

Israel Ariño
Xavier Mulet
Ramón Casanova
& Jorge Egea

SOTTO LUCE

Apol·lo, llum i imatge

Exposició del 27 d'octubre de 2012 al 3 de febrer de 2013
Museu Nacional Arqueològic de Tarragona. Plaça del Rei, 5

PRESS DOSSIER

Exhibition

SOTTO LUCE

Apollo, Light and Image

From 27th October 2012 to 3rd February 2013

Museu Nacional Arqueològic de Tarragona
Plaça del Rei, 5
43003 Tarragona

Press conference of presentation of the exhibition: Friday, 26th
October at 12:00 h

Opening: Friday, 26th October at 19:30 h

Timetable:

Weekdays from 9:30 to 18 h
Sunday and public holidays from 10 to 14 h
Mondays: closed

Guided tours: Every Sunday at 12 h (included in the price of the museum)

PRESENTATION

The innate and programmatic vocation of any archaeological museum means its look is fixed systematically on the past. Although the aim is not to remain there, but to install the past in the present and make the archaeological document –whatever its nature– an instrument at the service of society today, conceptually and formally adjusted to its needs and requirements.

For this to happen, we need to explore new territories and set out new paths, seeking formulas that facilitate a serene fit of past and present.

SCAN 2012 has offered us the opportunity to crystallise a new/old/attractive project, to set off on a new “expedition” in search of a renewed conceptual and formal expressivity that aims to arouse emotions as well as encourage reflection. This is well known terrain for the National Archaeological Museum of Tarragona (MNAT), the result of a long journey, as it is for the artist-creators of

the proposal – Ramón Casanova and Jorge Egea (directors of The Crossing Lab team) and Israel Ariño and Xavier Mulet –who have generated a plural and integrated discourse in which installations of multiple camera obscurae and photographic images fuse to create an atmosphere of reflection about the light and the image, following the iconography of Apollo which is kept in the National Archaeological Museum of Tarragona.

Sotto Luce. Apollo, Light and Image is a project that revolves around the phenomenon of the generation of the image based on the transcendental figure of Apollo and his vestiges –as well as his aura– in Roman Tarraco. It explores the frontiers of the photographic, at the point where the image takes shape through the experimental work carried out by these four artists, in a complex but serene combination of conventional photography, photography/sculpture hybridisation, camera-less photography, camera obscurae installations and sculptural elements that allow the viewers to immerse themselves in the phenomenon of the image and to interact with it.

That is how *Sotto Luce. Apollo, Light and Image* becomes a proposal; a proposal that, almost imperceptibly, activates the visitor and draws them into a participatory attitude towards investigating “his” light, encountering “his” image. It is also therefore a proposal that provides our classical heritage with the opportunity to continue even today generating emotions and sensations.

THE EXHIBITION

UNDER APOLLO’S LIGHT

Ramón Casanova & Jorge Egea

Based on the sculpture of Apollo preserved in the National Archaeological Museum of Tarragona (Inv. MNAT 470), we ask ourselves about the essence of the image. We transit the limits of photography in the different densities that range from the marble in which the statue was sculpted to the subtlety of the ray of light Apollo represents, that for us is the origin of everything photographic.

In our works we have approached that essential question of the formalisation of the image. For that reason we have carried out a series of experiments from which we compile a final narrative.

Firstly, a series of images on the face and the identities preserved in the Museum, using in situ a purpose-built camera obscura that allows us to produce negatives on 40 x 40 cm paper.

Secondly, we asked ourselves in what way light could have an impact, depending on the different materialisations of the head of the god itself. Based on the generation of replicas, the main characteristic of which is the material and its opaqueness or transparency, we explore the consistency of thematic in its relation to light.

Subsequently, the investigation of the direct action of matter traversed by light on sensitive material has led us to produce laboratory images without a camera (camera-less photography), in which the image is the result of the direct contact of the rigid matter of the statue with the sensitive matter of the photographic paper.

