. By this I mean that the very act of trying to identify with nature creates further distance from nature. The result of such an action is rather a further projection of culture, where the recovery of nature had been desired.

Therefore, pessebrism — to refine this concept further — mixes both the falls and the ascents of these two axes. As Perejaume says, “Valentine’s body is increasingly hill-like, and [at the same time] the mountains come to be depicted on a human scale.” The sense of a single direction grows correspondingly weaker. Yet the delay in the appearance of this sought-after image of nature does not mean that it has been forgotten. Both ‘laying-down’ and sublimation serve as an approach to the same point, whether they come closer or nearer, and brand ideology onto the land. Perejaume’s work has, therefore, both material and, if you prefer, natural achievements.

‘Layings-down’ and sublimations never entail rescue. It is therefore incumbent upon us to speak of a second nature, of a nature which is superimposed on an unreachable nature. The second nature is that which offers itself to our beholding as a product of vision.

8. Status of Method

Perejaume presents pessebrism as something which aspires to the status of method. In this representation of his own praxis, there appears a series of works whose task it is to explain, systematize and visualize it. Drawings and objects form part of this effort to make method clear. Thus, *Mètode pessebrístic de lectura* (Reading the Pessebristic Way, 1990; p. 114) explains the relationship between chunks of cork, the eye, and the mind by means of a three-figured diagram. *Plenairista* (Plenairist, 1992; p. 115), on the other hand, presents pessebrism as a method of observation by placing a small clay figure which represents an artist before a piece of cork bark. The traditional materials of the nativity scene are thus extrapolated for pseudoscientific use. Works, visualizations, and texts also reproduce a triangular relationship which strips the method of any essential truth. Each vertex refers us on to the rest in a circular fashion. The result is accordingly one of a constant shifting exemplification of the method itself, rather than a clarification.

Pessebrism is thus founded upon references to other authors, and unfolds by means of these references. Alexander Cozens, an eighteenth-century English painter, and Fuxier, a character drawn from the novel *Impressions d’Afrique* by Raymond Roussel, are superimposed in a sequence of quotations appearing in Perejaume’s *La pintura i la boca*, a book by Perejaume published in 1993. Two elements are brought together: Cozen’s method of basing the composition of imaginary landscapes on a series of ink stains; and the fantastic stories of a sculptor named Fuxier, who possesses the secret of coloured tablets which fleetingly catalyse figurations. Together, they add a pseudohistorical value to the method of pessebrism.

This obsessive paraphrasing, which seems intended to reinforce the method, has the eventual effect of producing derivations from pessebrism. In fact, this method should by all rights be included in a genealogy which would place it after a series of former manifestations associated with the paintings Perejaume produced in the late 1970s and early 1980s. These sudden appearances in the landscape of elements or characters which seem to have been imposed on the artist by the very places he depicts (pp. 39-40) constitute a more primitive, somewhat surrealist formulation of the methods which were to be put into practice later in collage (discussed above as a policy of encounters), unpainting, and oism.

None of these methods entails any hiding of its artificial quality. The noise which they generate in practice unmask the silent occupation of space by images and representations. By regulating the production of images, these methods tend to become methods of figuration. It would seem impossible to introduce some degree of control in this space if it were not true that communication is mastered by exercising control in ways which entail an utter lack of transparency. Perejaume’s methods constitute a critical reflection on and of this situation. The forms of his imagination, as represented and interpreted by him, do not constitute working guidelines for Perejaume alone. Rather, they engage in an ironic dialogic with an image-saturated public space.

The dematerialization which characterises Conceptual Art and monochrome paintings would seem to be the fitting forerunners of this attitude, were it not for the fact that Perejaume himself evaluates these achievements in literary terms. Far from being monuments to the insubstantial quality of modern culture, they form the last layer of language. As Robert Smithson remarked, language

“covers” rather than “discovers”.¹⁴ In taking up this point, Perejaume has disclosed the weight of dematerialization. By the same token, Lawrence Weiner’s explanations of his first ‘statements’ serves to confirm that painting, like sculpture, had become literature because of the effect and the predominance of modern criticism (“Total literature!”).¹⁵

For Perejaume, the turn to language is not a mere metaphor. Rather, by accumulating discourse in a geological volume, the turn suggested is a literal one. By this I mean that this turn entails distrust in the metaphorical quality of modern art, submitting metaphors to an absurd quantification (*Set mirades* [Seven Gazes], 1992). Perejaume thus brings about a situation in which positivism comes to be confronted directly by its own uses.

