

OUT OF PRINT

PRESENTATION TO THE MEDIA: October 25th, 2001, 11:00 a.m.

Opening: October 25th, 2001, 7:30 p.m.

Exhibition dates: From October 26th, 2001, to January 6th, 2002

Produced and organised by the Archive for Small Press & Communication (ASPC), Neues Museum Weserburg, Bremen (NMWB), in association with MACBA.

Curator: Guy Schraenen

Out of print is a broad selection of materials —over seven hundred works and documents— from Archive for Small Press & Communication (ASPC) of the Neues Museum Weserburg, Bremen (NMWB). Founded by Guy Schraenen, the archive consists of about 35,000 pieces that reflect the evolution of visual art from the seventies to the eighties and represent a wide range of tendencies —body art, conceptual art, Fluxus, land art, mail art, minimalism, performance, pop art, visual poetry and concrete poetry—, which makes it the most complete archive of the period in Europe.

The collection includes graphic art, records, multiples, newspapers and magazines, post cards, posters and books done by artists from over twenty-five countries, as well as documents published by museums and galleries. Among the two hundred or so artists represented are Daniel Buren, Marcel Broodthaers, Guy Debord, Dieter Roth, Sol LeWitt, Andy Warhol, Antoni Miralda and Bruce Nauman. At MACBA the exhibition has an extra section, "Printed in Spain", including Spanish artists among which are Francesc Abad, Eugènia Balcells, Jordi Cerdà, Juan Hidalgo, Concha Jerez, Isidoro Valcárcel Medina, Muntadas, Pablo Palazuelo, Joan Rabascall, Antoni Tàpies and Zaj. This section also includes magazines such as *Artics*, *Doc(k)s*, *El Portafolio* or *Metrònom*.

The ASPC archive spans a period of time —the sixties and seventies— when, through various actions, many artists were expressing their desire to broaden the art public beyond the established circuits. The immediate reference for that need to spread ideas and works done by artists using modern instruments of distribution is to be found in the editions of the historic avant-gardes such as futurism, Dada or constructivism, and in the magazines *De Stijl*, *Merz* —Ernst Schwitters— and *La Révolution Surréaliste*, and later the publications that appeared after the Second World War, for example *COBRA* or *Internationale Situationniste*. That desire for communication encouraged the creators to use alternative means, often ephemeral ones, sometimes as simple and cheap as mail art, to publish and communicate their artistic ideas. The result was the formation of alternative, international art networks.

For further information and/or graphic material:

Nicola Wohlfarth - Press and PR Office of the MACBA

Tel. 93 412 08 10 - fax 93 412 46 02 - e-mail: nwohlfar@macba.es

OUT OF PRINT

Opening: October 25^a, 2001, 7:30 p.m.

Exhibition dates: From October 26^a, 2001, to January 6^a, 2002

Produced and organised by the Archive for Small Press & Communication (ASPC), Neues Museum Weserburg, Bremen (NMWB), in association with MACBA.

Curator: Guy Schraenen

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

Hundreds of artists are represented here, including Daniel Buren, Marcel Broodthaers, Sol LeWitt, Antoni Miralda, Bruce Nauman, Dieter Roth and Bernard Villers, as well as a special section, "Printed in Spain", with works

by Spanish artists such as Francesc Abad, Eugènia Balcells, Jordi Cerdà, Juan Hidalgo, Isidoro Valcárcel Medina, Muntadas, Pablo Palazuelo, Joan Rabascall, Antoni Tàpies and the Zaj group, and magazines such as Artics, Doc(k)s, El Portafolio and Metrònom.

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

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

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

The permeability of the borders between genres and the range of artistic creation in the sixties and seventies is well illustrated by the pioneering work of Dieter Roth, which consists of posters, invitations, objects, recordings and artist books. His publications are one of the guiding threads of the exhibition. In the sixties Roth, along with Joseph Beuys and Robert Filliou, exercised a fundamental influence on the production of multiples, limited or unlimited edition art objects. Other media, such as recordings on cassette or vinyl, enabled many artists to expand the use of sound as artistic material. The introduction of video made the recording, publication and distribution of moving images easier and largely supplanted the use of celluloid film.