The result of these experiments has given rise to a double generation: a set of objects that explain part of the formal research and the images resulting from that process. These mask-objects are skins –layers of matter– that have undergone their particular transformation until the discovery of the naked Apollo preserved in their interior. Meanwhile, the resulting photographs are the fixing on paper of those skins, filtered by the light that traverses the darkness of the camera or the laboratory.

We also wished to recover the three-dimensional and perhaps even the tactile aspect of the vision and the processes through which the image appears. For this we created two typologies of installation that refer to two different levels of interpretation.

One of them reconnects the image with the sculptural materialisation and with the form itself of the head of the Museum's Apollo. It consisted of making camera sculptures on the exterior form of which the face of the god is interpreted. Fashioned in different qualities of clay and using ceramic enamel to give form to their final appearance, this sculpturecamera obscura hybrid projects in its interior real-time images of the original marble sculpture.

As a counterpoint, an installation with 57 cylindrical metal cases, each 34 cm in diameter, like a multiple camera obscura through which are shown repeated images of Antinoüs (Inv. MNAT 45406) – the other Apollo – who, at the same time, prevents us from seeing him, so that spectators find themselves faced with the idea of the mediation of the camera, which is none other than the mediation of our own vision.

EFFIGIES OF APOLLO

Ramón Casanova&Jorge Egea, 2012

Installation of 4 camera sculptures

Enamelled terracotta based on the head of Apollo (MNAT 470) (Coming from the Forum of the Colonia of Tarraco. White marble, 37 x . 25-50 dC. Museu Nacional Arqueològic de Tarragona)

APOLLO-BACCHUS

Ramón Casanova&Jorge Egea, 2012

Installation of 1 sculpture camera

Based on the statue of a masculine divinity, possibly Apollo or Bacchus (MNAT TGG-14-04-2-1) (Coming from the residential zone of Tarraco. White marble, 65,5 x 23 cm. IInd century AD. Museu Nacional Arqueològic de Tarragona)

ANTI-NOOS

Ramón Casanova&Jorge Egea, 2012

Installation of 56 cylindrical camera obscurae

Based on the statue of Antinoüs (MNAT 45406) (Coming from the roman Villa of Els Munts. White marble, 98 x 30 x 18 cm. IInd century AD. Museu Nacional Arqueològic de Tarragona)

Serie APOLO (MNAT 470)
Ramón Casanova&Jorge Egea, 2012
Baryta paper, 40 x 40 cm
From a 40 x 40 cm camera obscura

APOLLO SOLAR Series
Ramón Casanova&Jorge Egea, 2012
Baryta paper, 40 x 40 cm
From a 40 x 40 cm camera obscura

FACES Series
Ramón Casanova&Jorge Egea, 2012
Baryta paper, 40 x 40 cm
From a 40 x 40 cm camera obscura

SIMILARITIES Series
Ramón Casanova&Jorge Egea, 2012
Baryta paper, 40 x 40 cm
From a 9 x 12 cm camera obscura

APOLLO LUNAR Series
Ramón Casanova&Jorge Egea, 2012
Baryta paper, 40 x 40 cm
From a 9 x 12 cm camera obscura

APOLLOGRAMS Series
Ramón Casanova&Jorge Egea, 2012
Baryta paper, 40 x 40 cm
Camera-less photograph obtained in the laboratory

HEADS OF APOLLO
Ramón Casanova&Jorge Egea, 2012
Reproductions made from molds and counter molds from the head of Apollo (MNAT 470)
Epoxidic resin, silver foil, gold leaf applied to acrylic resin, silk paper, aluminium foil and white refractory clay.

THE TRAVEL OF APOLLO

Israel Ariño

Since its origins, photography has formed part of the universe of magic and the illusory. My proposal is based –like an oracle– on the incorporation of the poetic through the fundamental aspects of light, with the aim of creating a small argumentative thread capable of capturing the extraordinary, the strange and

the unique. All this through the figure of Apollo –the god of light and the sun– and his attributes and symbols.

Each of the photographs forms part of a series that, when taken as a whole, creates a sensation of drifting, of floating. It places us in the middle of a journey, even though the person who perceives it experiences a feeling of confusion, more in keeping with a memory, something that has happened to us and for that reason is not necessary to explain. Perhaps dreaming it again...

