

海外実験映画再考
The Experimental Images in Overseas
Lumen
gallery

llull institut
ramon llull
カタルーニャの言語と文化

FRANCESCA LLOPIS VIDEO WORKS



EUCALIPTUS



ETC



UDOLANIA



HOMM



SEA HORSES



GON-NG



WHITE TEARS

Mediterranean garden in Lumen Gallery in Kyoto 2018

Video exhibition

1.-EUCALIPTUS 2010 5: 12

The video with which initiates the exhibition, EUCALYPTUS have to understand him to way of metaphor, that serves to decode the rest of the works presented. The references to the vital processes of regeneration expressed formally from a series of images in movement, in concrete some type of leaves of eucalyptus in contact with the water, accompanied of audible elements like childish voices, what do is to convert the academic picture in a "theatre of life" where consummates a vital cycle with the processes by birth, life and renaissance. It is like giving a new body to the two-dimensional space of a painting of dead natures and convert the motionless and static "vanitas" of the baroque in spaces-narrative times, full of morbidity, sensuality, and even of brutality. A painting how a vital process in which the vertical fall of the water, to way of waterfall, contrasts with the movement of an explosion that so much can remember the spectacle of some artificial fires or orgasm, all recorded with high speed but visualised a lot slowly. ... We have a balance between the formal qualities, discursive, poetic and aesthetic of the work. Bringing the shapes to a true level of visual paroxysm remit us of nine to the concept of "sublime contemporary" in so much in which challenge the limits of the capacities and conceptual constraints and reveal the multiplicity and unsteadiness of the world that surrounds us.

Universe of visual enjoyment, a girl puts voice to characters in an imagined game, defining a fantastic space of reverie. He talks about the ritual of the union of plants and water, with the voice of a girl who refers us to something familiar, atavistic, reveals itself as something mystical, since it contains these two elements, full of symbolism but also an action of absurd.

Voice: Djuna Lund Llopis

2.- ETC 2004 11: 48

in the litany with which in "Etcètera", with the background of a spectral forest, the artist evokes the name of women who - despite contributing their work and thought to the edification of Western society - have been forgotten by the official story Undoubtedly, in this case, the presence of nature helps to cement an ethic of remembrance and dignifies the lives of those who have been marginalized by an intentional amnesia.

Voices: Lydia Lunch&francesca Llopis

Piano: Lydia Lunch

3.- UDOLANIA 2006 05: 02

The moving images belong to the realm of metamorphoses, a swarm of symbolic mutations of nature and landscape where one has to look for the lost "aura", the strength of the first, which makes the rocks of Cape Finisterre, Galicia,Spain, authentic cathedrals, where the howls ["udols"] in the night return nature to its original paradise.

Voice: Jaume Sisa

4.- HOMM 2004 04: 47

The figure, man, is the great absence of those images only inhabited by the being, under the dictation of a controlled automatism. Female image to open sex that represents that swirling water, where the speed of the flow is higher than the speed of the image. In the midst of the rippled and uncontrolled whirlwinds an army of lampshades passes, like unmonitored pawns, "à la retraite", celibate figures of a chessboard without squares, masculine counter-field of unnamed objects, ready-mades who undress the bride, that waterfall of unstoppable water, like the "Neuf moules mâliques" of Duchamp's Great Glass.

Sound: Barbara Held

5.- SEA HORSES 2016 07: 36

A couple of seahorses dance through dream like landscapes of organic forms that interbreed and unfold to the rhythm of an incessant piano **. Nebulous images that inhabit a timeless framework between our most intimate memories and the memories of the collective unconscious. Like pages of a book, in Seahorses the photographs taken by the same artist take place in three trips that took her to places as disparate and distant as Galicia, Iceland and Brazil. Austerity of means that accentuates the rugged nature of whimsical

Music: Ginestarock formations sculpted during centuries that fuse the organic with the architectural. Scenes that make us think of ukiyo-e -