9. Unpainting

In practice, these methods are valuable inasmuch as they interrupt. This discontinuity consequently produces a duplication of Perejaume’s work. In this way, he creates works which, once unfolded and self-duplicated, criticize themselves. The method of unpainting, which is manifest as well in undrawing and unsculpting, assumes the interruption of this incessant activity of representing. Unpainting, then, is Perejaume’s means of lamenting the excess of images which characterizes the contemporary world. As though echoing Smithson’s words, Perejaume goes on to make the practice of art serve the “discovery” of the layers which together make up the world.

Following this, unpainting appears on the line of the vertical axis, along which various strata which are both geological and cultural may be detected. Once this aim has been assumed, the various layers which have shaped the landscape may be recovered by means of an archaeological introspection. There are works of Perejaume’s, such as *Pintura: Clisson* (Painting: *Clisson*, 1989; p. 142) and *Pintura: Fuirosos* (Painting: *Fuirosos*, 1990; p. 142) which both take part in this fiction and illustrate it. The excavations which these two works stage represent a desire to demonstrate what the method of *pessebrism* had foreseen as a hypothesis.

The yearning which this verification entails highlights a relationship with Salvador Dalí’s 1963 text *El mito trágico del “Angelus”* de Millet in which Dalí demanded that Millet’s “Angelus” be X-rayed to check if, as he had been told, there might be detected under the surface of the painting the concealed image of a dead child lying in a coffin between the feet of the couple portrayed. This crazed desire of Dalí’s is not very different from that which drives Perejaume. As Dalí wrote in one of the latter passages of *El mito trágico*:

“It appears from certain letters that a friend of Millet’s who was then living in Paris informed the painter of changes in Parisian taste and the growing feeling against excessively melodramatic effects. Millet very probably took this to heart and hid the dead child under a layer of paint representing the ground.”¹⁶

That which Dalí was able to extract from this final phrase (“...and hid the dead child under a layer of paint representing the ground.”) in psychoanalytical terms is comparable to that which Perejaume, in narrative terms, is able to extract in his own work from this layer of paint which settles on and represents the ground. Both Perejaume and Dalí consider painting as a means of forgetting which constitutes a kind of moral and physical blocking and masking.

These layers — which may also be read as accumulated interpretations of landscape — function structurally as hermeneutic circles which may only be broken by a pragmatic approach. Thus, while the rhetoric of Romanticism had been able to generate and bring forth landscape by means of poetic exaltation, in a re-incarnation of the vertical axis, we may observe the placing of the cross-section — the frame of geological perception — in radical opposition to this. The 90-degree difference which has manifested itself between the axes in Perejaume’s ‘layings-down’ comes now to generate different ways of talking about landscape. The resulting dialectic besieges modern aesthetic reception.¹⁷ Dalí himself, having X-rayed Millet’s “Angelus”, closed his prologue to text *El mito trágico del “Angelus”* de Millet with an allusion to this conflict:

"After this had happened, Gala told me 'If this result constituted proof, that would be marvellous; but if the whole book were nothing but a pure spiritual construct, that would be sublime!'" 18

This opposition between the empiricism which requires proof and an outburst of spirit serves to deactivate, as it were, the Romantic rhetoric to which many spectators submit Perejaume's works, and which many of his works seem to demand. It reproduces, in a way, the oppositions and compensations between poetry and public rhetoric which characterized the eighteenth century.¹⁹ The pragmatism of geological discourse seems to drive off sensuality. The products of the spirit are confronted with examples of a rationality which is as simple or as complex as the first term of comparison.

In Perejaume's praxis, vision is not omitted from this confrontation. As vision is no longer disinterested, it becomes an accomplice. It thus recovers its dependence on text. Consider, for example, another series of works, *Terra sobre mirall: Pineda de Mar* (Earth On Mirror: Pineda de Mar, 1997; p. 143), in which wells are privileged ways into the aquifer.

