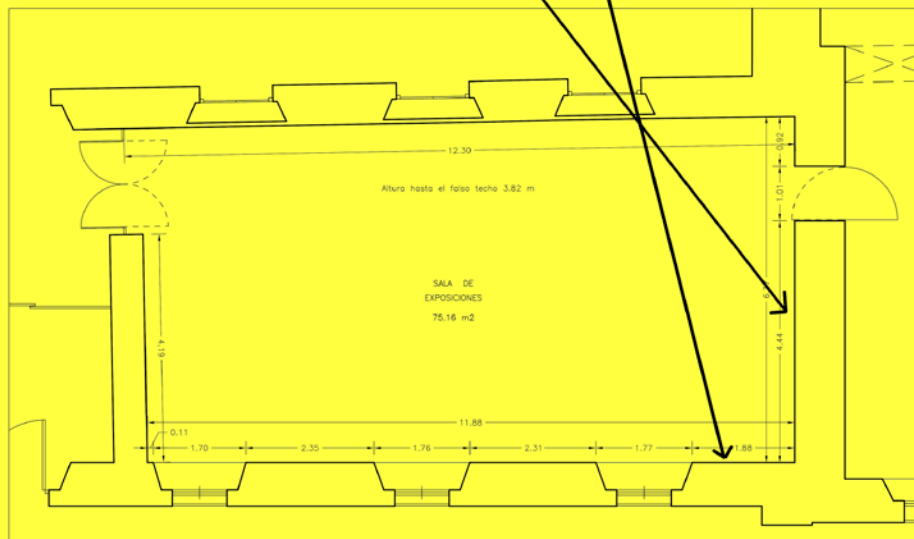


# UNA CONFUSIÓN

## COLOSAL

de Alberto Feijóo



PLANO N°:	2	EDIFICIO CONSTITUCIÓN DE 1812 (ANTIGUO CUARTEL DE LA BOMBA)
		SALA PERMANENTE DE EXPOSICIONES "KURSALA"
		PLANO DE COTAS
ÁREA DE INFRAESTRUCTURAS SERVICIO DE OBRAS Y PROYECTOS		ESCALA 1:50 DIBUJADO: 10-2016







PENGUIN TWENTIETH - CENTURY CLASSICS

GEORGES PEREC

*Species of Spaces and Other Pieces*

GEORGES PEREC

*Species of Spaces and Other Pieces*

EDITED WITH AN INTRODUCTION  
BY JOHN S.

'One of the most significant literary  
— Italo

Georges Perec, author of the highly ac-  
forty-six when he died in 1982. Despite  
mother was deported to Auschwitz,  
entertaining essays of the age. His liter-  
form and style and this generous selection  
first to appear in English, demonstrate  
wry humour and

As he contemplates the many ways in which  
he depicts the commonplace items with  
engrossing way, as he recounts his ps-  
about his feelings or depicts the Paris  
sentimentality, we become aware that  
virtuosos

Cover photograph of Georges Perec

# *The World*

The world is big.  
Aeroplanes crisscross it at all times and in all directions.

Travelling.  
You could set yourself to follow a given degree of latitude (Jules Verne, *The Children of Captain Grant*), or to pass through all the United States of America either in alphabetical order (Jules Verne, *The Testament of an Eccentric*) or by linking the passage from one state to the next to the existence of two towns of the same name (Michel Butor, *Mobile*).

The surprise and disappointment of travelling. The illusion of having overcome distance, of having erased time.  
To be far away.

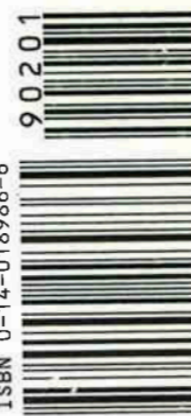
To see something *in reality* that had long been an image in an old dictionary: a geyser, a waterfall, the Bay of Naples, the spot where Gavrilo Princip was standing when he shot at Archduke Franz-Ferdinand of Austria and Duchess Sophia of Hohenberg, on the corner of Franz-Josef Street and the Appel Quay in Sarajevo, just opposite the Simic Brothers' bar on 28 June 1914, at 11.15 a.m.

