

David Lamelas

Nació en Buenos Aires en 1946
Vive y trabaja en Los Angeles y Buenos Aires

1966 B.A., Academia Nacional de Bellas Artes, Buenos Aires
1969 M.A., St. Martin's School of Arts, London

Premios y Becas

Premio de honor Ver y Estimar, Galeria Van Riel, Buenos Aires, 1965
Mención de Honor por escultura, Premio Georges Braques, Museo Nacional de Bellas Artes, 1966
Premio especial del jurado, Premio Nacional, Instituto Torcuato Di Tella, Buenos Aires, 1966
Premio especial, Plástica con plásticos, Museo Nacional de Bellas Artes, Buenos Aires, 1966
Premio por Escultura, IX Bienal de São Paulo, San Paulo, 1967
Mención de Honor, Premio Georges Braques, Museo Nacional de Bellas Artes, Buenos Aires, 1967
Beca British Arts Council, London, 1968
Beca Guggenheim, New York, 1993
DAAD Stipendium, 1998

Muestras Individuales

2011
David Lamelas, Limit of a projection II, Jan Mot, Brussels
David Lamelas, Ignacio Liprandi Arte Contemporáneo, Buenos Aires

2009
AppleLife, Gaudel de Stampa, Paris
Encounters, Jan Mot, Brussels
David Lamelas, Centro Guerrero, Granada (ES)

2008
Above-the-Fold, Museum für Gegenwartskunst, Basel (CH)

2007
David Lamelas, Early Works, Sprüth-Magers, Munich (DE)
David Lamelas, Michele Maccarone, New York
David Lamelas. Time as Activity, Neue Kunst Halle, Sankt Gallen (CH)
David Lamelas, Sprüth-Magers, London

2006
David Lamelas – Tiempo como actividad (Buenos Aires), 2006, MALBA- Colección Costantini, Museo de Arte Latinoamericano de Buenos Aires / Malba, Buenos Aires

2006
David Lamelas, Wiener Secession, Vienna
David Lamelas. Los Angeles Time As Activity, MC, Los Angeles (US)
David Lamelas. Part 1 and Part 2, Jan Mot, Brussels
Time as Activity. Warsaw, Fundacja Galerii Foksal, Warsaw
Time is a Fiction, Kunsthalle, Basel (CH)
Time is a Fiction, Lumen, Leeds (UK)
Time is a Fiction, Ocularis, New York
Time is a Fiction, Cinema Sputnik, Geneva (CH)

Time is a Fiction, Outpost, Norwich (UK)
 Time is a Fiction, Centre for Contemporary Arts, Glasgow (UK)
 Time is a Fiction, Musee d'Art Moderne et Contemporain, Strasbourg (FR)
 Time is a Fiction, Centre de Cultura Contemporania Barcelona (ES)
 Time is a Fiction, Redcat, Los Angeles (US)

2005
 David Lamelas, Museo Nacional Centro de Arte Reina Sofia, Madrid (ES)
 Foreigner, Museo Tamayo Arte Contemporaneo, Mexico (MX)
 Time is a Fiction, Side Cinema, Newcastle (UK)

2004
 Pièce d'angle, La vitrine, Ecole nationale de Cergy, Paris
 Space / Time / Fiction, Sala Rekalde, Bilbao (ES)
 David Lamelas. Exhibiting Mediality, ICA Institute of Contemporary Art – University of Pennsylvania, Philadelphia (US)
 L'Effet Ecran. David Lamelas, CAC, Brétigny and Centre Culturel Suisse, Paris

2002
 David Lamelas. Dentro y fuera de la pantalla, MAMBA – Museo de Arte Moderno de la Ciudad de Buenos Aires, Buenos Aires
 The light at the Edge of a nightmare I & II, Galerie Kienzle & Gmeiner, Berlin
 The invention of Dr Morel, Galerie Yvon Lambert, Paris

2001
 Harmony Korine. David Lamelas, Fri-Art – Centre d'Art Contemporain, Fribourgh (FR)

2000
 David Lamelas. Projects on Canvas and Paper, Galerie Kienzle and Gmeiner, Berlin

1999
 David Lamelas, Galerie Gisela Capitain, Cologne (DE)

1998
 Time Cuts, Künstlerhaus Stuttgart, Stuttgart (DE)

1997
 A New Refutation of Time, traveling exhibition, Kunstverein München, Munich and Witte de With, Center for Contemporary Art, Rotterdam (NL)
 House - People, Encore Bruxelles, Brussels