Images of the serie *The travel of Apollo Series*
Silver gelatine dry plate
Tarragona, 2012

APOLLO MUSAGETES (*Se non è vero, è ben trovato*)

Xavier Mulet

The curious history of the god Apollo and his relationship with the Muses as a pretext for creating a gallery of portraits linking present, past and future. It is also an excuse for talking of, among many other things, the strange power that emanates from the old photographs and the role of the museum; of its task as a container and disseminator of information, and how it channels and diffuses that information.

Many years before human beings found a way of fixing a photographic image, they were already experts in dyeing and fixing colours in fabrics. Tinctorial plants and mordents (fixing agents) were used to obtain bright, long-lasting colours. In the finishes of my photos I have used part of this theory with the intention of giving the image a temporal trace. Herbs such as tea, pennyroyal, mint and camomile are perfect for obtaining different tones. Some occasional spots I have made with spices, herbaceous plants such as curcuma and paprika (ground pepper). I have also used some dried seaweed for an irregular distribution as, when they rehydrate, they provide reserves in the different layers of colour. The common denominator among all of them is that they are plants consumed as food by humans.

Apollo

God of light and the sun, of truth and prophecy, of archery, of medicine and healing, of music, of poetry and the arts, among others. Son of Zeus and Leto (Latona) and twin brother of the virgin huntress Artemis. He was also seen as a god who could inflict illness and deadly plague, as well as having the power to cure them.

Silver gelatine tinted with plant procedures
Xavier Mulet, 2012

Apollo

Apollo or Phoebus

He drives the chariot of the Sun, with whom he is often identified. As head of

the Muses (Apollo Musagetes) and director of their hearts, he acted as the patron god of music and poetry.

Silver gelatine tinted with plant procedures

Xavier Mulet, 2012

Apollo

In the Hellenistic period, and particularly during the 3rd century BC, he became Apollo Helios, identified by the Greeks with Helios, the sun god. Similarly, his sister was equated with Selene, the moon goddess.

Silver gelatine tinted with plant procedures

Xavier Mulet, 2012

Calliope

Like the other Muses, Calliope “of the beautiful voice” was the daughter of Zeus and Mnemosyne. She was the Muse of epic poetry and eloquence, as well as that of prophetic inspiration. She was often depicted in a praying position: her right hand with the index and middle fingers extended.

Silver gelatine tinted with plant procedures

Xavier Mulet, 2012

Calliope

The patron of heroic poetry, was sometimes depicted with a trumpet or shows the poems in side tables to be recited, in one of her hands.

Silver gelatine tinted with plant procedures

Xavier Mulet, 2012

Calliope

According to Homer she inspired the epic poem; Plato said she was the patron of eloquence; in Roman times her attributions were fixed as the Muse of epic poetry. It is said that Calliope was smitten with Heracles and she showed him how to comfort his friends by singing at banquets.

Silver gelatine tinted with plant procedures

Xavier Mulet, 2012

Urania

In Greek mythology Urania –“celestial” in Greek– was the Muse of astronomy and astrology. She is commonly depicted dressed in blue, the colour that represents the celestial vault.

Silver gelatine tinted with plant procedures

Xavier Mulet, 2012

Urania

The Muse of astronomy, has by her side a terrestrial globe that she measures with the compass she is holding in one of her hands. At her feet are spread some mathematical instruments, which is why she is tacitly considered by some to be the Muse of mathematics and of all the exact sciences.

Silver gelatine tinted with plant procedures

Xavier Mulet, 2012

Polyhymnia

In Greek “of many hymns”. She was the Muse of lyrical-sacred-poetry, in other words, of the holy chants. She was also considered to be the Muse of rhetoric, geometry and pantomime, i.e. of mime. She is normally depicted dressed completely in white, reclining or resting her elbow on a pedestal or a rock, in a meditative (pensive) attitude with a finger on her lips.

Silver gelatine tinted with plant procedures
Xavier Mulet, 2012

Polyhymnia

The inspirer of the songs to the heroes according to Horace. The Romans interpreted the gesture of placing her finger to her lips as a demand for silence and attributed to her the protection of the pantomime. She was the Muse who taught agriculture to men.