Music: Ginesta

6.- GON-NG 2016 08: 45

The conceptual support is a notebook. In this case what I have pointed out are images that appear as visions of a landscape to the East, reflecting a contemplative state that belongs to the idiosyncrasy of this culture, and also to the urban activity that invades the day to day. The contrast of the images suggests a dynamic of dialogue in which nature has a meaning that goes beyond biology, since sintoisme declares them sacred and, therefore, every living being is sanctified. Journey of sensations and states of the subconscious

Music: Barbara Held

7.- WHITE TEARS 2018 08: 10

this film is almost a declaration of principles of the process of my artistic activity. I am a painter and I create moving images from this base. I explore the different layers of landscapes and memories with a syncopated rhythm in the link of the sequences. I am interested in the absolute uptake of the viewer, to provoke feelings intellectually that pass through the mind, to penetrate into the deepest of the self and the body. Music: Barbara Held



『WHITE TEARS』〈08'10"/2018〉

★Music : Barbara Held

この映像作品は、私の芸術活動のプロセスにおける基本原理のようなものだ。私は画家であり、そこから出発して、動くイメージに加工を施す。シーンをつなげてリズムに強弱をつけ、記憶と風景の様々な階層を探る。精神を越えていく感覚を知的に呼び起こすため、そして自我と肉体の最深部へと到達するため、私は絶対的な個をとらえることに興味がある。

This film is like a principle of my artistic activity process. I am a painter and I create moving images from this base. I explore the different layers of landscapes and memories, putting rhythms to them by linking the sequences. I am interested in capturing the absolute individuals to provoke feelings that pass through mind intellectually, to penetrate into the deepest part of the self and body.

フランセスカ・ヨペス 《FRNCESCA LLOPIS》



1956年バルセロナに生まれ、現在バルセロナに在住。

1976年、バルセロナの大学である EINA, Centre Universitari de Disseny i Art に入学し、絵画とpoetics of space を学ぶ。

1981年、文化省の奨学金を得てワルシャワを旅し、間近に見たクーデター

【※1】が彼女の画家としての世界を変

え、以降、芸術活動の中核をなすことになる。フランス、モンペリエでの「HISTORIA D'UNA TEMPTACIÓ」や、バルセロナでの「BARCELONA TRASBALSADA, ELS DIDS GÉLITS」、マドリッドでの「TRÁFICO DE EFECTOS」などの展覧会を通して、彼女は1980年代の新表現主義ムーブメントと位置づけられた。また、アルナウ・ブイグは彼女の作品にみられる体腔の反復表現により、彼女の絵画を「意味論化された構成主義」と定義している。「6.8.89 TIANANMENT」はバルセロナの病院内のスペースでのインターベンションで、サウンドアーティストのバーバラ・ヘルドとのコラボレーションにより、中国人学生へのトリビュートとして掲げられた。

1999年にはドイツ、リュネブルクで空間にある内臓の穴を想起させるインスタレーション「AL LALITES D'AMOR」を制作。

2002年、彼女は初のビデオインスタレーション、「2 HABITACIONES AMB VISTES」を発表。2004年、芸術史のなかでの女性の不在を投影したビデオインスタレーション「ETC」を制作。2007年から現在まで、彼女はNY、韓国、スペイン、中国、ベルリン、コロンビア、アルゼンチン、イタリアなどで多数の展覧会に参加している。

2015年、「のせでんアートライン 妙見の森2015」に参加、「DEALERS OF MEMORY」を発表。2016年には第10回アルナウ・ブイグ賞芸術祭2016において、人類と宇宙の融合の必要性に端を発した「TRACTION ACTION」を実施。これは無限空間を喚起させる参加者が歩き回ってつけるピンクの顔料の足跡によって構成された。彼女の最近のプロジェクトには、バルセロナのムンジュイック城でのインスタレーション「LLUMI」がある。

2016年～17年、ソウルのTOTAL美術館や韓国のテレビチャンネルSBSで作品が紹介される。

2018年、スペインのカベラダス美術館で「The State of things & us」発表。
【※1】1981年のポーランドの政治改革運動。最終的に従来のポーランド統一労働者党政権は下野し、レフ・ヴァウシェナ(レフ・ワレサ)率いる独立自主管理労働組合「連帯」が政権を握った。