The water at the bottom of these wells becomes a mirror. If we should choose to play around with this identification, it must follow that there is an immense underground mirror which can be seen now and then, here and there. In this exercise in illustration, the commonplace of depth is at once represented and dismantled. The overlap with the fictional text devised by Perejaume would now seem irreversible. Smaller-format works such as *La pintura cobrint la terra* (Painting Covering the Earth, 1995; p. 1) consequently take on the value of a mythological episode. Vision thus strengthens its optical sense as an illustration of the world.

When all is said and done, methods such as *pessebrism* add to the narrative structure of this myth, while unpainting is responsible for its own unravelling. This doing and undoing erodes certainty about the starting point of this whole story. As Lautrément said in one of his aphorisms, "fundamental principles must be excluded from discussion".²⁰ In this sense, the fact that the starting point can be neither returned to nor recovered strengthens myth as a foundation narration. Writing and reading thus become absolutely necessary activities if this narration is to be maintained. Vision, by way of contrast, becomes a secondary instrument of exegesis.

10. The Painting Recorded on The Body

In this process of instrumentalization, there are works which appear to be tools whose function is imprecise. These tools may be considered technical prostheses of vision. The textual metaphors which appear throughout Perejaume's writings are very often sustained empirically by virtue of these prostheses.

Brugaters i algòlegs (In the Undergrowth, in the Algae, 1980; p. 144) is nothing more than a diver's face mask that has been tampered with and which is worn in a series of settings ranging from the seabed to the mountains, all of them characteristic of Perejaume's output in the late 1970s. These immersions and transitions in the landscape, accomplished by literary means in the poems *Oli damunt paper* (Oil on Paper, 1978-1981), complement one another in the space of demonstration. Without there being a user's manual handy, this object invites us to make a series of hypotheses in order that we might accord it value in terms of its function, rather than an aesthetic value. Covered by a visor that blocks forward vision, it seems likely that this mask was used by someone to experience a contiguous vision of the seabed and of wooded ravines. That much is suggested, at least, by another painting from the same period in which a lighthouse emerges from among the shade trees (*Far emboscat* [Lighthouse in the Woods], 1980; p. 43).

The mask's visor darkens the field of vision, and this manipulation of vision thus serves to disorient the user, disrupting his or her sense of place.²¹ In the same period, Perejaume wrote verses such as the following: "*Visc en el mar, però d'un aigua tan/antiga, que fingeix plans i pujols*" ("I live in the sea, but the water is so/old that it feigns plains and hills").²²

In some sense, this kind of darkening may be associated with a highly unorthodox pictorial technique: that of telepathic painting, which Michelangelo Pistoletto describes in his book *L'uomo nero* (1970). Pistoletto explains his experiences of telepathic painting, and how he would invite visitors to his exhibition to lie on a mattress on the floor of the gallery. Together, visitors and artist closed their eyes. Pistoletto then spoke the following words:

"Now the transmission of telepathic painting will begin. Close your eyes, everyone, and I'll create ecstatic, kinetic paintings — colours, lights, and drawings against the blackened backdrop of my closed eyes. You will see my works against the screens of your closed eyes." 23

Actions of this kind, which Pistoletto often performed in collaboration with his troupe "Lo Zoo", enable us to speak of a return to painting that has nothing to do with the return to painting which took place in the 1980s. Furthermore, these examples of Perejaume's and Pistoletto's enable vision and performance to discern painting. Dismantled as a genre and later reconstructed, painting will never be the same.

The performance sought by such tools as the mask mentioned above turns the body into the locus of a process of phenomenological proof. The last proof consists in causing the senses to believe in the fiction which Perejaume's works build up. *Simulador de pintura* (Painting Simulator, 1993; p. 145) — like the mask, an example of play with tools — modifies one's interpretation of reality. As the *Simulador's* subtitle states, "cruets to be worn while walking in order to smell turpentine and linseed oil" and "foam rubber-soled boots which give the sensation of treading on paint-like ground". This jump from stating method to performance does not undo the spell under which the artist willingly works: rather, it seals it. The soundness of this pictorial vision of reality depends on perception.

From this point of view, the illusion of autonomy which painting appeared to have achieved was, in fact, a contamination of the autonomy of the landscape.