Or else, rather, to see, far from its presumed place of origin, a perfectly ugly object, for example a box made out of seashells bearing the words 'Souvenir of Dinard' in a chalet in the Black Forest, or a perfectly commonplace one, such as a coathanger stamped 'Hôtel Saint-Vincent, Commercy' in a bed-and-breakfast in Inverness, or a perfectly improbable one, like the *Répertoire archéologique du Département du Tarn*, compiled by Mr H. Crozes, Paris, 1865, quarto, 123pp., in the sitting-room of a family pension

PENGUIN  
Selected Writings



ISBN 0-14-018986-6



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Some references & installation views

Madrid - London - Margate - Cádiz - Alicante

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## *Space*

We use our eyes for seeing. Our field of vision reveals a limited space, something vaguely circular, which ends very quickly to left and right, and doesn't extend very far up or down. If we squint, we can manage to see the end of our nose; if we raise our eyes, we can see there's an up, if we lower them, we can see there's a down. If we turn our head in one direction, then in another, we don't even manage to see completely everything there is around us; we have to twist our bodies round to see properly what was behind us.

Our gaze travels through space and gives us the illusion of relief and distance. That is how we construct space, with an up and a down, a left and a right, an in front and a behind, a near and a far.

When nothing arrests our gaze, it carries a very long way. But if it meets with nothing, it sees nothing, it sees only what it meets. Space is what arrests our gaze, what our sight stumbles over: the obstacle, bricks, an angle, a vanishing point. Space is when it makes an angle, when it stops, when we have to turn for it to start off again. There's nothing ectoplasmic about space; it has edges, it doesn't go off in all directions, it does all that needs to be done for railway lines to meet well short of infinity.

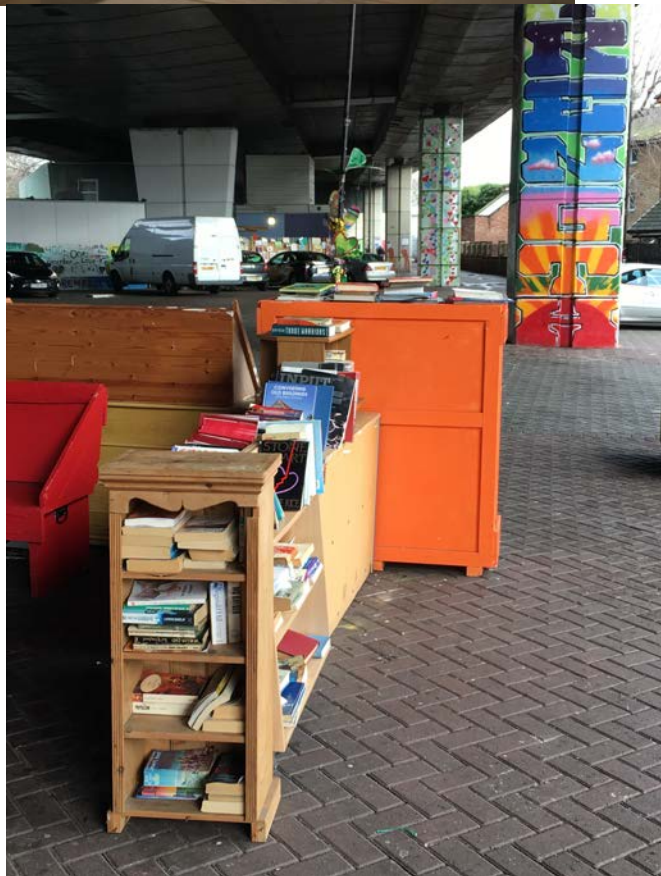
## *On Straight Lines*

If I mend at this rate, it is not impossible . . . but I may arrive hereafter at the excellency of going on even thus:

---

which is a line drawn as straight as I could draw it by a writing-master's ruler . . .









by the 13th century. To  
the nearby island of  
strong jewel colours  
formula for 'cristallo'  
s extremely light, easy  
ck crystal yet achieved

netian artistry in glass  
ing stems, feather-light  
ere seemed no limit to  
nd candlesticks were  
to become decorative

and glass-workers were  
g numbers escaped and  
Netherlands, Spain and  
em.

glass in the 18th century  
since these new crafts  
ass which was developed  
e of colours and elaborate  
sed remain an important  
wards the end of the 19th

iori was adapted and used  
oor knobs, door stops,

ple white 'milk' to triple  
ecks or fine white threads  
ewly-affluent middle class.  
particularly inventive—  
is Tiffany took the Art Nou-  
us iridescent surfaces, and  
developed Venetian colour-  
s which echoed the best of

roduce fine glass, and the  
must'.

otif but not usually in such a  
1930s Venetian glass candle-  
and amber glass.



Una Confusión Colosal (A Colossal Confusion), Sala La Kursala, University of Cádiz, 2018.











Una Confusión Colosal (A Colossal Confusion), Sala La Kursala, University of Cádiz, 2018.