1995
 Lecture 'Reading Films.' APP.BXL LOBBY, Brussels

1993
 Galleria Fac-Simile, Milan (IT)
 8 Disegni, Studio Michela Scotti, Milan (IT)

1991
 Lavandula, Labiatae, Lamiales, Galerie des Beaux-Arts, Brussels

1989
 Inner & Outer, Willoughby Sharp Gallery, New York
 Adriana Rosenberg Galeria, Buenos Aires

1988
 Art House Galeria, Buenos Aires

1980

Scheherazade, Long Beach Museum of Art, Long Beach (US)

1978

Fifteen Years, Centro de Arte y Comunicación e el Muséo de Arte Moderno de la Ciudad de Buenos Aires, Buenos Aires

1977

University Art Museum, University of California, Irvine (US)

1976

The Desert People - Five Actors Dreaming about a Documentary Movie, Contemporary Art Survey, Dickson Auditorium, UCLA, Los Angeles (US)

A Fiction, Claire Copley Gallery Inc., Los Angeles (US)

1975

Palais des Beaux-Arts, Brussels

A Fiction, Galerie Yvon Lambert, Paris

Cast: Carol Gary, Chris Holmes, Manuel Thomas Lucas, Michael Schwartz, John Volstad, Wide White Space Gallery, Antwerp (BE)

1975

Musée National d'Art Moderne, Palais de Tokyo, Paris

The Violent Tapes of 1975, Institute of Contemporary Art, London

1974

Films, M. Poirier dit Caulier, Antwerp (BE)

The Desert People, Jack Wendler Gallery (Collegiate Cinema), London

Cumulative Script, Galleria Françoise Lambert, Milan (IT)

1973

Royal College of Art, London

Jack Wendler Gallery, London

To Pour Milk into a Glass, Wide White Space Gallery, Antwerp (BE)

Wide White Space Gallery, Brussels

1972

Film Script, Nigel Greenwood Inc., London

Reading of an Extract from 'Labyrinths' by J.L. Borges, Galleria Françoise Lambert, Milan (IT)

Film Script, Galleria Françoise Lambert, Milan (IT)

Cumulative Script, Wide White Space Gallery, Antwerp (BE)

Lia Rumma/Studio d'Arte, Naples (IT)

1971

Reading of an Extract from 'Labyrinths' by J.L. Borges, Galerie Yvon Lambert, Paris

1970

Wide White Space Gallery, Antwerp (BE)

Gente - Milano. Un Film, Galleria Françoise Lambert, Milan (IT)

Interview, Galerie Yvon Lambert, Paris

Publication, Nigel Greenwood Inc., London

1965

El Super Elastico, Galeria Lirolay, Buenos Aires

1964

Carlos Gardel, Galeria Lirolay, Buenos Aires

1962

Dibujos, Galeria Estimulo, Buenos Aires

Muestras Colectivas

2011

Les paradoxes du temps, MUDAM, Luxemburg (proximamente)

Je crois aux miracles. Dix ans de la Collection Lambert, Collection Lambert, Avignon (FR)

The Talent Show, MoMa PS1, New York

Simon Starling: Never The Same River (Possible Futures, Probable Pasts), Camden Arts Centre, London

2010

There's Always a Cup of Sea to Sail In, The 29th Sao Paulo Biennial, Sao Paulo (BR)

De frente al sol, Galerie Marin Janda, Vienna

Iman: Nueva York, Fondation Proa, Buenos Aires

Les Rencontres d'Arles International Photography Festival, Arles (FR)

Jan Mot, Art 41 Basel, Basel (CH)

Mixtapes: Popular Music in Contemporary Art, Lewis Glucksman Gallery, Cork (IE)

Curated by_, Marko Lulic, Vienna 2010, Galerie Senn, Vienna

Che cosa sono le nuvole? Artworks from the Enea Righi Collection, Museion Bolzano, Bolzano (IT)

It Is It, Espacio 1414, Santurce (PR)

Changing Channels, Museum Moderner Kunst, Vienna

2009

A Study Of The Relationships Between Inner And Outer Space, Art Film, Basel (CH)

Play Van Abbe, Strange and Close, Van Abbemuseum, Eindhoven (NL)

Berlin 89/09 - Kunst zwischen Spurensuche und Utopie (in 36 days), Berlinische Galerie, Berlin

Time As Activity, Netwerk, Aalst (BE)

