

fine arts unternehmen books

Fine Arts Unternehmen is a brand established to promote contemporary artists, as well as events through a highly qualitative series of fine art publishing.

the book by

is a series of monographs entirely conceived by the artist with an independent curator and edited by Fine Arts Unternehmen Books as an "artist project".

the book by Javier Peñafiel

Title

No todo tanto

Concept / Art Direction

Javier Peñafiel with
Franco & Lavinia Marinotti

Texts

Javier Peñafiel
Nicola Jacchia

Translator

Eric Aragon

Language

English / Spanish

Format

17 x 23 cm.

Pages

240 with 127 illustrations

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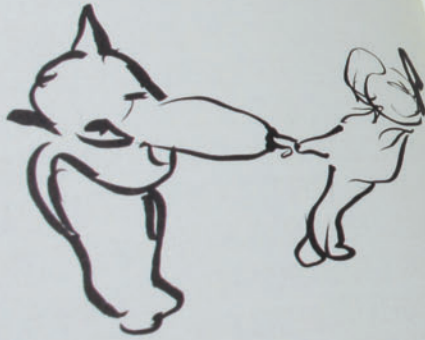


Javier Peñafiel – No todo tanto

No todo tanto, the book by Javier Peñafiel. A dramaturgy of drawings & words in black & white. A definitive map, structured into four precarious regions ("Cultural figures in the Spanish Baroque – Garden monologue plaza-polyphony – Victims of the diagnosis – Common dynamics and, separately, family ties among drawings – Living between lines"), pursued by an irritating excrescence in dialogue between unrepresentables ("Give it time: because on time it feeds"). A book of etiquette of cohabitation with the obsessions of the Spanish artist's dangerous leisure time. A misadventure for the reader, titillated by the self-gratification of trendy perusing and fun reading, embraced, then trapped, by an ineffable doubt, finally falling into the sacrifice of the first person singular. The last of the vademecums. Nothing less than a cosmological indecency, nothing more than a demiurgic attempt. Not exactly everything. A whole lot.

An indispensable dramaturgy of drawings and words in black and white, a vademecum, a book of etiquette, a misadventure, a cosmological indecency, a demiurgic attempt ... Everything? Not exactly. A whole lot.





DRAMATISATION OF LIFE.
THE GENERAL SCEPTICISM
OF SOCIETY PUTS THESE
AUTHORS OF DEATH AT A DI-
SADVANTAGE WHEN THEY
NEED TO MOVE IN A SPON-
TANEOUS MANNER. THE
RESTRICTED MOVEMENT IN-
HERENT TO BULLFIGHTING
DOES NOT AFFECT THE PRO-
TAGONISTS OF THE DRAMA
AS MUCH AS ITS FOLLOWERS,
WHO APPEAR TO BE DETER-
MINED TO ADOPT A CONFUSING
CHOREOGRAPHY IN FRONT
OF THEIR MIRRORS, WITH
OR WITHOUT BANDERILLAS.]

115

{ Vuelca ácido en un tiempo
drástico } { Pours acid into a
drastic time }







« Estos dibujos comparten algunas experiencias de crueldad propias de convivir en el patio de recreo de la experiencia psicológica. Anímicos hasta el extremo, compiten, sienten celos terribles, experimentan miedos generales. Un lugar extremo eran sus salidas de picnic. Estas se convertían en campos de batalla. Su sofisticación en el desarrollo alimentario les llevaba a competir entre ellos mediante algo así como una ideología de la anorexia alimentaria y cultural.» « These drawings share some of the experiences of cruelty borne of living together in the playground of psychological experience. Extremely moody, they compete, suffer terrible attacks of jealousy, and experience general fears. Their picnic outings were always dramatic. They turned into battlefields. Their sophistication in nutritional development compete among something very

« Plaza posible de tránsitos sofisticados »
« Possible plaza of sophisticated transit »



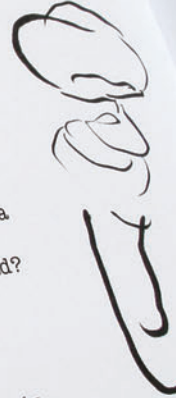
DE: Lavielamort
ASUNTO: Muertos de ambigüedad
FECHA: Principios de otoño
A: Marqués De La Transparencia

De nuevo en la lectura de "Victimas de diagnóstico", gozaba de los dolientes cortocircuitos de lenguaje puestos en escena por Javier. Me sobrecogió una duda, ¿diagnóstico sería el acto de diagnosticar o la descripción misma de la enfermedad? ¿Un símbolo o un producto?

Símbolos y productos, yo veo ambigüedades.

Un símbolo es su publicación, su posibilidad de circulación, repetición y un producto, su símbolo, en su promesa de un pasado y su anticipación de un futuro. No es tan fácil evitar la publicación. Y, aunque inevitable e imperativo, es imposible tener los dos caras del mismo dibujo: no hay símbolo sin producto, copia muerte.

¿Debo dejar en
hay más símbolos



FROM: Lavielamort
SUBJECT: Died because
DATE: Beginning of autumn
TO: Marquis of Transparencia

Once again in the reading the painful short circuit by a doubt: is the diagnosis description of the illness? A symbol or a product?