Silver gelatine tinted with plant procedures
Xavier Mulet, 2012

Thalia

She was the Muse of comedy and bucolic or pastoral poetry. She was generally depicted as a laughing young woman with a lively appearance and a mocking look. She presided over rustic entertainments and Dionysian masquerades, the origin of comic drama.

Silver gelatine tinted with plant procedures
Xavier Mulet, 2012

Possibly Erato

According to Plato, she takes her name from *éros* (ardent love). The same word *eratós* means lover/loving and in love. She is the Muse of love poetry and is invariably accompanied by a zither.

Silver gelatine tinted with plant procedures
Xavier Mulet, 2012

Erato

Erato inspired lyrical and love poetry. From the Renaissance she was depicted crowned with myrtle and roses and carrying a small lyre or zither in her hands. In other iconographies she is depicted carrying a golden arrow, in reminiscence of Eros.

Silver gelatine tinted with plant procedures
Xavier Mulet, 2012

Erato

Silver gelatine tinted with plant procedures
Xavier Mulet, 2012

Possible Euterpe

From the Greek, *eu-térpoo* (I relax, I entertain, I gladden); “the very pleasing”, “she of agreeable talent” or “she of good disposition”, was the Muse of music. Her attributes are the two flutes she played simultaneously in varying positions.

Silver gelatine tinted with plant procedures
Xavier Mulet, 2012

Clio

She presided over history and heroic poetry. She is usually depicted as a girl with a laurel crown carrying a trumpet in her right hand and a book by Thucydides in her left or with open tablets and a stiletto in her hands. In other much more classical depictions she is shown carrying a roll of papyrus in her left hand with a *capsa*, a box for holding rolls at her feet.

Silver gelatine tinted with plant procedures

Xavier Mulet, 2012

Melpomene

In Greek, "the melodious one". She was one of the two Muses of the theatre. She was initially the Muse of song, of musical harmony, but she later became the Muse of tragedy that she is now recognised as. Homer attributes the invention of tragedy to her. She is depicted leaning on a mace (it is digging into her) next to her right leg to indicate that tragedy is a very difficult art that demands a privileged talent and a lively imagination.

Silver gelatine tinted with plant procedures

Xavier Mulet, 2012

Melpomene

The Muse of Tragedy. In some legends she appears as the mother of the Sirens, whose father would have been Achelous or Phorcys, the father of the Gorgons. In one of her hands she is holding a sceptre and a crown and in the other a dagger. She is surrounded by fortresses, weapons and laurels and her arrogance is combined with the sadness of solitude.

Silver gelatine tinted with plant procedures

Xavier Mulet, 2012

Melpomene

Associated with Dionysus, the inspiration of tragedy, depicted richly garbed, with a serious appearance and a severe look. In her hand she generally carries a tragic mask as her principal attribute; at other times she is clasping a sceptre or a crown of vine shoots or sometimes a bloody dagger.

Silver gelatine tinted with plant procedures

Xavier Mulet, 2012

Melpomene

A myth explains that Melpomene possessed all the riches a woman could want –beauty, money, men–, but despite having everything, she could not be happy. It is what leads to the true drama of life, possessing everything is not enough to make you happy.

Silver gelatine tinted with plant procedures

Xavier Mulet, 2012

Terpsichore

"Delight in dancing". She presides over choirs and dance and is invoked as the inspirer of lyric poetry.

Silver gelatine tinted with plant procedures

Xavier Mulet, 2012

Terpsichore

Terpsichore directed dance but she was also the Muse of choirs. With her jovial air, slenderness and lighthearted attitude, flower garlands and a lyre are her attributes. In some legends, Terpsichore appears with Achelous or Phorcys as the progenitor of the Sirens, marine divinities endowed with beautiful voices with which they dared to compete with the Muses, who defeated them and plucked out their feathers.

Shamed, the Sirens retired to the coasts of Sicily where with their song they exercised such a powerful attraction on passing sailors that they were unable to prevent their vessels from foundering on the rocks.