The Death Of The Audience, Secession, Vienna

Earth - Moon - Earth, David Lamelas and Katie Paterson, Djanogly Gallery, Lakeside Arts Centre, Nottingham (UK)

Jan Mot, Art 40 Basel, Basel (CH)

Time As Matter. MACBA Collection. New Acquisitions, MACBA, Barcelona (ES)

The Quick And The Dead, Walker Art Center, Minneapolis (US)

2008

Un Coup de Dés, Writing Turned Image, An Alphabet of Pensive Language, Foundation Generali, Vienna

I Have Nothing To Say And I'm Saying It, Platform Seoul, Seoul

This Is Not a Void, Galerie Luisa Strina, Sao Paulo (BR)

The 7th Gwangju Biennale: Annual Report, Gwangju (KR)

It Cannot Be Visited But Is Experienced, Platform Seoul 2008, Seoul

Index: Conceptualism in California from the Permanent Collection, The Geffen Contemporary at MOCA, Los Angeles (US)

Weder Entweder Noch Oder, Württembergischer Kunstverein, Stuttgart (DE)

Jan Mot, Art 39 Basel, Basel (CH)

Peripheral Vision and Collective Body, Museion, Bolzano (IT)

Time Pieces, Jan Mot, Brussels

Other than Yourself – An Investigation Between Inner and Outer Space, T-B A21, Vienna

The Living Currency, Tate Modern, London

2007

A Theatre Without Theatre, MACBA, Barcelona (ES)

A Theatre Without Theatre, Museu Berardi, Lisboa (PT)
Collection, Generali Foundation, Vienna
Playground / Living Currency, Kunstencentrum Stuk, Leuven (BE)

2006

Frieze Art Fair, London
Primera Generacion Arte en Imagen en Movimiento (1963-1986), Museo Nacional Centro de Arte Reina Sofia, Madrid
Was Wäre Wenn # 6: Für die Ewigkeit, Jet, Berlin
Programme, Jan Mot, Brussels
La Monnaie Vivante / Living Currency, CAC – Centre d'Art Contemporain de Brétigny, Brétigny (FR)
Uchronies et Autres Fictions, 49 Nord 6 Est, Frac Lorraine, Metz (FR)
Los Angeles-Paris 1955-1985, Musée National d'Art Moderne – Centre Georges Pompidou, Paris
Foksal Gallery, Warsaw
Jan Mot, Art 37 Basel, Basel (CH)
Thank You For The Music, Sprüth Magers Lee, London
Thank You For The Music, Sketch, London
50 JPG, Centre de la Photographie, Genève (CH)

2005

The Last Picture Show: Artists Using Photography, 1960-1982, Miami Art Central, Miami (US)
Today is Just a Copy of Yesterday, Jan Mot, Brussels
Jan Mot, Frieze Art Fair, London
Wall Pieces, Jan Mot, Brussels
Thank you For the Music, Sprüth Magers Projecte, Munich (DE)

2004

Minimal Artists Try to Make Something Look Like Nothing and Conceptual Artists Try to Make Nothing Look Like Something or Is It the Other Way Round?, Galerie Yvon Lambert, Paris
Behind the Facts. Interfunktionen 1968-1975, Museu de Arte Contemporanea de Serralves, Porto (PT)
The Last Picture Show: Artists Using Photography (1960-1982), MARCO. Museo de Arte Contemporanea de Vigo, Vigo (ES)
Behind the Facts. Interfunktionen 1968-1975, Fundacio Joan Miro, Barcelona (ES)
3. Berlin Biennale für Zeitgenössische Kunst, Martin-Gropius-Bau, Barcelona (ES)
X-SCREEN. Filmische Installationen und Aktionen der 60er und 70er Jahre, MUMOK Museum Moderner Kunst Stiftung Ludwig Wien, Vienna
A Century of Artists' Film in Britain, Tate Britain, London
L'Effet Ecran. David Lamelas, CAC, Brétigny and Centre Culturel Suisse, Paris

2003

The Last Picture Show. Artists Using Photography. 1960-1982, Walker Art Centre, Minneapolis (US)

2001

Doublelife – Identität und Transformation in der Zeitgenössischen Kunst, Generali Foundation, Vienna

2000

Flight Patterns, MOCA the Geffen Contemporary, Los Angeles (US)
Global Conceptualism – Points of Origin, 1950s-1980s, MIT List Visual Arts Center, Cambridge (US)
Vivências – Lebenserfahrung, Generali Foundation, Vienna
Inaugural Exhibition Making Time – Considering Time As a Material in Contemporary Art, The Palm Beach Institute of Contemporary Art, Lake Worth (US)