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

The archive and exhibition are structured in generic sections: books, magazines and newspapers by artists – Yves Klein, Mirta Darnisache, Hans-

Peter Feldmann and Richard Long; records, works and sound objects by Joseph Beuys, Henry Chopin and Cildo Meireles; mail art, such as Global Postal 84 from Canada; Fluxus, with Fluxpost (Smiles), 1978, by Georges Maciunas, and Blink, 1986, by Robert Watts; visual and concrete poetry and works such as those of John Baldessari or Jenny Holzer, and sections devoted to multiples and ephemera.

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

These formats and series reflect the artistic attitude that underlies the archive and the works it contains, in which communication and the exchange of ideas play a fundamental role. Besides preserving this extensive collection

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

This exhibition, produced and organised by the Archive for Small Press & Communication (ASPC), Neues Museum Weserburg, Bremen (NMWB), is shown in several European countries:

- Neues Museum Weserburg Bremen (February - May 2001)
 - Centre National de l'Estampe et de l'art imprimé, Chatou (June - September 2001)
 - Museu d'Art Contemporani de Barcelona (October 2001 - January 2002)
 - Mednarodni Graficni Likovni Center, Ljubljana (February - March 2002)
 - Muzej Suvremene Umjetnosti, Zagreb (April - May 2002)
 - Museu Serralves, Porto (July - September 2002)
 - Städtische Galerie, Erlangen (October - November 2002)
-

For further information and/or graphic material:
Nicola Wohlfarth - Press and PR Office of the MACBA
Plaça dels Àngels, 1 - 08001 Barcelona
Tel. 93 412 08 10 - fax 93 412 46 02
e-mail: nwohlfar@macba.es

Guy Schraenen

contemporary art - publications - archive

ARCHIVE FOR SMALL PRESS & COMMUNICATION

=====
The Archive for Small Press & Communication (A.S.P.C.) was founded in 1974 in Antwerp (Belgium). It has the aim to collect and preserve all types of art documentation, emanating principally from artists' initiatives and covering all fields the contemporary artist is active in.

As most of the collected documents record activities neglected by the traditional artworld, the preserved works are, and will remain, an important contribution to the knowledge of the contemporary artscene. The collection consists of publications, ranging from the avant-garde of the 20ies to the most actual tendencies, focusing however on the period 1960-1980.

The Archive is divided into several sections such as Artists' Books, Sound Poetry, Original Works, Music and Sound Works, Posters, Video, Catalogues, Multiples, Magazines, Postcards, Visual and Concrete Poetry, Fluxus, Performance, Mail Art, Photography, Writings by Artists.

All together it is a fund of thousands of documents representing the work of several hundreds of artists from over 25 countries, classified by name, origin and type of activity and easy to consult as the Archive is open to outsiders for research.

Collecting day after day and preserving all these documents is most important. But giving the opportunity to a public, kept ignorant by specialized media, to have knowledge of them, is equally important. This is one of the reasons which motivates us to set up or to participate in many activities, in Belgium as well as abroad.

Since 1974 we had an uninterrupted activity such as publishing, organizing exhibitions and lectures or producing radioprogrammes; both on individual base and in collaboration with artists' run spaces, museums or cultural centres.

The Archive principally communicates through: its collection of publications and works which form a museumlike collection; the documents and bio- bibliographical publications; the Archive Space, a place where exhibitions focused on certain aspects of the collection are regularly organised; its monthly radio programme "I am an Artist", devoted to artists' initiatives; and also through the organisation of travelling exhibitions.

The A.S.P.C. wants to preserve the patrimony built up by people, active from inside and not from outside the international artscene, and to be witness and memory of actions independent of all power and influences, where the breath of non-conformism, liberty and creation still passes.

Guy Schraenen

contemporary art - publications - archive

ARCHIVE FOR SMALL PRESS & COMMUNICATION

=====

The Archive for Small Press & Communication (A.S.P.C.) was founded in 1974 in Antwerp (Belgium). It has the aim to collect and preserve all types of art documentation, emanating principally from artists' initiatives and covering all fields the contemporary artist is active in.