Born in Barcelona where she lives at present. In 1976 she enrolled at Escola EINA to study painting and the poetics of space. In 1981 she is granted the scholarship of the Ministry of Culture and travels to Warsaw where the foreseeable coup d'etat transforms her pictorial world. This was the turning point where the "journey" became a central element in her artistic process. The exhibitions HISTORIA D'UNA TEMPTACIÓ at Meda MOTHY in Montpellier (France), BARCELONA TRASBALSADA, ELS DIDS GÉLITS in Barcelona and TRÁFICO DE EFECTOS in Madrid situated her within the Neo-expressionist Movement of the 1980's. Arnau Puig defines her painting as "semanticized constructivism" mainly due to the recurrence of cavities in her art. 6.8.89 TIANANMENT was an intervention in the public space of Hospitalet in Barcelona, where she dug a ditch as a tribute to the Chinese students, with the collaboration of sound artist Barbara Held. In 1999 she created the installation MALLALITES D' AMOR in Lübeck (Germany) evoking organic holes in space.

In 2002 she presented her first video installation 2 HABITACIONES AMB VISTES, a social portrait of Barcelona. In 2004 she makes the video installation ETC, a reflection on the absence of women artists in the history of art. From 2007 to the present day she has participated in multiple national and international exhibitions: New York, Korea, Spain, China, Berlin, Colombia, Argentina, Brazil, Italy, etc.. In 2015 she participates in the NOSEDEN Biennale, Japan, with DEALERS OF MEMORY. In 2016 at the show SakaiArtaPorto, Japan, she made her performance TRACTION ACTION triggered by the need to bring the human kind and the Universe together. Her action consisted of the evocation of an infinite space constructed with the footprints in pink pigment of the city walker-byes. Her last project is the installation LLUMI in the Montjiç Castel in Barcelona, Spain.

2016-17 presents her work in TOTAL museum Seoul, and in TV of Korea.

2018 "The State of things & us" Capellades Museum, Spain.

●会期 ■ 2018年5月25日(金)～27日(日)

●会場 ■ Lumen gallery(京都・河原町五条)

●会費 ■ ¥1,000(学生/¥500)