1997

The Impossible Document: Photography and British Conceptual Art 1967-1976, Camerawork, London
InSITE97, Installation Gallery, San Diego (US)

1996

Qualsiasi cosa vi venga in mente, Galleria Fac-Simile, Francesca Testori, Milan (IT)

Zoersel '96, Domein Kasteel van Halle, Zoersel (BE)
Perfect, Galerie Mot & Van den Boogaard, Brussels

1995
Reconsidering the Object of Art 1965-1975, Museum of Contemporary Art, Los Angeles (US)
Fundazion Baur Patucus, Buenos Aires

1994
Cuarta Pared, Museum Jacobo Borges, Caracas (VE)
Leandro Katz, David Lamelas, Liliana Porter, Instituto Culturale Iberico, Buenos Aires
Dialogues, Provinciaal Museum, Hasselt (BE)
The Belly of the Beast. Cutting Edge Media in Los Angeles (film festival), Los Angeles (US)
Wide White Space 1966-1976. Behind the Museum, traveling exhibition, Palais des Beaux-Arts, Brussels, Kunstmuseum Bonn and M.A.C. Galeries Contemporaines des Musées de Marseille, Marseilles (FR)

1993
Galerie des Beaux-Arts, Brussels

1992
America. Bride of the Sun. 500 Years of Latin America and the Low Countries, Royal Museum of Fine Arts, Antwerp (BE)
Lichtspiele, Kunsthalle Wien, Vienna

1991
Carla Stellweg Gallery, New York

1990
Galleri Nordanstad-Skarstedt, Stockholm
Art Conceptuel Formes Conceptuelles/Conceptual Art Conceptual Forms, Galerie 1900-2000; Galerie de Poche, Paris
David Lamelas/Luis Camnitzer, Carla Stellweg Gallery, New York
Au Commencement, Centre d'Art de Guérigny, Guérigny (FR)

1989
Heat the Roof, curated by Catherine Arthus-Bertrand, New York
Adriana Rosenberg Galeria, Buenos Aires
Pervasive Symbiosis. Ten Argentine Artists, Carla Stellweg Gallery, New York

1987
Variations III, traveling exhibition, Los Angeles Contemporary Exhibitions, Los Angeles; University of California, Fine Arts Gallery, Irvine and California State University, Art Gallery, Northridge (US)

1985
EZTV (television channel), Los Angeles (US)
Video from Vancouver to San Diego, Museum of Modern Art, New York

1984
Flowers of Life for Central America, Los Angeles Institute of Contemporary Art, Los Angeles (US)
Video: A Retrospective. Long Beach Museum of Art. 1974-1984, Long Beach Museum of Art, Long Beach (US)

1983
Film as Installation, The Clocktower, New York

1982
Lately in L.A., Beyond Baroque, Venice (IT)

1978

Video Art, Long Beach Museum of Art, Some Serious Business and Santa Barbara Cable TV, Long Beach (US)

28. Internationale Film Festspiele Berlin. 8. Internationales Forum des jungen Films, Akademie der Kunst, Arsenal, Berlin

1978

The New American Filmmakers Series: Short Video Narratives, Whitney Museum of American Art, New York

1977

Filmex (film festival), Los Angeles (US)

The New American Filmmakers Series: Clark/Lamelas, Whitney Museum of American Art, New York
Southland Video Anthology II, Part 5, Los Angeles Institute of Contemporary Art, Los Angeles (US)

1976

The New American Filmmakers Series: California Images, Whitney Museum of American Art, New York

Artists Film Series, Artists Space, New York

Marginal Documents, Independent Film Oasis, Los Angeles (US)

Filme, Städtisches Museum Mönchengladbach, Mönchengladbach (DE)

1974

Projekt 74, Kunst bleibt Kunst, Kunsthalle, Kölnischer Kunstverein and Wallraf-Richartz Museum, Cologne (DE)

8. Kölner Kunstmarkt, Kunsthalle (Wide White Space Gallery), Cologne (DE)

1973

Combattimento per un'immagine. Fotografi e Pittori, Galleria Civica d'Arte Moderna, Turin (IT)

Artists Books, traveling exhibition, Moore College of Art, Philadelphia; University Art Museum, University of California, Berkeley (US)

1973

Beyond Painting and Sculpture, Arts Council of Great Britain, Royal College of Art, London