In light of this, it is the fate of painting to be recorded on the body. The repertory of gestures which denote painting — hand shading eyes, the gesture of silence, or the gesture which holds painting (*Pinzellades* [Brushstrokes], 1992; p. 70) constitutes a gestural inscription, just as abstract expressionist painting came down to the transcendental enacting of gestures. The performance depicted in the photograph entitled *La soprano Maria Dolors Aldea interpretant la pintura* (The Soprano Maria Dolors Aldea Performing Painting, 1994; p. 71) presents a repertory of gestures which evoke its reception, as had been the case in the *Simulador de pintura*. The body repeats painting as a series of grimaces until painting comes to be fixed ergonomically. In this aspect, therefore, in addition to the unfolding in territory discussed above, there also takes place a re-folding.

The last of these possible re-foldings was consummated in the form of two golden receptacles for vision. It is thus that, at either end of a line of similar tools, we find the mask of *Brugaters i algòlegs* and we have the framed eyes of *Gran emmarcatge* (Great Framing, 1998; p. 147). These two framed eyeballs de-territorialize vision and separate it from the body. As Jonathan Crary says, "[visual experience] is given an unprecedented mobility and exchangeability, abstracted from any founding site or referent." 24

But this apparent reductionism conceals the vastest of spaces in order that the distance between these two eyes might be stretched as wide as one should like. The space which opens up between the eyes embraces a set of techniques of spatial dilation. Thus, two conceptions of space, one of closed and one of open space, come face to face in this kind of practice. For a post-modern geographer such as David Harvey, these two conceptions effectively challenge the belief that there is a time and a place for everything. 25 In this sense, Perejaume has disentangled the extreme localization of the system of art. It was for this reason that he and a group of students carried a Miró to the top of a mountain (*Un miró al Planell d'Uja* [A Miró Painting at the Uja Plain], 1990; p. 20), and that he led a Hodler, a Lorca and a Picabia through a series of urban and natural itineraries (1996); the effect produced, on both occasions, was exotic. The natural oppositions of space were subjected to a productive friction. Thus, unbound from that discursive apparatus which protects

them, these paintings came to be adapted to a kind of writing based orography, on the fact and study of relief in the land and the contour lines which represent it. This gives rise to a kind of expanded writing which, in the end, has come to form the base of Perejaume's most recently formulated methods: oism 26 (*L'autor encebant la tinta en un vessant del Montnegre* [The Artist Priming Ink on the Slopes of Montnegre], 1998; p. 148). 27

11. Autonomous Landscape

The publication of *Oïisme: Una escriptura natural a partir del croquis pirinencs de Jacint Verdaguer* (1998) has marked the reinvention of Perejaume's career. The fiction which had constituted the setting of his work thus takes on yet another layer. Perejaume's alter ego, the plenairist, appears in this fiction, his body covered with branches (p. 151) The landscape and its observer are fused, just as painting cloaked the body of the soprano with gestures.

Apart from the formulation, visualization and demonstration which these methods comprise, there exists another component, which forms part of the method itself. By this I mean an illusion of passivity which is nonetheless productive, as when Perejaume set out "to dis-exhibit". The artist thus gave up his own capacity to produce. Perejaume surrendered modern artists' much-vaunted autonomy to the landscape. In fact, he returned a statute of autonomy which modern art — when it mirrored itself in Romanticism's understanding of landscape as creative — had believed to be its own. From that moment on, Perejaume became a spectator subjugated to the independent life of the territory.

By means of this concession, the artist has achieved an inversion of the process of production. Unpainting is, together with its variants, doubtless the method best able to foster this. The reversibility of process (*Desescultura* [Unsculpture], 1991) provides the spectacle of repetition, like the instant re-play of televised sports, as well as providing an ecological compensation and restitution. 28 We said earlier that 'layings-down' redeem culture; we are now able to state that repetition holds out the promise of revealing an absence, which is of an order at once material and moral. To use a cinematic model: the machine of nature may withdraw beyond the reach of any human intervention. Afterwards, this machine would take charge of repeating the landscape until it produces a second nature. It is this kind of repetition which leads to that which Perejaume has called *Tedi museogràfic* (Museographic Tedium, 1997; p. 216), a sort of calculated boredom belonging to an image factory. The model of nature's productive autonomy is thus the most appropriate model to take the place of the model of a Romantic creator. The fact that characters appearing in Caspar David Friedrich's landscapes stand with their backs to the observer is not entirely irrelevant here. They are workers in nature's factory. By contemplating nature, they produce nature.

