



José Val del Omar in one of his laboratories (possibly at the Official Film School of Madrid), c. 1960. Vintage Copy, 5,6 x 4,7 cm. AVDO

surviving works. An rarity in the context of Spanish filmmaking, which is hardly given to experimentation, he has gradually become a cult figure whose reputation and stature continue to expand.

Val del Omar spent much of his time exploring technology related to the innovations in film in his time (sound film, color, wide screen and so on), as well as other fields including electro-acoustics, radio, television and the educational applications of audiovisual media. Some of his inventions sought to offer practical solutions, especially in the threadbare economy of Franco's Spain, which depended largely on imported technology, film stock and other resources. Others explored the idea of the *comprehensive artwork* with a rare and visionary instinct—all the more so when we consider that he made many of these ideas public between 1928 and 1944. They include *Screen Overflow* and the quest for acoustic and visual cubism using enveloping *diaphonic sound* and *tactile vision*, with its blinking, pulsating light. Moreover, Val del Omar stayed up to date on the latest media and technology and even glimpsed the possibilities offered by cybernetics, laser, digital video and mixed media.

“I don't have any baggage. I have awareness and love.”

The Period of the Pedagogical Missions is the first area of the exhibition. It offers documents and images related to Val del Omar's activity during the Second Republic, especially his ties to the collective experience of the Pedagogical Missions. It includes

“I am an event. My only silhouette is that of change.”

José Val del Omar cannot be pigeon-holed, despite the fact that his deepest roots are in film. He belonged to a generation that believed in film as a full-fledged art, rather than as the new opiate of the people. Moreover, his ties to film are those of an *outsider* artist with very few works—at least, very few

a broad selection of photographs from various archives as well as the films that have been recovered: *Estampas 1932* and the documentaries he shot in Murcia, Cartagena and Lorca.

Here it is not a matter of authenticating his signature on the images being exhibited, but rather of reflecting his participation as one of the *missionaries* in a public project that favored anonymity, shared experiences and knowledge and the free circulation and reproduction of such images.

Special importance is given to a series of photographs of the faces of entranced viewers watching the screen during the Missions' traveling film projections. Other images and documents are organized around the different activities or sections of this

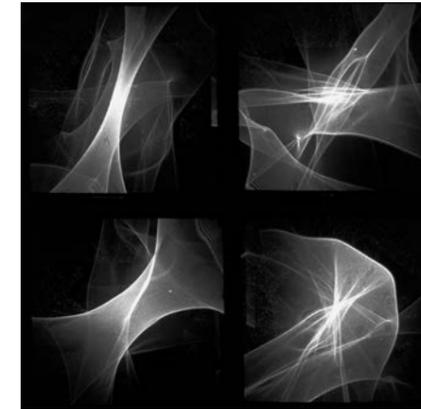
culture and literacy project—the Traveling or People's Museum, the People's Choir and Theater, the Puppet Theater of Rafael Dieste—and the different places that Val del Omar visited and photographed in Andalusia, Galicia, Segovia, Las Hurdes and elsewhere.



José Val del Omar, *Untitled*, c. 1977-1982. Collage Paper, 27 x 16 cm. AVDO

“I am a man, a creature enamored of creation, oscillating between theory and practice.”

The Poetry of Technique tracks Val del Omar's dedication to technological invention in the areas of image and sound, as well as the poetic spirit underlying all his activities and the concept for which he invented the term *mechamystic*, or “mechanics of the invisible.” Here, spirituality meets science in a way that



José Val del Omar, *Selection of diaphonics for Pictoluminics*, c. 1977-1982. AVDO

35, Intermediate 16-35 and others) in his quest for a better use of film, both for wide-screen systems and for the new demands posed by television. He also developed the necessary technology for applying his techniques, including *diaphony*, *tactile vision*, *picto luminics*, and so on. Along with his original inventions, he improved or adapted various devices commonly used in audiovisual production or exhibition.

This section offers various documents covering those aspects: patents, photographs, graphic work, collages, demonstration models and so on. In contrast to his mechanical *progeny*, it also includes a “home movie” from the 1930s in which Val del Omar portrays his wife and daughters in Granada, Madrid and Valencia.