Contemporanea, Parcheggio di Villa Borghese, Rome

1972

Documenta 5, Museum Fridericianum, Kassel (DE)

A Survey of the Avant-Garde in Britain, Gallery House, London

Book as Artwork 1960-1972, Nigel Greenwood Inc., London

Actualité d'un Bilan, Galerie Yvon Lambert, Paris

1971

Multiples, The First Decade, Philadelphia Museum of Art, Philadelphia (US)

Arte de sistemas, Centro de Arte y Comunicación en el Museo de Arte Moderno, Buenos Aires

Septième Biennale de Paris, Parc Floral de Paris, Bois de Vincennes, Paris

In Another Moment, Galerya Studentski Kulturni Centar, Belgrade

Prospect 71: Projection, Städtische Kunsthalle (Wide White Space Gallery), Dusseldorf (DE)

1970

Les Arcs (FR)

Art Concepts from Europe, Bonino Gallery, New York

18 Paris IV. 70, curated by Michel Claura and Seth Siegelaub, Paris

3e Salon International de Galeries Pilotes, traveling exhibition, Musée Cantonal des Beaux-Arts (Wide White Space Gallery), Lausanne and Musée d'Art Moderne de la

Ville de Paris (Wide White Space Gallery), Paris

Information, Museum of Modern Art, New York

Multipels en grafische werken, Wide White Space Gallery, Antwerp (BE)

1969

Environments Reversal, Camden Arts Centre, London
 Socha Piešťanských Parkov '69' (International Exhibition of Plastic Oeuvres, Sculptures, Objects. Sculpture in the Parks of Piešťany '69'), Kúpel'ný ostrov, Piešťany (SK)
 Prospect 69, Städtische Kunsthalle (Wide White Space Gallery), Dusseldorf (DE)
 Garden Project, Christ Church, Oxford (UK)
 Konzeption-Conception, Städtisches Museum Leverkusen - Schloss Morsbroich, Leverkusen (DE)

1968

Beyond Geometry. An Extension of Visual-Artistic Language in Our Time, Art Gallery, Center for Inter American Relations, New York
 La XXXIV Biennale di Venezia, Padiglione de l'Argentina, Venice (IT)
 Prospect 68, Städtische Kunsthalle (Wide White Space Gallery), Dusseldorf (DE)

1968

Materiales, nuevas técnicas, nuevas expresiones, Museo Nacional de Bellas Artes, Buenos Aires
 Beuys, Broodthaers, Christo, Lamelas, Lohaus, Palermo, Panamarenko, Ruthenbeck, Venet, Wide White Space Gallery, Antwerp (BE)

1967

IX Bienal de São Paulo, San Paulo (BR)
 Premio Georges Braque, Museo Nacional de Bellas Artes, Buenos Aires
 Experiencias Visuales, Instituto Torcuato Di Tella, Buenos Aires
 Más allá de la geometría. Extensión del lenguaje artístico-visual en nuestros días, Instituto Torcuato Di Tella, Buenos Aires
 Estructuras primarias II, Sociedad Hebraica Argentina, Buenos Aires

1966

Premio Georges Braque, Museo Nacional de Bellas Artes, Buenos Aires
 Galeria Ronald Lambert, Buenos Aires
 Premio Nacional, Instituto Torcuato Di Tella, Buenos Aires
 Premio ver y estimar, Museo de Arte Moderno, Buenos Aires
 Plástica con plásticos, Museo Nacional de Bellas Artes, Buenos Aires

1965

Artistas Jovenes de Latinoamerica, Galeria Lirolay, Buenos Aires
 La Menesunda, Instituto Torcuato Di Tella, Buenos Aires
 Premio de honor ver y estimar, Galeria Van Riel, Buenos Aires
 Premio Georges Braque, Museo de Arte Moderno, Buenos Aires
 Selección de Jorge Romero Brest, Galeria Guernica, Buenos Aires

1964

Salón de Latinoamerica, Museo de Arte Moderno, Buenos Aires
 Feria de la Feria, Galeria Lirolay, Buenos Aires
 Objeto 64, Museo de Arte Moderno, Buenos Aires

Textos y proyectos por David Lamelas

David Lamelas, Publication, Kunstverein Munchen and Witte de With, Rotterdam, Nigel Greenwood Inc Ltd, 1997 (reprint)

Artinf , Cover / artist's page, N. 95, Buenos Aires Spring 1996

Character Appropriation by David Lamelas "Rock Star" London, 1974, Etantdonne, N. 5, Brussels, 1995