●主催 ■ Lumen gallery

info@lumen-gallery.com

●翻訳協力 ■ Kazuki Niiya/Yukie Ermishkina

●通訳協力 ■ Christopher Huber

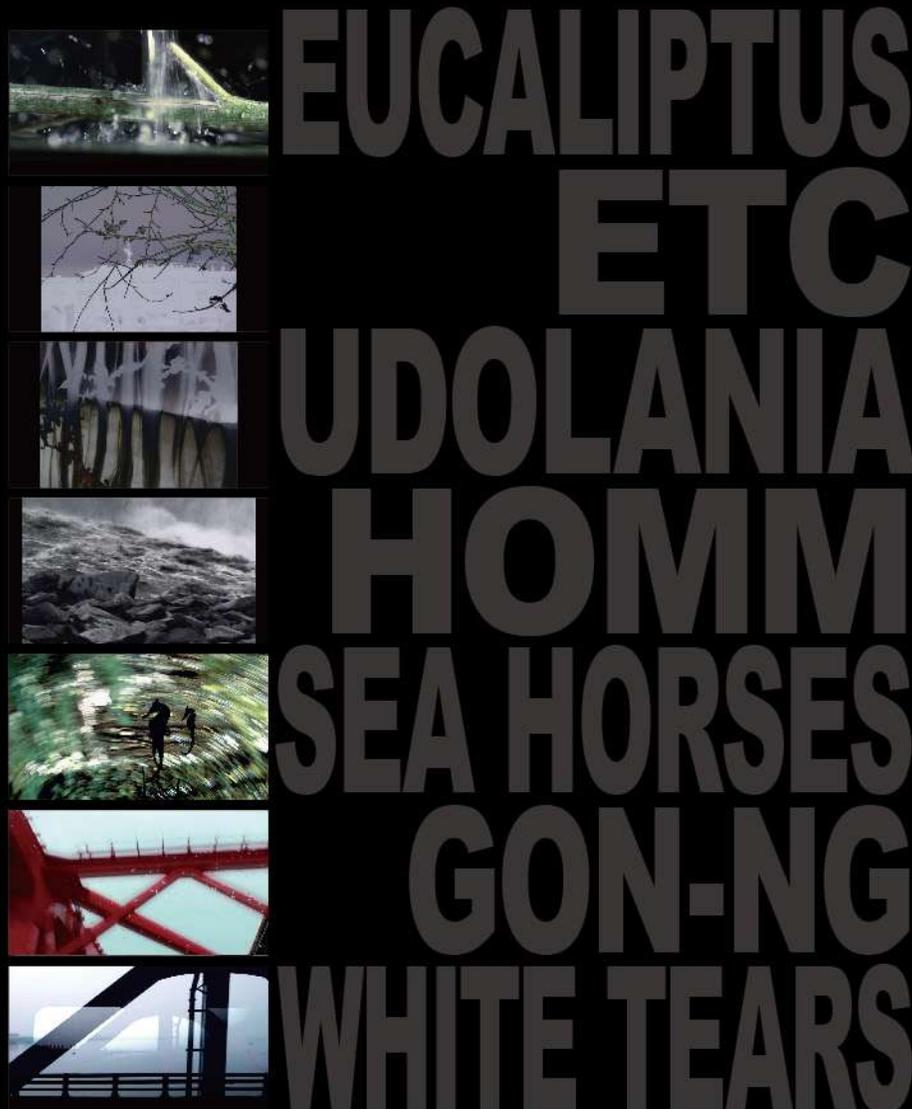
●協力 ■ Makiko Maruyama/Misato Wada

●製作協力 ■ Finders Büro

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『EUCALIPTUS』〈05'12"/2010〉

★Voice : Djuna Lund Llopis

享乐的な映像の宇宙で、少女は想像上のゲームキャラクターに声をかけて遊んでいる。彼女は幻想空間の内側で、その境界を見極めているのだらう。

少女の声を通して、植物と水が合体する儀式が語られる。親しみ深く、懐かしく、しかし不思議な感覚を覚えるのは、この声が象徴性と不条理性のどちらをも備えているからだ。

In a universe of visual enjoyment, a girl talks to characters in an imaginary game. Probably she determines a boundary inside the fantastic space of reverie. She tells a ritual of union of the plants and water. Her voice is familiar, atavistic, and somehow mystical, since it contains two elements; symbolism and absurd.



『ETC』〈11'48"/2004〉

★Voices : Lydia Lunch & francesca Llopis

★Piano : Lydia Lunch

不気味な森を背景にしたこの作品は、ひとりの芸術家が、正史から忘れ去られた女性たち～彼女らの作品や思想は西洋社会の構築に貢献したのだが～の名前を延々と読み上げる。ここでは明らかに、自然という存在が記憶の倫理性を支えるとともに、意図的な忘却によって社会から疎外された者たちの生を尊厳あるものにしていく。

In "Etcètera", with a background of a spectral forest, an artist read out names of women who - despite their works and thoughts which contributed to edification for the Western society - were forgotten by an official story. Undoubtedly, presence of nature helps to cement an ethic of remembrance and dignifies the lives of those who have been marginalized by an intentional amnesia.



『UDOLANIA』〈05'02"/2006〉

★Voice : Jaume Sisa

流動的なイメージとはメタモルフォシス変容のさなかにある。それは、自然の諸要素から象徴上の突然変異が起こる場であり、失われたオーラを探し求めずにはいられない風景でもある。

〔UDOLANIA～遠吠え〕に宿る原初の力は、フィニステル岬の岩々を本物の大聖堂へと変える。夜に響く遠吠えは、自然をかつての楽園の姿へと立ち返らせるのだ。

Fluid image is in the midst of metamorphoses. It is a place that symbolic mutations occur from equation of nature and a landscape where one has to look for the lost "aura". Original strength in the howling (Udolania) transforms rocks of Cape Finisterre, Galicia, Spain, into authentic cathedrals. The howls in the night make the nature to go back to its original paradise.