Symbols and products

A symbol is its repetition and anticipation. And although to isolate from no symbol

At the moment of deferral

((May Perhaps are never

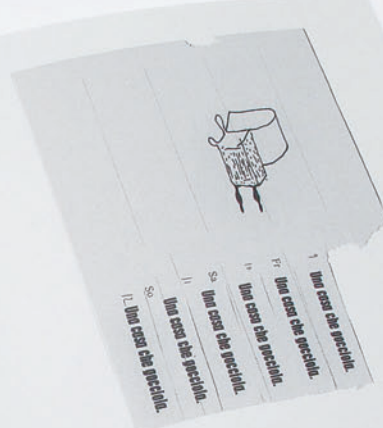
J

/ UNA VIVIENDA POR PARTIDA DOBLE.
UNA CASA QUE GOTEA.
ESTA ES UNA CASA QUE RESULTA TAN INSTITUCIONAL COMO
PARECEN, AQUÍ VIVEN UN GRUPO DE PERSONAS CON INFLUENCIA EN EL APARATO POLÍTICO.
ESTA ES LA CASA ESPECTÁCULO, YA VES QUE ES COMO UNA
CASA TELÓN.
ESTA CASA ESTÁ AL FINAL DE LA CIUDAD, LE LLAMAN LA
CASA PARA ANIMAR LLANURAS Y CURIOSAMENTE ES ESPECIALLY
ALERGÉNICA, OTRA FACULTAD DE LA GENTE QUE VIVE ENTRE
LÍNEAS, QUE PUEDE DESTRUIR LAS ALERGIAS.

LA IMAGEN QUE ACOMPAÑA A LOS
QUE VIVEN ENTRE LÍNEAS ES LA IMAGEN DE SU PESADILLA
RECURRENTE, APARECE EN EL SUEÑO DE LOS QUE VIVEN
ENTRE LÍNEAS, EN TODOS ELLOS, NADIE SE SALVA, Y PERO
NO PUEDE REPRESENTARLA. /

/ A DOUBLE-ENTRY HOUSE.
A HOUSE THAT DRIPS.
THIS IS A HOUSE THAT APPEARS AS INSTITUTIONAL AS IT
SEEMS; A GROUP OF PEOPLE WITH INFLUENCE ON THE POLITICAL APPARATUS LIVES IN IT.
THIS IS THE SHOW-HOUSE; AS A MATTER OF FACT, IT IS LIKE A CURTAIN-HOUSE.
THIS HOUSE IS AT THE CITY'S END, THEY CALL IT 'THE HOUSE TO STIMULATE PLAINS' AND, FUNNY ENOUGH, IT IS HYPOALLERGENIC, ANOTHER ABILITY AMONG THE ONES LIVING BETWEEN LINES, THEY CAN DESTROY ALLERGIES.

THE IMAGE FOLLOWING THOSE LIVING BETWEEN LINES IS THE IMAGE OF THEIR RECURRING NIGHTMARE; IT APPEARS IN SLEEP TO THOSE LIVING BETWEEN LINES, TO ALL OF THEM, NO EXCLUSION, AND I THOUGHT IT WAS IMPOSSIBLE TO REPRESENT IT. /

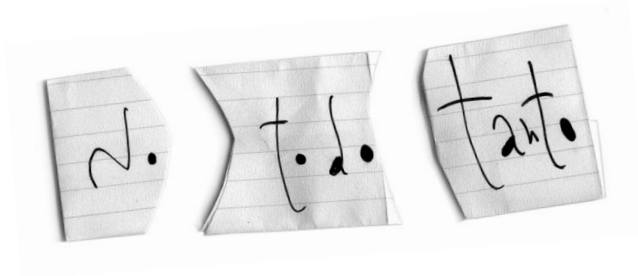


Javier Peñafiel

Javier Peñafiel (Zaragoza, 1964), draftsman, writer, video-maker, curator, performer, lives and works in Barcelona, and regularly moves between Lisbon, New York, São Paulo and Berlin.

With elegant, melancholy linearity, his multi-faceted production (drawings, aphorisms, performances, videos) stages and inoculates subtle bewilderments, frames personal and collective neuroses, insinuates the obscenity behind everyday gestures, prompts fraudulent exchanges of communication, enervates perspectives: an inexhaustible, schizophrenic encyclopaedic project populated by a family of recurring characters employed by an uncontrollable, autonomous language, which consumes imperceptibly, ineluctably, both the spectator and, above all, the artist. The artist who only retains the meagre liberty of being the vehicle of this language and this project. Only the auto-biographical violence of a critical eye. Only an unstoppable slipping into the "flesh" of his alter ego, the Egolactante, born as the protagonist of the exhibition *Egolactante vigilia* (1998) and gradually transformed into a mirror, a sparring partner, a scapegoat, a diaphanous ruffian to do his dirty work for him.

Among his most recent exhibitions we may recall: *Noreste*, IAACC - Museo Pablo Serrano, Zaragoza 2011; *Locución Bachelet-Merkel*, Santiago de Chile-Madrid-Berlin 2010-11, sponsored by Conca, Catalonia; *Voz entre líneas* (also co-curator), La panera, Lleida 2010; *Monólogo jardín plaza polifonía*, Berlin-Valparaíso-Lisbon 2009-2010, sponsored by the Fundación Marcelino Botín; *Mera coincidencia*, CGAC, Lisbon-Santiago de Compostela 2007; *Agenda do fim dos tempos drásticos*, 28th Biennial exhibition of São Paulo 2008; *Agua incondicional*, Expo Zaragoza 2008; *Os acasos convenientes*, Play Gallery, Berlin 2006; *Habla*, Galería Joan Prats, 2004; *Ausencia Pública*, Caixaforum, Barcelona 2003.



fine arts unternehmen

Fine Arts Unternehmen has concentrated its activity mainly in the development of two brands: Fine Arts Unternehmen Books, and Fine Arts Unternehmen video+film.

Projects have been realized with artists like Piero Golia, Knut Asdam, Rossella Biscotti, Johannes Maier, Moser & Schwinger, Pierre Coulibeuf, Daria Martin and many others. Many of the projects produced by the company found their way into big international exhibition venues, major film festivals and institutional shows.

To learn more please visit our website:
www.twoogroup.com

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