

0,01 megapixels

*Al pot petit hi ha la bona confitura (Catalan proverb);
The good jam is in the small jar*

Photographs by

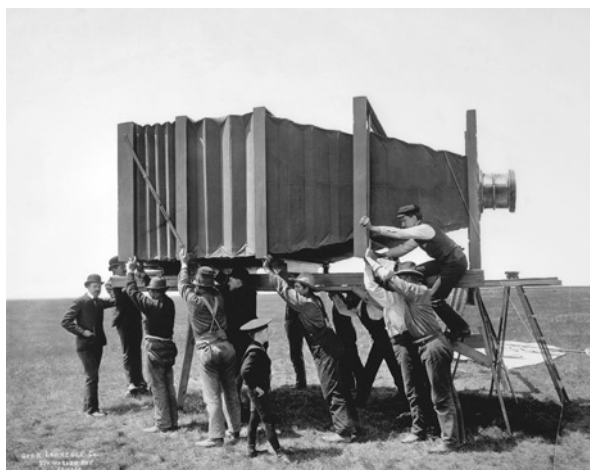
- **José Ramón Bas**
- **Pietro Bologna**
- **Maite Caramés**
- **Sylvain Granjon**
- **Jordi Gual**
- **Øyvind Hjelman**
- **Jordi Luengo**
- **Valérie de Marotte**

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Galeria Tagomago - Barcelona

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Galeria Tagomago - Paris

It is beyond doubt that over the last decades, photography has been displaying a clear preference towards large formats. The spectacular and appealing character of large-format prints is undeniable, and the artistic practice and creative liberty of the authors who choose to work in large dimensions is unquestionable. Considering what technology offers nowadays, we are extremely lucky to be surrounded by such an array of innovative artistic expression.

As far as sizes are concerned, cameras and photographic prints have followed an inverse evolution path: from the large to the miniature format in the case of cameras, and from small to large-format sizes for prints...



*Giant Camera by George R. Lawrence, 1900
Chicago Historical Society*

On the other hand, technological changes have led to millions of images, which, in their vast majority, are perceived through a retro-illumination system screen.

“0,01 megapixels” contemplates the effects of this blending of quantity, dimensions and technology in the way photographic images are accessed, perceived and potentially interpreted. Through a selection of contemporary small-format photographs, the show goes back to the origins of the photographic medium. At the same time, it does not fail in transmitting an innate passion for all these unique photographic objects on display, as well as for their creators, all of who will be present during the opening reception.

In its immediacy and universality, the photographic image has been repeatedly shaken and altered by current technological developments. Whereas all pictures are potentially capable of rapidly communicating an apparently clear message, the time we, as spectators, are supposed to invest in their contemplation is strikingly diminished, in comparison to the time-lengths of 19th-century photography.

And yet, photography is subversive at heart. By reducing observation time, we are automatically delimitating our understanding of the possible interpretations and hidden meanings contained in photographic images. In “In Between” Adam Fuss provides an insight on this symptom of our times. At first sight, the photographs of the series emerge as black blank surfaces deprived of any evident element of representation. This forces the spectators to detain themselves before them, while their eye is accustomed to the tenuous light of the installation. It is only then that the features of the children portrayed in these pictures emerge amidst the darkness of the image.



*Adam Fuss installation view
Fundación Mapfre - Madrid 2011 (artshopper.es)*

Drawing upon this fundamental statement, which assumes that looking at photographs requires time, the exhibition goes further and employs the dimensional elements of the photographic object as a means of inspiration for its discourse. Whereas the minimal format of the first historically recorded photographs underscores an expanded time length of concentration before the image, the title of the show evokes the historical format of the first digital files, which was also of mini dimensions: 0,01 megapixels was the size of the first digital photograph in 1975.

Finally, the market interested in photographs as collectors' items and which does not usually fail in its estimations, reveals an interesting fact. Almost all of the photographs sold at astronomical prices are of great dimensions. Not to miss here is the case of Andreas Gursky, a bestseller in these auction sales, whose photographs even reach five meters in length.