Silver gelatine tinted with plant procedures

Xavier Mulet, 2012

Frontal of the sarcophagus of Apollo and the nine Muses

It represents the god Apollo with the nine Muses. From left to right: Clio with a book, Euterpe with a flute, Thalia with a mask, Melpomene with a mask, Apollo, Erato with a zither, Terpsichore with a lyre, Calliope praying, Urania with a globe in the hand and Polhymnia thinking. White marble, 64 x 209 x 10 cm. IInd century AD.

Museu Diocesà de Tarragona. Num. Inv. 3854

The catalogue

It has been edited a catalog that contain a total of exhibition, besides three texts on the subject.

The first, "Inside a black hole, there is light," of the renowned artist and theorist of painting and photography Christopher Bucklow. The second, "The worship of Apollo in the ancient Mediterranean" by Maria Cruz Cardete del Olmo, Professor of Ancient History at the Universidad Complutense de Madrid and a specialist in the subject. The third, "Towards the origin of the image" of Ramón Casanova and Jorge Egea, professors at the Faculty of Fine Arts at the Universitat de Barcelona and directors of The Crossing Lab equipment, generators of the Project.

Authors: Tarrats, F., Bucklow, C., Cardete, M. C., Casanova, R. Egea, J., Ariño, I. I Mulet, X.

Title: SOTTO LUCE. Apol·lo, llum i imatge.

Editor: Museu Nacional Arqueològic de Tarragona. Tarragona, 2012

24 x 22 cm; 168 pages; il. White&black and colour.

ISBN: 978-84-938127-0-6



Israel Ariño (Barcelona, 1974)

After graduating in Fine Arts from the Universitat de Barcelona, he studied photography at various schools between 1992 and 1998. Since 2001 he has worked professionally in the field of the image, dividing his time between teaching at the Faculty of Fine Arts and other specialised institutions in Barcelona and producing non-commercial projects.

www.israelarino.com

Xavier Mulet (Barcelona 1961)

A graduate in Fine Arts from the Universitat de Barcelona in the speciality of Photography, Cinema and Video. Since 1984 he has worked on the production, design and mounting of exhibitions, alternating this with lectures and courses on photography. His photographic work revolves around the relationship between the journey and the landscape, understanding the journey as a special state of mind in which perception is intensified. His most recent projects show a major literary influence.

www.xaviermulet.com

Ramón Casanova (Monforte de Lemos, 1974)

A graduate in Fine Arts from the Universitat de Barcelona, he wrote his doctoral thesis on "The Epiphany of the Image". He teaches at the Faculty of Fine Arts in Barcelona and the Catalan Institute of Photographic Studies. His photographic work focusing on research into light has been widely exhibited.

www.ramoncasanova.com

Jorge Egea (Zaragoza, 1975)

A Doctor in Fine Arts from the Universitat de Barcelona. From his principal dedication to the modelling of the figure and the classical tradition of the nude, he investigates photographic principles as a formalisation in whose limits light and material converge. His work has been shown in several European countries, the United States and Japan.

www.jorgegea.com

Exhibition SOTTO LUCE. Apollo, Light and Image

Project

The Crossing Lab (Ramón Casanova & Jorge Egea) in collaboration with Israel Ariño and Xavier Mulet

Organization

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Documentation

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Pilar Sada

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Ramón Casanova

Jorge Egea

Xavier Mulet

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Adrián Arnau (Construction and assembly of camera obscurae)

David Martínez (Making of camera obscurae)

Dani Pujalte (Photographs and analog lab)

Traduction and review of texts

Montserrat Perramon

Cori Ribó

Pilar Sada

Paul Turner

Graphic design

Marc Valls

Photography

Gemma Jové

Assembly

Museu Nacional Arqueològic de Tarragona / The Crossing Lab

with the collaboration of:

Angle

Digital Color

Fusteria Prabe

Manterola. División Arte

Maud, Gran Format

Montse Noguera

Successors de J. Moncunill, SL

Urbinox
Urigrup

We appreciate the collaboration of:

Museu Diocesà de Tarragona

Miquel Barbarà Anglès

Sofia Mata de la Cruz

Joan Muñoz (Departament de Cultura de la Generalitat de Catalunya)