『HOMM』〈04'47"/2004〉

★Sound : Barbara Held

…とある姿、男性。それは抑制された機械的な口述により存在イメージがとてども欠落している。女性のイメージは渦巻く水のようなオープンセックスのイメージ。流れのスピードはイメージのスピードより速い。波立ち、制御不能となった旋風の中、監視の届いていないポーンのように流れてくるランプシェードの一群、"修復術"、マス目のないチェスボードの独身主義者、男性的な無名の物質、裸の花嫁という既製品、とめどない水流の滝……まるで、デュシャンの「大ガラス」の「9つの雄の鑄型」のように。

A figure, man, with a great absence of entity image by a controlled automatic dictation. Female image is with open sex like swirling water. The speed of the flow is faster than that of the image. In the midst of the rippled and uncontrolled whirlwinds, an army of lampshades passes like unmonitored pawns, "à la retraite", celibate figures of a chessboard without squares, masculine counter-field of unnamed objects, ready-mades that undress a bride, waterfall of unstoppable water, like the "Neuf moules mâliques" of Duchamp's Great Glass.



『SEA HORSES』〈07'36"/2016〉

★Music : Ginesta

善のタツノオトシゴが、幻想的な風景の中、絶え間なく続くピアノと時折響くバイオリンの音に合わせて交錯しながら有機的な踊りを見せている。わたしたちの最も身近な記憶と普遍的無意識のあいだの、永遠の枠組みの中に住む不明瞭なイメージ。本のページをめくるように、この作品では、3つの旅で作家自身が撮影した一連の写真が示される。写真の舞台はガリシア、アイスランド、そしてブラジルだ。飾らない簡素な方法をとったことで、何世紀もの時を経て

自然の建築物となった岩石層の荒々しい野生的な形質が強調されている。浮世絵を彷彿とさせるシーンである。A couple of sea horse dance organically on and off, in dreamlike landscapes to the rhythm of an incessant piano and occasional violin. A nebulous image in a timeless framework that exists between our most intimate memories and collective unconsciousness. Like turning pages of a book, in "Seahorses", photographs taken by an artist in the three trips are shown in series. The places are Galicia, Iceland and Brazil. Simple method that was taken in the work accentuates the rugged nature of rocks sculpted during centuries and transformed into architectures. The scenes make us think of Ukiyo-e.



『GON-NG』〈08'45"/2016〉

★Music : Barbara Held

ノートのメモ書きが、コンセプトを考える際に役立つ。書き留めたのは、東洋の風景のイメージだ。そこで具現化されていった瞑想状態は、この地の文化の特異な状態でもあり、都市生活における日常的な活動でもある。イメージの対置によって力強い対話が生まれ、自然は単なる生物学的なもの以上の意味を獲得する。神道は自然を神聖化し、すべての生物

は聖なるものとなるからだ。知覚、そして無意識の状態への探訪である。

Conceptual support was a notebook. Images I wrote down were visions of a landscape in the East. The meditative state that was realized is a contemplative state of this culture, as well as day to day urban activity. The contrast of the images makes a dynamic dialogue and the nature gains a meaning beyond biology. Shintoism sacralizes the nature, since all the living being is sanctified. Journey of sensations and subconscious.

32 EUCALIPTUS 2010 5'29" <https://vimeo.com/32715626>
7 ETC 2004 <https://vimeo.com/251344028>
9 UDOLANIA 05 <https://vimeo.com/251353667>
8 HOMM 04 <https://vimeo.com/251351996>
41 2013 SEA HORSES- GINESTA (7'27') <https://vimeo.com/218645207>
50 GON-NG (8'45'') <https://vimeo.com/250268898>
51 WHITE TEARS (8'10'') <https://vimeo.com/256185955>

Password: insekta