What this entails is a shift in the locus of production, which is now set in nature. Indeed, the notion of the artist's studio has never been especially relevant for Perejaume. It is rather the plenairist, the protagonist of the fiction which sustains Perejaume's works, that marks the territory of production with his incursions. It is this character who comes and goes to the factory of nature.

The linguistic and cognitive inversion which the forming of this image of the landscape has entailed brings Perejaume face to face with a complex machine. As Toni Negri has written, "nothing would be more false than to pretend that the determinations of this machine are natural in the true sense of the word." 29 From this perspective, the immediate opposition between exploitative reason and nature is mitigated. The installation entitled *A imatge i semblança* (In Image and Appearance, 1988; p. 12), along with the 1984 piece *Excavadora recollint postals* (Excavator Retrieving Postcards, 1983; p. 151), could lead to a denunciation of the aggressiveness of humanity's intervention in the landscape; in fact, the purpose accomplished is quite distinct. The excavator, though an evident sign of an attack on the landscape, works together with nature here as an extension of the machinery which defines and explains landscape. Landscape is not, from this perspective, outside the discourse of progress which machines symbolize.

Faced with the threatening possibility that this machinery might make him feel alienated, Perejaume has reproduced forms of emancipation. Oism entails the recovery of hearing as a sense which, given its historical marginalization, has acquired a certain degree of independence from sight. The sense of hearing's autonomy balances the acculturation of the sense of sight. Given that Perejaume's works had denied their own autonomy, though such autonomy is characteristic of modern artworks, his placing of hearing at the centre of forms of artistic production recovers the ideal of an emancipating practice. Another aspect of Perejaume's work which manifests this recovery is the appearance of homophones which, for some time now, have compensated for the lack of common logic in Perejaume's output.

For example, the term "*pic-ment*" (peak-ment) has appeared recently in the titles of works and brief texts by Perejaume. This neologism invokes "pigment" and the Catalan words for "peak" and "the mind", thus suggested both the lowliness of *pigment* and the greatest of the mind's peak. Once again, everything becomes a mountain.

Oism carries out this emancipation by criticizing sensorial naturalism. The destruction of synchrony between the signifier and the signified, between image and voice, leaves a gap in a space which seems compact. The invisibility of this fissure which Perejaume introduces is, however, a sign to us that this link is in and of itself an ideological and mental construct which must be made visible. It is only when it has been made visible that we shall realize that access to representation is denied. Just as painting had come to be seen on the body, this obstacle is experienced physically.

In dismantling the naturalism of the spectacle — which is based on illusory synchronies between voice, image, and gestures — the spaces pertaining to each of these senses initiate a process of segregation from one another. Thus, the Catalan word for a drawing, "*dibuix*", is deconstructed in a 1998 video entitled *Dir-buix* (Say-draw, 1998; p. 153), projected behind a glass wall. This title incorporates the verb "*dir*", meaning "to say". The viewer hears a voice, yet this voice emerges from the viewers side of the glass wall rather than from the space of the projection itself. At the same time, there appears in the video a mouth which moves as if to produce speech and yet it is mute. Sound and image emerge from different spaces, divided by a wall which triggers a neutralization of learnt correspondences. Shifts in point of view to the internal elements of representation, as was the case of those characters who looked upon Informalism from inside a painting (p. 51), or those appearing in *Olzinelles* (1988; p. 55), solve this problem in advance. This projection of the point of view into the interior of the space of representation nonetheless betrays the fact that this space — despite an illusion of transparency and accessibility — is impenetrable. We may only come to see through another gaze which is already anchored in the field of representation. This projection repeats the gesture Perejaume used to transfer autonomy to the landscape. Landscape will only speak from landscape, as though it were imitating the behaviour of a modern artist, reflexive and withdrawn into his or her own subjectivity (*Entintar els pics, escriure amb el Pirineu* [Ink the Peaks, Write with the Pyrenees], 1998; p. 149).