Glòria Scatti (Departament de Cultura de la Generalitat de Catalunya)

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Ramón Casanova & Jorge Egea

2 - **Effigies of Apollo**. Installation (detail)

Ramón Casanova & Jorge Egea

3 - **Anti-Noos**. Installation

Ramón Casanova & Jorge Egea

4 - **Anti-Noos**. Installation (detail)

Ramón Casanova & Jorge Egea

5 - **Apollo-Bacchus**. Installation

Ramón Casanova & Jorge Egea

6 - **Apollo-Bacchus**. Installation (detail)

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Ramón Casanova & Jorge Egea

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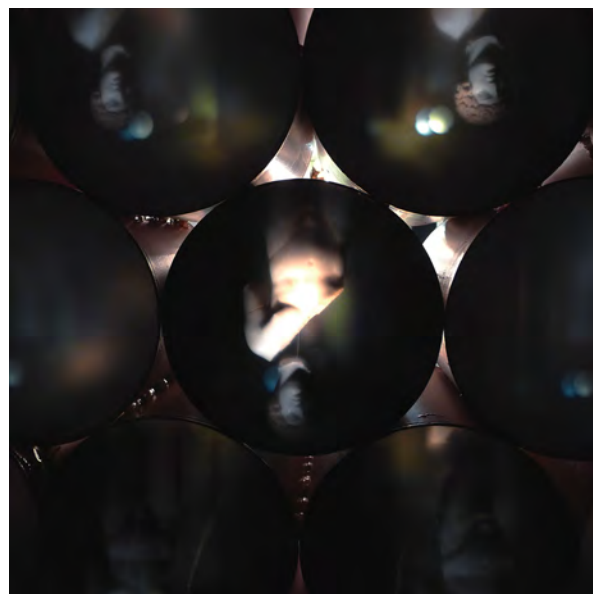
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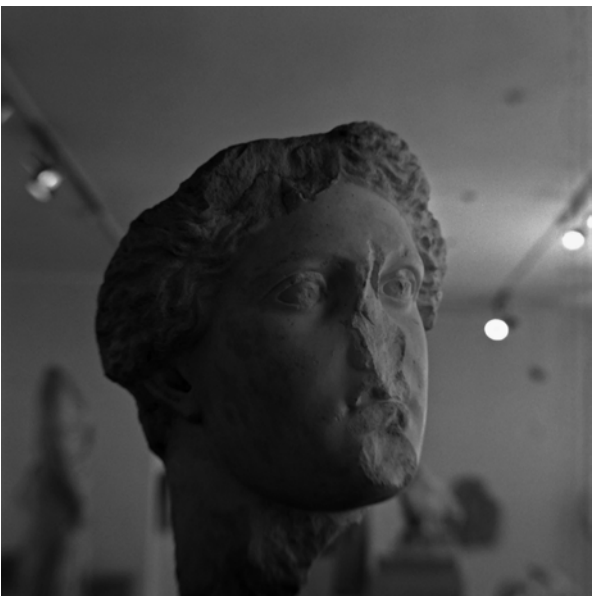
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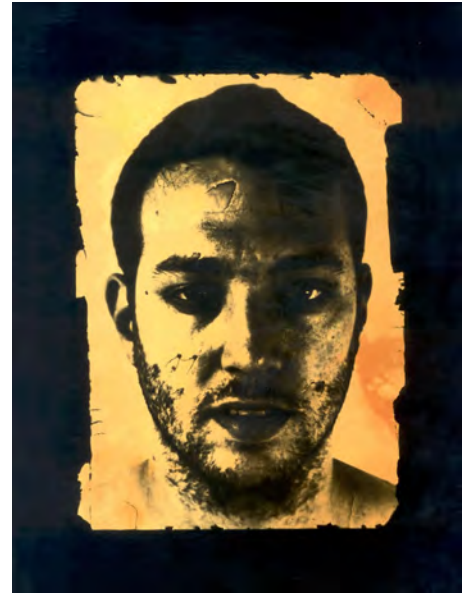
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