As most of the collected documents record activities neglected by the traditional artworld, the preserved works are, and will remain, an important contribution to the knowledge of the contemporary artscene. The collection consists of publications, ranging from the avant-garde of the 20ies to the most actual tendencies, focusing however on the period 1960-1980.

The Archive is divided into several sections such as Artists' Books, Sound Poetry, Original Works, Music and Sound Works, Posters, Video, Catalogues, Multiples, Magazines, Postcards, Visual and Concrete Poetry, Fluxus, Performance, Mail Art, Photography, Writings by Artists.

All together it is a fund of thousands of documents representing the work of several hundreds of artists from over 25 countries, classified by name, origin and type of activity and easy to consult as the Archive is open to outsiders for research.

Collecting day after day and preserving all these documents is most important. But giving the opportunity to a public, kept ignorant by specialized media, to have knowledge of them, is equally important. This is one of the reasons which motivates us to set up or to participate in many activities, in Belgium as well as abroad.

Since 1974 we had an uninterrupted activity such as publishing, organizing exhibitions and lectures or producing radioprogrammes; both on individual base and in collaboration with artists' run spaces, museums or cultural centres.

The Archive principally communicates through: its collection of publications and works which form a museumlike collection; the documents and bio- bibliographical publications; the Archive Space, a place where exhibitions focused on certain aspects of the collection are regularly organised; its monthly radio programme "I am an Artist", devoted to artists' initiatives; and also through the organisation of travelling exhibitions.

The A.S.P.C. wants to preserve the patrimony built up by people, active from inside and not from outside the international artscene, and to be witness and memory of actions independent of all power and influences, where the breath of non-conformism, liberty and creation still passes.

Guy Schraenen

contemporary art - publications - archive

ARCHIVE FOR SMALL PRESS & COMMUNICATION

=====

The Archive for Small Press & Communication (A.S.P.C.) was founded in 1974 in Antwerp (Belgium). It has the aim to collect and preserve all types of art documentation, emanating principally from artists' initiatives and covering all fields the contemporary artist is active in.

As most of the collected documents record activities neglected by the traditional artworld, the preserved works are, and will remain, an important contribution to the knowledge of the contemporary artscene. The collection consists of publications, ranging from the avant-garde of the 20ies to the most actual tendencies, focusing however on the period 1960-1980.

The Archive is divided into several sections such as Artists' Books, Sound Poetry, Original Works, Music and Sound Works, Posters, Video, Catalogues, Multiples, Magazines, Postcards, Visual and Concrete Poetry, Fluxus, Performance, Mail Art, Photography, Writings by Artists.

All together it is a fund of thousands of documents representing the work of several hundreds of artists from over 25 countries, classified by name, origin and type of activity and easy to consult as the Archive is open to outsiders for research.

Collecting day after day and preserving all these documents is most important. But giving the opportunity to a public, kept ignorant by specialized media, to have knowledge of them, is equally important. This is one of the reasons which motivates us to set up or to participate in many activities, in Belgium as well as abroad.

Since 1974 we had an uninterrupted activity such as publishing, organizing exhibitions and lectures or producing radioprogrammes; both on individual base and in collaboration with artists' run spaces, museums or cultural centres.

The Archive principally communicates through: its collection of publications and works which form a museumlike collection; the documents and bio- bibliographical publications; the Archive Space, a place where exhibitions focused on certain aspects of the collection are regularly organised; its monthly radio programme "I am an Artist", devoted to artists' initiatives; and also through the organisation of travelling exhibitions.

The A.S.P.C. wants to preserve the patrimony built up by people, active from inside and not from outside the international artscene, and to be witness and memory of actions independent of all power and influences, where the breath of non-conformism, liberty and creation still passes.

ARTISTS' PUBLICATIONS: BOOKS, MAGAZINES, MULTIPLES, RECORDS, EPHEMERA, ETC