As Michael Fried has commented in a discussion of the theatricality of nineteenth-century French painting, "The Painting would be sealed in front as by an invisible wall." 30 This "invisible wall" materialised in an installation Perejaume realised at Girona's Teatre Municipal, *Retable: Teatre Municipal de Girona. De com posar vidre al marc d'un escenari* (Retable: Girona Municipal Theatre. How to Put Glass on a Stage Proscenium, 1997; p. 98-99). The inaccessibility of the stage of performance tells us that if a recovery is intended, it belongs to the world of fiction and of spectacle. Thus, if it is nature that is represented, it will surely be a second nature. And if we should insist on finding "nature", we will discover that it has "chosen to hide".31 It was this that the series of layings-down discussed earlier in this essay essentially demonstrated. The advantage of recognizing this second nature comes, of course, from the consequent ability to identify a second vision, as when we re-view a film. In this second viewing will always be able to find a different meaning from that which we saw at first. It is not that our vision has gained in depth; rather, it has been corrected.

1 This photograph seems to draw on another Perejaume's work, *Tres vailetes* (1993), which contains a photograph of Consol Boquera (the model appearing in Joan Miró's *Retrat d'una vaileta*) with a pile of paint on her skirt. The latter image reproduces both *La vaileta* and a fragment of *Allegory: Venus, Cupid, Folly, and Time*, a painting by Agnolo Bronzino. *Plates of Els tossals and Tres vailetes* are included in Perejaume's *El Pirineu de baix: Mont-roig, Miró, Mallorca*. Barcelona: Edicions Polígrafa, 1997.

2 Perejaume, Ludwig-Jujol. *Què és collage, sinó acostar soledats?* Barcelona: Edicions de la Magrana, 1989, p. 84.

3 This illustration appears in the prologue to a book by Perejaume, *El paisatge és rodó*. Vic: Eumo Editorial, 1995.

4 While it is true that we could link Perejaume to the milieu of the Catalan art group *Dau al Set*, we should realize that by continuing this contextualization, we would be completing the paradox. Nonetheless, we would do well to consider the situation of the political and artistic avant-gardes in Catalonia in the mid-1970s if we are to interpret Perejaume's position in that period, at the beginning of his career.

Dau al Set was one of the few attempts to renew contacts with the avant-garde on a collective level in the Barcelona of the post-Civil War years. The heterogeneity of the aesthetics which comprised *Dau al Set*'s effort to re-animate modernity in the city's art circles had an effect which did not go beyond a strictly local level. Antoni Tàpies, who came to be well known outside Spain from the early 1950s on, constitutes the exception to this. In the absence of open communication with other countries, most of the output in the period was marked by introspection. Not surprisingly, *Dau al Set* produced variants of Surrealism and aesthetic derivations from Abstract Expressionism. Perejaume's early work could also be read in terms of this background.

Of course, in retrospect it seems surprising that we should have to link Perejaume to art produced immediately after the Spanish Civil War. Meanwhile, other artists such as Antoni Tàpies, Albert Ràfols Casamada, Josep Guinovart, Joan Hernández Pijuan, Pilar Palomer, and Frederic Amat, often considered to make up the "second Catalan avant-garde", fell within the traditions of Informalism or of Abstraction (see Daniel Giralt-Miracle, "L'art català de la posguerra", in *La segona avanguardia catalana* [Vallechi, 1979]). In the mid-1970s, the somewhat surrealist tone of Perejaume's paintings combined informalist surfaces with scenes reminiscent of Max Ernst's engravings in *Une semaine de bonté* (1934). It is likewise possible to see in Perejaume's works the influence of nineteenth-century Catalan landscape painting. These two influences, the local and the international, come to be fused in these landscapes in such a way that the limits of each one cannot be discerned.

In all of these pictures there is a magical air that takes on more importance than does the equally present Informalist tendency. With the appearance of small figures incrustated on the painted surface, there also appears an element which interrupts contemplation. In paintings such as *En un racó de món* (*In Some Place in the World*, 1979), the narrative presence of such characters deactivates the strictly visual dimension of the painting. This aspect shows the affinity existing between Perejaume and the poet Joan Brossa, a member of *Dau al Set*. In this sense, Perejaume absorbed a literary vein which appears translated in both his visual works and in the books he has been putting out since 1989. This is so much so that it may seem that Perejaume's starting point is a text.