The Desert People, Interfunktionen, N. 12, Cologne, 1975, p. 50-83

Projekt 74: Kunst bleibt Kunst, Kunsthalle, Cologne, p. 370-371

Process of Working, Beyond Painting and Sculpture. Arts Council of Great Britain, Royal College of Art, London 1973, p. 20. / Also published in: David Lamelas and Lynda Morris, David Lamelas: An Introduction to the Structural Development, Studio International, N. 187, London, January 1974, p. 44-45

La lecture d'un film, Art Press, no.3, Paris, March-April 1973, p.16

Le temps comme activité, VH 101, N. 1, Zürich, Spring 1970, p. 89-94

Publication, Nigel Greenwood Inc., London, 1970

David Lamelas and Raúl Escari, Self-Awareness, Art and Artists, N. 20, London, July 1969, p. 18-21

Solo exhibition catalogues

Dietrich Nikola, Jacob Lillemose, Kassandra Nakas (eds.): Above the Fold – Ayse Ermen, Ceal Floyer, David Lamelas. Ostfildern: Hatje-Cantz Verlag, 2008

Anna Jiménez Jorquera and Ester Capdevilla (eds.), Um Teatro Sem Teatro, MACBA, Barcelona, 2007

Heike Ander, Anke Bangma and Barbera van Kooij (eds.), A New Refutation of Time, Richter Verlag, Dusseldorf, Kunstverein München, Munich and Witte de With, Rotterdam, 1997

Frederick Ted Castle, Lavandula, Labiatae, Lamiales, Galerie des Beaux-Arts, Brussels, 1991

Jorge Glusberg, Fifteen Years, Centro de Arte y Comunicación, Buenos Aires, 1978

Catálogos de muestras colectivas

29th Biennial of Sao Paulo Catalogue, 2010, p.288-289

Chema González, 100 Video Artists, Exit Publication, Madrid, 2010, p. 258-261

Nicolas Alfrey and Joy Sleeman (eds.), Earth-Moon-Earth, Djanogly Art gallery, Nottingham, 2009

Peter Eleey (ed.), The Quick and The Dead (cat.), Walker Art Center, Minneapolis, 2009.

Inaki Martinez Antelo, David Lamelas, p.148-155, in: Agar Iedo Arias & Maria Urrutia Balino (ed.), Tempo ao Temp / Taking Time, Fundacion Marco, Vigo, 2008.

Sabine Folie (ed.), Un coup de Dés: Writing Turned Image. An Alphabet of Pensive Language (cat.), Generali Foundation, Vienna, 2008

Jacob Lillemose, Into Information. Space, Time, and Media in David Lamelas's Early Installations, in: Nikola Dietrich (ed.), Above the Fold, Kunstmuseum Basel, Museum für Gegenwartskunst, Basel, 2008, p. 99-121 (cat.)

Benjamin Thorel, Telle est la Télé. L'Art Contemporain et la Télévision, Cercle d'Art, Paris, 2007

Melanie Ohnemus (ed.), Secession. David Lamelas, Wien, 2006 (cat.)

Jesus Fuenmayor, Arte da América do sul Ponto de Viragem 1989, Museo Serralves, 2006

Lukasz Gorczyca, Michal Kaczynski, Villa Holiday Warsaw, Villa Warsaw, 2006, p. 62-63 & 65