“60 minutes of palpable mystery, three short films in which everything is foreshadowed.”

The Elemental Triptych of Spain is Val del Omar's best-known work and a crucial part of the present exhibition. It consists of three short films shot over the course of about ten years (between 1953 and the mid 1960s) in his native Granada, Castile and Galicia. Each is based on the symbolic use of a specific element as a motif—water, fire and earth, respectively. This work exemplifies his particular conception

underlies his peculiar manner of expressing himself—even in his most technical writing and bureaucratic correspondence—and his way of visualizing the characteristics of his proposals with diagrams, graphic compositions and collages.

Val del Omar conceived various systems for sound recording and reproduction and various fixed or portable image mini-projectors for both educational and leisure use. During the 1960s he developed various film formats (BiStandard

Stills from *Aguaespejo granadino*, 1953-1955. AVDO



of film on “the border between reality and mystery” in three intense films he called *free cinegraphs*, *abstract documentaries* or simply *elemental* [films]. While he conceived them for exhibition in movie theaters, in his notes from his final years, Val del Omar considered the possibility of other versions or reconfigurations of this *Triptych* or *Portrait of the Magic of Spain*, but he never imagined that, beyond those specific techniques he invented to turn their projection into an event, one of his *overflows* would ever be shown in a museum space.

Each of these “three longings to communicate the ineffable” is presented in its own space and accompanied by various graphic elements and objects, including press books, stills from the film shoot, discarded footage, slides made from extra frames, sound recordings and other documentation.

Aguaespejo granadino (la gran siguiriya) (Water-Mirror of Granada) is flanked by other multiple projections, creating a juxtaposition of some of the elements appearing in all of the different filming carried out by Val del Omar in his eternal return to the land of his birth. From *Vibración de Granada* (1935), which somehow prefigures the astonishing fluidity of his lyrical *cinegraphs* as well as the color images he shot in the 1960s and 1970s in both 35 mm (and in his BiStandard format) as well as Super-8. These are laid out here in two series of images assembled according to some of the motives and treatments appearing in his notes for a hypothetical *Granada Triptych* which was never carried out.

Fuego en Castilla (Tactilvisión del páramo del espanto) (Fire in Castile) has a second subtitle: “sleepwalking essay in the night of a palpable world.” It fills the entire space with blinking light and percussive sounds that are the result of a memorable collaboration with dancer Vicente Escudero from Valladolid.



José Val del Omar, *Portrait of María Luisa Santos*, c. 1930-1936. Vintage copy, 8,8 x 13,7 cm. AVDO

Acaríño galaico (de barro) (Galician Caress [Of Clay]) was never finished. The present exhibition reveals what underlies his difficulty completing it and the sources on which Javier Codesal drew for his posthumous and scrupulous editing of this third link in the *Triptych*.

“I am a river, whose joy is in overflowing.”

The PLAT Laboratory: the exploration of Picto Luminic Audio Tactile presents various techniques and experiments carried out by Val del Omar in his final years, with a panoply of mixed media that include all sorts of projectors, lenses, polarizers, filters, shutters, mechanisms, electronic components and laser pointers. These gadgets include his *bionic cyclotactile optics*, his *tetraprojector adiscope for picto luminics*, various modified *Enoscope* transparency projectors and a surprising selection of multiple optical and electronic devices that make up what he called his *truca*: which was a conglomeration of machines for processing and composing images in which different sources converge on a rear-projection screen in order to be shot by a film or video camera.

All of this has been kept in his laboratory since his early but foreseeable death. Thanks to the present exhibition, this group of mechanisms has been reassembled and made visible. When not actually running, it is surrounded by multiple projections in a setting that recreates the original PLAT laboratory: the workspace that Val del Omar also used as a Spartan living space.