This operation consists, then, in consigning Informalism to the background of the picture in such a way that it should participate in the action, thus releasing its transcendental character. By withdrawing the textures of Informalist paintings, Perejaume caused mountains to appear in his landscapes. Whatever the case, by the end of the 1970s Informalism had ceased to be a heroic practice and had become a synonym for modern refinement. From the perspective of Perejaume's practice, Informalism would seem to have been continued literarily. Thus, it passed into the realm of fiction. Informalism began then, for Perejaume, a new life as a natural territory.

5 Alexander Cirici Pellicer, "Perejaume i la seva poesia", in *Perejaume: Olis i objectes*, exhibition catalogue; Barcelona: Galeria Joan Prats, 1980.

6 Vicenç Altaió, "Visita guiada o abans existí la impremta que l'escriptura", in *A 2000 metres de pintura sobre el nivell del mar*, exhibition catalogue; Tarragona: Tinglado 2, 1988; p. 24.

7 "[T]he Museum as a storehouse of the unique object has turned into an archive." Quoted in Maria Gough, "In the Laboratory of Constructivism: Karl Jöng's Cold Structures", in *October 84* (Spring 1988), p. 114.

8 Cirici Pellicer 1980.

9 Both Freud and Robinson Crusoe distribute these attribution along the two axes. The natural is associated with the horizontal axis; culture, with the vertical. To this characterisation of the axes we might add a meaning adapted to the field of vision. Indeed, Hubert Damisch has stated that the scopical drive and the drive to civilize go together (see Hubert Damisch, *The Judgment of Páris* trans. John Goodman, Chicago: University of Chicago Press, 1996. In fact, as much is suggested in Freud's *Civilisation and its Discontents*, New York: W. W. Norton, 1962; translated from the German and edited by James Strachey.), in which he plots the process of humanization between one and the other axis. According to Freud, the conquest of verticality (and hence of culture) is followed by a 'redemption'.

The most immediate parallel with the laying-down of the postcard rack in Postaler is, however, Rosalind Krauss's analysis of Jackson Pollock's decodifications. This analysis earmarks Eva Hesse's shapeless sculptures, Robert Morris' fallen felt, Andy Warhol's urine-rusted paintings, and Carl Andre's bricks on the ground, and classes them as successors to Pollock's gesture, which brought painting up from the ground onto the wall. According to Krauss, all these works have the effect of returning Pollock's vertical plane of painting to the plane on which it had been originally produced. If painting sublimated, then these works desublimated. In the psychoanalytical map onto which Krauss plots her thesis, this gesture should reveal the lowliness of that which would later come to be Pollock's painting when it is hung for exhibition (Rosalind Krauss. *The Optical Unconscious*. Cambridge, MA: MIT Press, 1993. p. 276).

Of course, to insist on this parallel would be to fall into an anachronism. The photograph in Postaler was taken in 1984, while the text in which Rosalind Krauss discussed these decodifications dates from 1993. The fallen postcard rack could, nonetheless, be added to the list which Krauss proposes. This tucking-in may be understood as a gesture shared by many practices employed in the second half of the twentieth century. Yet we must seek out the background against which Postaler and other works appear.

10 This Catalan term was first used in an English-language text by the art critic and translator Jeffrey Swartz in his prologue to

El grado de verdad de las representaciones (Madrid: Galería Soledad Lorenzo, 1991; pp. 43-44). In that text, Swartz both explains Perejaume's highly individual use in his own writing of *pessebrism* (derived from *pessebre*, meaning 'creche' or 'nativity scene') and his own decision to naturalise it typographically by foregoing the italic typeface to which loan words are normally consigned. I have followed Swartz's practice. As for the place of *pessebres* in Catalan popular culture, "Such scenes include additional, often lightly irreverent representations of rural life and customs. From inside each house, then, the *pessebre* serves to exteriorise the onlooker's vision, setting up a miniaturised scenographic transference; a piece of cork bark becomes a mountain range; a few twigs create a forest; a chunk of moss is a pasture". (Swartz, p. 43)

Quoting Perejaume, Swartz goes on to say that "every rock or tree 'is an opening with worlds folded into it'. That is what *pessebrism* is all about" (43). [Translator's note.]

