



Javier Fresneda
Nathalie Hartjes

Hieroglyphs also could be written from left to right, right to left or top to bottom. To determine which way the first two to be read, we must look if there are symbols that represent men or animals. If looking to the left, the text is read from left to right.

Muddled by jetlag, inadequately catching up with e-mails is the cause of a lazy eye for Champollion

**I totally enjoy this editing,
and copying, and pasting**

Rosetta must be presented also in the 2d realm, canceling its assumption as a classical, 3d archaeological device. Here, the device shows our drift into something more "polished", such as a jewelry assembly...presented as its own documentation.

Monopolis

The tension between oral traditions and mythologies (abstracted forms of telling universal tales that concern us all) and more defined (and therefore non-inclusive) stories, where the idea of one culture versus the next comes into play.

Rossetta Stone...a kind of "unfolded space", reinforcing the idea of collision and symmetry present in Rosetta...a Rosetta made by lasercut on black perspex (a kind of methacrylate), including a digital print of the inscriptions onto the surface of the object.



In my opinion this is not the point, but it brings us closer to other possibilities, perhaps the right ones...

I hope you will forgive
my on-off presence

Also I'm thinking about dust, particles, disintegrated matter, Ziggy Stardust and sand clocks...It's quite weird if we consider how this particular content is presumed to summarize (as a cultural artifact) a whole culture.

I'll return my normal activity
(also in this digital realm)

I really liked your comment on the banality of the translation of the Rossetta-Rorschach stone, how culture is somehow defined by its bureaucracy. I was wondering in which way the engraved texts correspond to further acts of cultural identification...

Editable visual noise

*we need to check in with manufacturers.
dead curious
a proposition I am visually unprepared for
Leaving clues, or inspiring ideas
now more important than ever*

If you do feel strongly about this, I would like to pick the left corner

Using stone, inscription, it goes beyond necessity, or available material. It implies creating remains for prosperity and the ability to travel throughout the ages. This navigation through different cultures, acting as a key. . So it simultaneously assumes truth, but it forces it too.

Don't feel compelled to choose only between A and B options. I do like the detournement semi-translucent covering of the stone. I'm avid of your feedback. How do you imagine the final form included in the documentary space.

Let's install the Rossetta Stone in the far back. The content of the stone is actually a set of bureaucratic rules. Is it not ironic, that these are key to cultural translation?

It deals with their problematics, and their reinforcement. What is such a cultural device, this artifact or relic.

Do not feel obliged to reply immediately.

The best placement

*I am normally a night owl
With meanings of my own, I might be layering it
Just as a gem or like crystal
Skyping my time around
Moving from a flu, which is slowly lifting its head
Just as a gem or like crystal*

;-)

Am curious to hear your thoughts.
I can't trace them back on my computer.
This still needs tweaking and is not a
public communiqué.

*Let's enter a catacombish space. It will
give us clues, hidden in small works. A
library space. One corner of the gallery.*

I will now be quite straightforward
with my questions, if you don't mind.
I am curious to charge these with your
thoughts. I am arranging negotiations
between humans and systems. As
a suggestion I include here an
archival catacomb, a poster of scroll
constellations.

A specific breakdown

I do not exactly understand what I am
seeing. The mirrored image spurs on a
cluster of associations: "back to basics",
redundancy and empathy, cultural
unconscious and formalistic legacy,
mutation and perseverance.

The tension that the engraved 'stone' slab
brings in regard to the ephemeral paper,
or other temporal scriptures.

[http://archive.org/stream/rosettastone00budguoft/
rosettastone00budguoft_djvu.txt](http://archive.org/stream/rosettastone00budguoft/rosettastone00budguoft_djvu.txt)

[http://www.britishmuseum.org/explore/highlights/
article_index/r/the_rosetta_stone_translation.aspx](http://www.britishmuseum.org/explore/highlights/article_index/r/the_rosetta_stone_translation.aspx)

I am curious to hear how the graphics
and the hand signs relate. I imagine
our text collection as a huge range
of possible narrations and expanded
meanings. I consider your ideas really
interesting, especially when you talk
about the possibilities of confrontation
between the hegemonic cultural values
and the "new" shapes (as mutations, or
the present-time based narrations)

*

*I lost my adaptation to the oversight.
I can give you a definite go
If it sounds good to you
Give me cold weather*

Creating a binding thread

From my point of view, my implication in this phase ends with the act of writing. I am curious to hear your feedback. Money is tight..so I guess we could ask him for a marginal amount. Otherwise sounds perfect to me...I think it will work nicely like this, without any images (I'm talking about the idea of including pics <jpegs, tiff's etc>, linking the booklet to the rest of the exhibition.

Rosetta works in a similar way as the prehistoric cave paintings. The object becomes closer to the cultural empathy of the visitor, but is distant in its own physicality. A kind of souvenir, a key for navigation... That what we allows us to transcend time and become a cultural carrier is in the end no more (but perhaps also no less) than defining the way how we live together.

As binding,

*I start to move things,
we continue,
without any inscription, more resistant,
(I love this part)
Our cultural identities defined by the rules,
(we allow to be) imposed on us?
I am lost who would be that person,
we continue,
without any inscription, more resistant.*

* * *



We keep in touch

An exchange between Javier Fresneda
& Nathalie Hartjes about carriers of
culture for the exhibition *It's in the papers.*

Galería Jose Robles
6 April - 15 May 2013

Participating artists:

Alex Bodea
Egle Budvytyte
Pedro Luis Cembranos
Javier Fresneda
Karen Sargsyan

Curated by:

Nathalie Hartjes

Design:

Carlos Fernández Pello

Printed by:

Ortomática