Selected bibliography:

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Mendelson, Jordana. *Documenting Spain, Artists, Exhibition Culture, and the Modern Nation, 1929-1939*, Philadelphia: The Pennsylvania State University Press, 2005.
AA. VV. : *VAL DEL OMAR overflow*. Madrid: Museo Nacional Centro de Arte Reina Sofía / Granada: Centro José Guerrero, 2010 [exhibition catalogue].
José Val del Omar. Escritos de técnica, poética y mística. Javier Ortiz– Echagüe (ed.). Madrid: La Central / Museo Nacional Centro de Arte Reina Sofía / Navarra: Universidad de Navarra, 2010.
Val del Omar. Elemental de España. Special edition of 5 DVDs with films by and about Val del Omar. Barcelona: Cameo Media S.L., 2010.

Activities:

La Truca (1977-1982), a continuously growing device with multiple optical and mechanical elements that Val del Omar installed in the PLAT Laboratory, will be turned on during the exhibition at the following times: Every Saturday and Sunday, 12 p.m.

Eugeni Bonet and Javier Ortiz-Echagüe, in conversation*. Exhibition presentation. Nouvel Building, Auditorium 200. October 6, 7.30 p.m.

* Eugeni Bonet, video historian, exhibition curator
Javier Ortiz-Echagüe, photography historian, exhibition assistant curator.

Lagartija Nick x Val del Omar. This performance retakes the music that Lagartija Nick recorded with Enrique Morente in 1998 about Val del Omar’s writings and techniques. A staging of the theories and inventions of sound and image of this filmmaker. Nouvel Building, Auditorium 400. November 18, 8.30 p.m.

Readings. Filmmakers, musicians and writers will read transversally the exhibition.

Registration and dates: see the Museum website

Museo Nacional Centro de Arte Reina Sofía

Sabatini building

Santa Isabel, 52
Nouvel building
Ronda de Atocha
(with Emperador Calos V Square)
28012 Madrid

Tel. 91 774 10 00
Fax 91 774 10 56

Museum hours

Monday to Saturday
from 10.00 a.m. to 9.00 p.m.
Sundays
from 10.00 a.m. to 14.30 p.m.
Closed tuesdays

Galleries close 15 minutes
prior to Museum closing

6 October 2010 – 28 February 2011

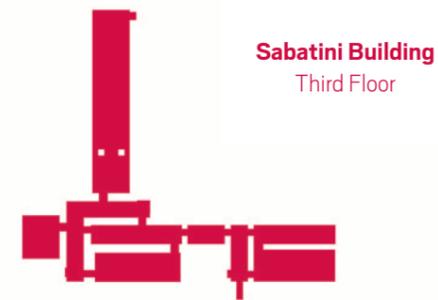
With the collaboration of Archivo María José Val del Omar & Gonzalo Sáenz de Buruaga
Follow up: Piluca Baquero

Images

Courtesy of M^º José Val del Omar & Gonzalo Sáenz de Buruaga Archive (AVDO), Madrid

www.museoreinasofia.es

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Sabatini Building
Third Floor

▲ Access by lift tower 2

: VAL DEL OMAR overflow

José Val del Omar (Granada, 1904 – Madrid, 1982) was described as an “extraordinary camera artist” by Luis Cernuda, who knew him through their shared commitment to the Pedagogical Missions during the Republic. And he was later called a poet of film, of technique or of communications media by others. The present exhibition focuses on his *sin fin* (without end)—an allusion to the characteristic words that close some of the few films he completed, but also to the repercussions his fragmented and unfinished work has had. His is a work of *attempts*, a term he used with considerable frequency and resignation to refer to his tenacious activity with images and their overflow. It had less to do with the pursuit of a final goal than with a constant process of exploration running from photography and film to electronic media, and his vision of a syncretic approach he called PLAT (Picto-Luminic Audio Tactile). Moreover, he never lost sight of a *culture of the blood* he discovered through his countryman, Federico García Lorca, which he combined with technical innovation and the pursuit of a highly unusual *language of tremors*. So a Val del Omar exhibition involves the challenge of charting his steps and ideas, above and beyond a personal oeuvre already outside the customary cloistered sense of the term, because it also covers his machines, the remains of interrupted or incomplete projects, and the writings, graphic work and collages that reflect his overflowing inventiveness. There is also a reproduction of the setting in which he lived and worked until the end of his life, when he finally began to obtain the recognition that had eluded him until then.