11 Perejaume, *Em giro a mirar*, exhibition catalogue; Sabadell: Museu d'Art, 1986. Also published in Perejaume, *La pintura i la boca*, Barcelona: Edicions de la Magrana, 1993, p. 20.

12 Perejaume, *Mont-blanc, Mont-roig, Mont-negre*, catalogue for an exhibition entitled "Perejaume"; Barcelona: Galeria Joan Prats, 1990, p. 24 (my italics).

13 Raymond Roussel, *Impressions of Africa*. London: Calder, 1983, trans. Lindy Foord and Rayner Heppenstall.

14 Robert Smithson, "A Museum of Language in the Vicinity of Art" in *The Writings of Robert Smithson*, ed. Nancy Holt, New York: New York University Press, 1979, p. 67.

15 Carles Guerra, "The Only Thing that Knows its Own Essence is the Thing Itself: An Interview with Lawrence Weiner" in *Cave Canis*, Barcelona, Spring 1996. A Catalan-language translation of this interview appears in the same issue.

16 Salvador Dalí, "Prólogo a la edición original francesa" in *El mito trágico del "Angelus" de Millet*, Tusquets Editores, Barcelona 1983, p. 15.

17 See Christoph Menke, *The Sovereignty of Art: Aesthetic Negativity in Adorno and Derrida*, trans. Neil Solomon. Cambridge, MA, and London: MIT Press, 1998.

18 Dalí 1983, pp. 15-18.

19 Terry Eagleton, *Walter Benjamin, or Towards a Revolutionary Criticism*. London and New York: Verso, 1981, p. 106.

20 "Les premiers principes doivent être hors de discussion." Isidore Ducasse, Count of Lautréamont. I encountered this in the following Spanish edition: *Poesías*, trans. Ángel Pariente. Seville: Renacimiento, 1998, pp. 17-18.

21 This disorientation might very well constitute a gloss on what we might call a tradition of lost poets. In texts such as *Nadja* (New York: Grove, 1960; translated by Richard Howard.) and *Cròniques de l'ultrason* (Barcelona: Quaderns Crema, 1996; edited by Jaume Vallcorba), both André Breton and the twentieth-century Catalan poet J. V. Foix allowed themselves to be led, eyes half-closed, by mysterious female characters, in order to reach an unknown place. The characteristically surrealist unlearning by which one is surprised anew by something familiar is thus added to the economy of representation which characterizes Perejaume.

22 Perejaume, *Oli damunt paper*. Barcelona: Edicions Empúries, 1992, p. 49.

23 "Maintenant commence la transmission de peinture télépathique, tout le monde ferme les yeux, je vais créer dans l'espace noir de mes yeux fermés, des tableaux, couleurs lumières dessins, statiques et en mouvement. Vous verrez mes travaux sur l'écran de vos yeux fermés." Michelangelo Pistoletto, *L'homme noir, le côté insupportable*, École Nationale Supérieure des Beaux-Arts, Paris, 1998, p. 35.

24 Jonathan Crary, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*. Cambridge, MA, and London: MIT Press, 1990, p. 14.

25 David Harvey, *The Condition of Postmodernity*. Oxford: Blackwell, 1995.

26 This neologism appears to have been coined from the Catalan verb *oir*, meaning 'to hear'. Suggested translations include 'hearism' and 'hearingism'. As *pessebrism* has set a precedent, I have preferred to use *oism* rather than either of the English renderings suggested above. [Translator's note.]

27 This photograph appears in the appendix to Perejaume's *Oïsm: Un escriptura natural a partir dels croquis pirinencs de Jacint Verdaguer*. Barcelona: Proa, 1998.

28 "Put gold back into the earth, scatter the mountains with bronze and marble and ivory, so that they might represent just what we are missing most: the place from whence they came." Translated from Perejaume, "Torneu a posar", in *La pintura i la boca*. Barcelona: Edicions de la Magrana, 1993, p. 113.

29 Toni Negri, "De la fàbrica a la màquina ecològica" in *Fin de siglo*. Barcelona: Paidós, 1992, p. 85. The English source text is

The Politics of Subversion: a Manifesto for the Twenty-First Century. Cambridge: Polity, 1989.

30 Michael Fried, *Courbet's Realism*, Chicago and London: University of Chicago Press, 1979, p. 79.

31 Perejaume 1995, p. 13.