- Edelbert Köb, David Lamelas, *Why Pictures Now*, MUMOK, Vienna, 2006, p.118-121
- Catherine Grenier, *Los Angeles 1955-1985. Naissance d'une Capitale Artistique*, Centre Pompidou, Paris, 2006, p. 264-265
- Lynda Morris, David Lamelas. *To Pour Milk Into a Glass*, Primera generación Arte e imagen en movimiento, Museo Nacional Centro de Arte Reina Sofia, Madrid, p. 256-259
- Menno Meeuwis, *Zoersel '96*, Domein Kasteel van Halle, Zoersel, 1996, 40-45
- Ann Goldstein, Lucy R. Lippard et al, *Reconsidering the Object of Art 1965-1975*, The Museum of Contemporary Art, Los Angeles and MIT Press, Cambridge, 1995, p. 158-161
- Yves Aupetitallot, *Wide White Space 1966-1976*. Behind the Museum, Palais des Beaux-Arts, Brussels and Richter Verlag, Düsseldorf, 1994, p. 49, 52, 68, 98-99, 123, 125, 185, 208-209, 251-253, 264, 268, 272, 276, 285, 291, 306-307, 328, 334
- The Belly of the Beast*. Cutting Edge Media in Los Angeles, Los Angeles, 1994, p. 56
- John Chandler, Franz W. Kaiser et al., *Dialogues*, Alighiero e Boetti, Provinciaal Museum, Hasselt, 1994, p. 197
- Ernst van den Boogaard, Bernadette J. Bucher, Benjamin H.D. Buchloh et al., *America. Bride of the Sun. 500 Years of Latin America and the Low Countries*, Ministry of the Flemish Community, Antwerp and Imschoot, Ghent, 1992, p. 243-244
- Christian Schlatter, *Art conceptuel formes conceptuelles/Conceptual Art Conceptual Forms*, Galerie 1900-2000, Paris, 1990, p. 272-273
- Melinda Wortz, *Variations III. Emerging Artists in Southern California*, Los Angeles Contemporary Exhibitions, Los Angeles, 1987, p. 17-18
- s.n., *Video from Vancouver to San Diego*, The Museum of Modern Art, New York, 1985
- Barbara Hendrick, Kathy Rae Huffman et al., *Video: A Retrospective*. Long Beach Museum of Art. 1974-1984, Long Beach Museum of Art, Long Beach, 1984, p. 45, 111, 113
- William Anastasi, James Benning et al., *Film as Installation*, The Clocktower, New York, 1983
- Southland Video Anthology II*, part 5, Los Angeles Institute of Contemporary Art, Los Angeles, 1978, p. 114-115
- Dieter Ronte, Manfred Schneckenburger and Evelyn Weiss, *Projekt 74: Kunst bleibt Kunst*, Kunsthalle, Cologne, 1974, p. 370-371
- Michel Claura, *Contemporanea*, Incontri Internazionali d'Arte, Rome, 1973, p. 229, 419
- Richard Cork, *Beyond Painting and Sculpture*, Arts Council of Great Britain, Royal College of Art, London, 1973, p. 19-22
- Lynn Lester Herschman and John Perreault, *Artists Books*, Moore College of Art, Philadelphia, and University Art Museum, University of California, Berkeley 1973, p. 55
- s.n., *Combattimento per un'immagine*. Fotografi e Pittori, Galleria Civica d'Arte Moderna, Turin, 1973
- Michel Claura, *Actualité d'un Bilan* Galerie Yvon Lambert, Paris, 1972, p. 76-78
- Germano Celant, *Book as Artwork 1960-1972*, Nigel Greenwood Inc., London, 1972, p. 41

- Jean Christophe Amman, Ingolf Bauer et al., Documenta 5, documenta GmbH/C. Bertelsmann Verlag, Kassel, 1972, p. 17, 51-52
- Hans Strelow, Prospect 71: Projection, Städtische Kunsthalle, Düsseldorf, 1971
- s.n., In Another Moment, Galerya Studentski Kulturni Centar, Belgrade, 1971
- Catherine Millet, Alfred Pacquement et al., Septième Biennale de Paris, Association Française d'Action Artistique and Centre National d'Art Contemporain, Paris, 1971, p. 171
- Jorge Glusberg, Arte de sistemas, Centro de Arte y Comunicación and el Museo de Arte Moderno de la Ciudad de Buenos Aires, Buenos Aires, 1971
- John L. Tancock. Multiples, The First Decade, Philadelphia Museum of Art, Philadelphia, 1971
- Kynaston L. McShine, Information, Museum of Modern Art, New York, 1970, p.195
- s.n., 3e Salon International de Galeries Pilotes, Artistes et découvreurs de notre temps, Musée Cantonal des Beaux-Arts, Lausanne, and Musée d'Art Moderne de la Ville de Paris, Paris, 1970, p. 211, 213, 218-219
- Michel Claura, 18 Paris IV. 70. Michel Claura, Paris, 1970, p. 15-20
- Sol Lewitt and Rolf Wedewer, Konzeption-Conception, Städtisches Museum Leverkusen - Schloss Morsbroich, Leverkusen, 1970
- Prospect 69, Städtische Kunsthalle, Dusseldorf, 1969
- s.n., Socha Pieštanských Parkov '69'/ Objects. Sculpture in the Parks of Pieštany '69' (International Exhibition of Plastic Oeuvres, Sculptures, Kúpel'ný ostrov, Pieštany, 1969, p. 38-39
- Basilio Uribe, Materiales, nuevas técnicas, nuevas expresiones, Museo Nacional de Bellas Artes, Buenos Aires, 1968, p. 41
- s.n., La XXXIV Biennale Prospect 68, Städtische Kunsthalle, Dusseldorf, 1968
- G.A. Dell'Acque, Frederico Brook et al., di Venezia, Alfieri-Edizione d'Arte, Venice, 1968, p. 45-47
- Enrique Oteiza, Beyond Geometry. An Extension of Visual-Artistic Language in Our Time, Art Gallery, Center for Inter American Relations, New York, 1968
- Otto Hahn and Jorge Glusberg, Estructuras primarias II, Sociedad Hebraica Argentina, Buenos Aires, 1967
- Jorge Romero Brest, Más allá de la geometría. Extensión del lenguaje artístico-visual en nuestros días, Instituto Torcuato Di Tella, Buenos Aires, 1967
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Buenos Aires Time as Activity, 2010

