

## IMAGES, BOOKS AND THE REST

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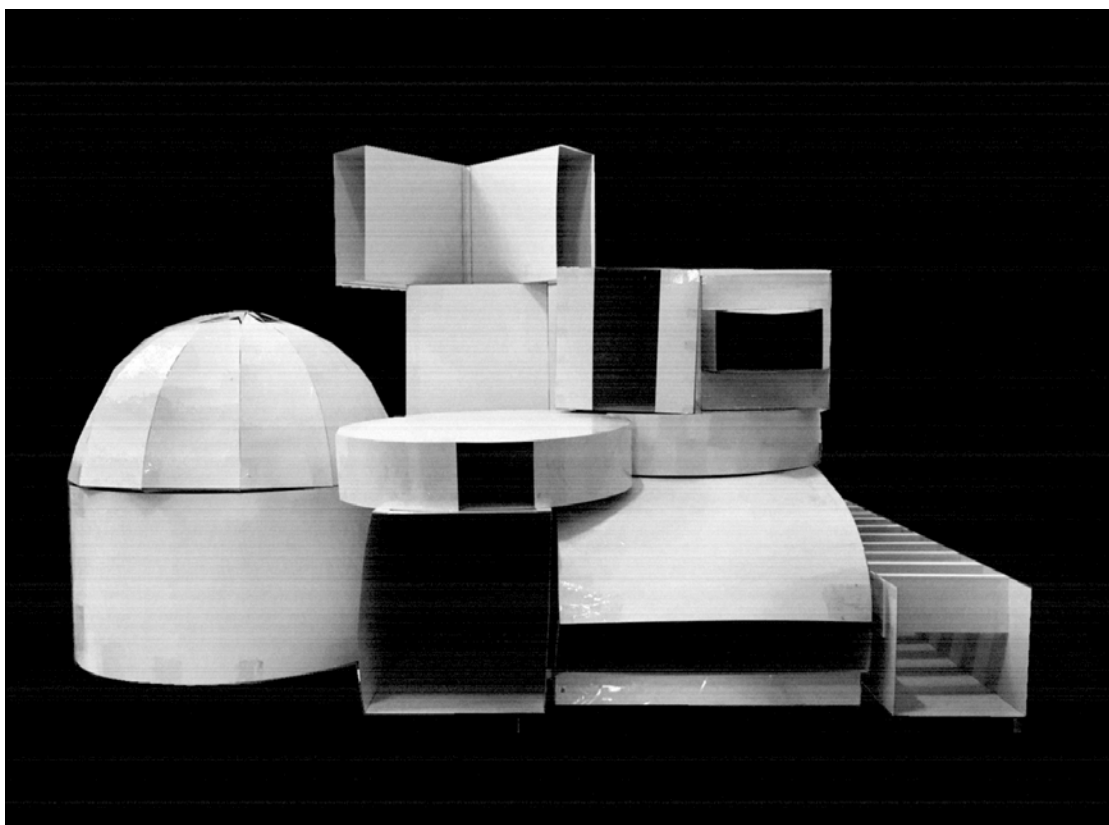
(I2ADS, FBA.UP)

*Each person as his own printer and editor* was the expression used by William Henry Fox Talbot to portray the association between the photographic image and the book, pioneering the photographer as both producer and author. The intense technical experimentation developed since, not only provided innumerable variations in the powerful articulation between text and image, but also become a fundamental instrument to encourage the autonomy and freedom of a way of thinking made with and through images, within the history of the book. For the photographer, the relation with this form of inscription and migration of images represented, above all, the possibility of an effective influence in the enunciation and assembly of his visual archive. In this case, and in a drift often linked to writing, the book become a space of figuration and creation of meanings, in which images have expanded their portability to be seen and read without the bond and exclusivity to a time and a space.

In the current context of photographic publications and in the traffic between screen and paper, the design of a visual essay in the form of a book adjusts paradoxically to the growing interest in authoring post-production, in a thriving connection between the materialization of recording, manufacturing and distribution, echo of what Jorge Ribalta ironically updates: *you press the button and you also of all the rest*.<sup>1</sup>

Following closely this perspective, the independent publishing house **Pierrot le Fou** — founded in 2014 by Susana Lourenço Marques, Pedro Bandeira, Dulcineia Santos and Bruno Figueiredo — presents itself as a collaborative platform, aiming to support visual artist in search of the improbable stability and uneasiness that is inherent to the creative act. It owes the name **Pierrot le Fou** to Jean-Luc Godard's 1965 film, where he, Pierrot, likes to read; she, Marianne, likes to dance, creating together the possibility of the imperfect escape towards the unknown.

1. Ribalta, Jorge (2009), «Molecular Photography» in Kelsey, Robin; Stimson, Robin, *The meaning of photography*. Yale, Yale University Press, 2009.



Pierrot le Fou — portable  
gallery, 2018 (model)

Combining their research in the field of architecture, photography and design they publish *fascicles* of different authors on the most distinct approaches, like the work of Paulo Catrica, Benjamin Krüger, Dinis Santos, Eduardo Brito, Carlos Azeredo Mesquita, Teófilo Rego, Elvira Leite and Nuno Cera, accompanied by brief essays by André Tavares, Susana Caló, José Capela or Mirian Waltz, also contributing to the dissemination of the work of architects such as the French Lacaton & Vassal.

With editions in Portuguese and English, the fascicles are composed of two to three notebooks (32 or 48 pages), in an offset print of 300 copies. In order to allow the rest to be not only a lack but an essential part of the book, all the moments of selection, framing studies, incorporation of graphic inscriptions or files and personal references, acquire special importance throughout the development of each issue, confirming the importance of a cumulative, deductive and speculative method in its elaboration.

Their latest proposal is an exhibition project, in the form of a portable gallery, that circulates by different spaces of the municipality of the city of Porto. Formalize in a model of an imaginary building at 1:20 scale, and inspired by Marcel Duchamp's *Boîte-en-Valise*, it seeks a relation of intimacy with the viewer making ambiguous the sense of miniature. As an object, this gallery provides exhibition spaces of different and variable dimensions, allowing its configuration to be adaptable to different contexts and projects. Artists Katalin Déer, Dinis Santos, Carlos Lobo and Manuela dos Campos are invited to take ownership of the specificity of this object, especially concerning the challenges of perception and proportion rehearsed in it.

This proposal of object-space distinguish itself by providing a set of scales, which is not unique to photography and video installation, assuming the act of exposing as a way of continuous experimentation of their work. In this case, the object-space, like the darkroom, becomes in itself a mediating mechanism of perception. Each exhibition is also accompanied by the launch of a fascicle where all the images are reproduced with the same size they are exhibited. In this case the book becomes a material vehicle that guarantees a second geographic and temporal extension of the exhibitions and amplifies their resonance and visibility.