

**CONDENSACIONES. Two very simple exercises of museology, cinematography and space.**

**MAKE ROOM, KNOW HOW**

Don't you think that artworks are starting to be as valuable as the space they occupy? There are so many works; can't you hear them repeatedly saying to their visitors and to their makers: "We don't fit, please make more room for us"?

**Photo print on paper of 40 frames of the film *Ball de l'Espolsada*, shot in Cardedeu in 1902.** The exposure time of each frame is 8 seconds. The frames are ranging from 1192 to 1232.

**Photo print on paper of 140 frames of the film *Ball de l'Espolsada*, shot in Cardedeu in 1902.** The exposure time of each frame is 3 seconds. The frames are ranging from 1210 to 1350.

**NOTES**

1- The film *El Ball de l'Espolsada* was shot in Cardedeu on February 18<sup>th</sup>, 1902. The film was made by Napoleón studio of Barcelona (the cameraman is likely to be Antoni P. Tramulles, working on that studio). The first two rolls -out of the 60 meters of the original film- has been preserved, with an overall length of 32,5 meters, both property of Museu Etnològic de Barcelona and deposited at Filmoteca de Catalunya. In the projection, the images run at sixteen frames per second, a rate which corresponds approximately to the speed at which they were filmed by the manual operator.

2- The political and patron Francesc Cambó (1876-1947) gave much of his painting collection to the city of Barcelona. This legacy, now at Museu d'Art de Catalunya, consists of about fifty works of European painting (XIV to XIX century), with a significant presence of Italian authors. Cambó set his entire collection in less than ten years from 1927 to 1936 with the advice of experts such as Bernard Berenson or Joaquim Folch i Torres. A large number of works come from Joseph Sprindon's collection, auctioned in Berlin in 1929.

3- The condensation exercises that Perejaume presents in this exhibition are in line with others such as: *Obres completes. Condensació de l'obra d'un poeta en una síl·laba: so conjunt de tots els títols de llibre dividits en síl·labes mètriques, pronunciats alhora en un cop de veu coral*, 2004. *Amidament de Joan Coromines*, 2005. *So acimat que fan les 40 notes d'El cant dels ocells tocades alhora*, 2011. *Pintura. Moviments de teló i de cortines de color al Teatre complet de Joan Brossa*, 2011. *Càntic. Sound series of 312 syllables of the canticle of Francis of Assisi joined together in one stroke of a voice*, 2014.

4- The author has tried to explain the current framework of coexistence between works and humans in a text entitled *Tractat de les obres errants*, published in the magazine *L'amic de les Arts* (June 2009) and in the catalog *Ai Perejaume, si veies la munió d'obres que t'envolten, no en faries cap de nova!* (2011)