Pelicula color 16 mm

15 min.

Edición: 5 + 2 AP



Buenos Aires Time as Activity, 2010

C-print

Tríptico, 100x150 cm c/u

Edición: 3 + 2 AP

Avenida de Mayo 1480 - 3ro izquierda ■
Buenos Aires - CP1106 - Argentina ■
+5411 4381 0679 - info@ignacioliprandi.com ■
www.ignacioliprandi.com ■



Buenos Aires Time as Activity, 2010

C-print
100x150 cm
Edición: 3 + 2 AP





Lamelas: tiempo en Buenos Aires

Time as Activity es una de las obras cruciales de la trayectoria de David Lamelas. Su primera versión, Time as Activity (Dusseldorf), fue filmada en 1969 en los alrededores de la sala de exposiciones donde la obra se exhibiría, y consistía en el registro fílmico de tres perspectivas de la ciudad, acompañado por tres fotos de esos mismos lugares y un breve texto-manifiesto que explicaba los parámetros de la obra.

La particularidad del film, tanto en su versión alemana como en ésta, su séptima versión filmada en Buenos Aires, es que presenta tres vistas de la ciudad sin sonido, tomadas en 16mm con la cámara fija, y separadas entre sí por carteles que indican el tiempo transcurrido en cada toma. En el plan reduccionista que ocupaba a Lamelas en la década del sesenta, con esta obra llegaba al extremo que buscaba: tres planos sin detalle, sin sujeto, sin acción, que simplemente cumplían la tarea de documentar la temporalidad mecánica de la ciudad con la máxima neutralidad y naturalidad posibles. Es por esta cualidad sustractiva, por el "casi nada" de las imágenes, que Lamelas considera al Time as Activity de 1969 como su "primer obra conceptual totalmente lograda". Después de esa primera versión, las siguientes fueron filmadas en Berlín, Los Angeles, New York, Saint Gallen, Fribourg y ahora, Buenos Aires.

Si por su manera de documentar las ciudades en las que vivió el nómada Lamelas su obra total puede ser considerada un especie de diario de viaje, la concreción de Time as Activity (Buenos Aires) sería como una vuelta al origen, al punto cero del viaje. Pero lo peculiar, en este caso, es que Lamelas cumple el "dogma" de la versión original—documentar los alrededores de la sala de exposiciones con determinados parámetros—pero no se encuentra con un lugar anodino, como en las otras versiones, sino con una imagen que ya es un emblema, una postal de la ciudad, que él decide filmar como si se tratase de un lugar cualquiera. La obra es, en ese sentido, un Time as Activity ready-made, que toma una imagen paradigmática de la ciudad, la plaza Congreso, y la vuelve a filmar, como si fuera por primera vez, desde dos ángulos distintos y luego, desde adentro, en la sala de debates del Senado en plena sesión.

Como si fuesen fondos para la figura de un periodista de televisión, las imágenes insisten en un plano fijo que nos abisma en una sensación de tedio. Lamelas quiere que en cada toma trascorra un lapso de tiempo demasiado largo, que sepulremos nuestras expectativas y que entonces, entre resignados y distraídos, nos detengamos en las ondulaciones de la bandera, en los movimientos de las nubes o en las gesticulaciones de un político como si en la mera superficie de esos detalles radicara la verdad de las cosas. Time as Activity propone, así, un documentalismo sin revelación, sin opinión y sin teoría: un realismo intransigente, despojado, que cumple ese deseo de Clement Rosset de "devolver lo real a su insignificancia", porque eso implica, finalmente, "devolver lo real a sí mismo".

Inés Katzenstein, Buenos Aires enero de 2011.