Here is a list of some of the most expensive photographs in the world:

	Author	Title	Year	Price	Size Cm		Auction	
1	Andreas Gursky	Rhein II	1999	4.3 m\$	190	360	Christie's	2011
2	Cindy Sherman	Untitled #96	1981	3.9 m\$	61	122	Christie's	2011
3	Gilbert & George	To her Majesty	1973	3.8 m\$	145	350	Christie's	2008
4	Jeff Wall	Dead troops talk	1992	3.7 m\$	230	417	Christie's	2012
5	Andreas Gursky	Chicago Board of Trade III	1997	3.5 m\$	201	285	Sotheby's	2013
6	Richard Prince	Untitled (Cowboy)	2002	3.4 m\$	169	254	Sotheby's	2007
7	Andreas Gursky	99 cent II	2001	3.3 m\$	207	337	Sotheby's	2007
8	Andreas Gursky	Los Angeles	1998	2.9 m\$	180	360	Sotheby's	2008
9	Edward Steichen	Pond Moonlight	1904	2.9 m\$	40	48	Sotheby's	2006
10	Cindy Sherman	Untitled #153	1985	2.8 m\$	170	125	Phillips de Pury	2010
11	Andreas Gursky	Paris, Montparnasse	1993	2.4 m\$	205	421	Sotheby's	2013
12	Unknown	Upham tintype	1880	2.3 m\$	8	5	Brian Lebel's	2011
13	Andreas Gursky	99 cent II	2001	2.2 m\$	207	337	Phillips de Pury	2006
14	Andreas Gursky	Rhein I	1996	2.1 m\$	185	221	Sotheby's	2011
15	Andreas Gursky	Pyongyang IV	2007	2.1 m\$	304	207	Sotheby's	2010
16	Andreas Gursky	Frankfurt	2007	2.1 m\$	238	506	Sotheby's	2010
17	Cindy Sherman	Untitled #92	1981	2.1 m\$	59	120	Christie's	2007

Amidst these gigantic sizes, there is a peculiar exception: that of a photograph of an unknown author, which only measures 8 by 5 centimetres!

Killing two birds with one stone! The photographic medium defies the art market laws with two particularities: On one hand, it proves that even within the consolidated system of artistic egos, the name of the author is not always of paramount importance; on the other hand, it reminds us that the historic size of photographs is that of reduced dimensions.

By following photography's historical course, this exhibition aims at recovering and investigating the sensations experienced by 19th century spectators before the technological advances of their times. Back then, the reduced size of the photographic image was as much unsettling as its novelty, since it compelled the gaze to fully concentrate on the represented photographic object.

It is through the works of eight European contemporary photographers experimenting with minimal formats that the exhibition attempts a revival of this primitive reaction, imposing anew the difficulty of instantly appreciating the image on the 21st century visual experience.

0,01 megapixels

Following his practice since the 1990s, José Ramón Bas (Madrid, 1964) presents a series of photographs in mixed media and resin. “Singer Dreams” 2013 includes unique pieces of different sizes, all below 10 cm.

Pietro Bologna (Milano, 1972) presents “L’altro sguardo” (2013), a series of very dark platinum prints that allow the least to be seen without any further approximation. Bologna’s elegant photographic copies measure 8 x 9 cm.

Maite Caramés (Barcelona, 1972) works on short portrait and fiction narratives. Her series “Okinawa” (2009) forms part of the Tagomago collection. Her prints are shot with *Fujifilm Instax* of 6 x 4,5 cm.

Sylvain Granjon (France, 1971) features here “Les Zidiomatiks de Monsieur Sylvain” (2013). In this series, the play of words – typically French at heart – turns into a photographic game. Granjon’s prints are analogue and hand-coloured, 10 x 10 cm in size.

Jordi Gual (Egarrá Romana, 1964) presents a series of prints which date back in 2010. Gual’s work encompasses drawings, studies, essays, chemical experiments on hand-crafted toned papers, and other inventions. All of them are unique prints measuring less than 10 cm.

“Things will be what they are” (2010) and “Small Print series” (2009) are the two series of Øyvind Hjelmen (Norge, 1957) showcased in this exhibition. Rather than enlargements, Hjelmen’s prints are diminutions of the original negative. All of them were printed by the artist in sizes 2,5 x 2,5 cm.

Jordi Luengo (Tarragona, 1966) presents the series “Levedad” (2013). If instant film was invented to diminish the interval between execution time and the final photograph, Jordi Luengo employs it for its subtle tonality. The result is a series of extremely elaborated images (*Fuji FP 100* prints), whose dimensions are 7 x 7 cm.

In her series, “Sonntag mit Marga”, produced in 2012, Valérie de Marotte (Paris, 1967) rephotographs her grandmother’s portrait. These classical *mise en abîme* staged photographs are digital pigment prints of 8 x 6 cm measurements.