

GALERÍA ELVIRA GONZÁLEZ

GENERAL CASTAÑOS, 3 – 28004 MADRID – TEL 91 3195900

www.galeriaelvira.com



Exhibition view at Galería Elvira González, 2012

Uta Barth interviewed by George Stolz. May 2012

George Stolz: The work exhibited at the Elvira Gonzalez Gallery is closely related to the work you have published concurrently in a book [*to draw with light, Blind Spot*, 2012]. What are your thoughts on the relationship between exhibiting and publishing photography, and between walls and pages? I ask this with regard to your own work and way of working in general, and also with regard to this particular body of work and the way you have chosen to install it in Madrid.

Uta Barth: I make great efforts to get my work to exist as objects and to make these objects quite distinct from the conventions of presenting photographs. The surface is always matte, unlike the gloss or sheen of photographic papers. I need the matte surface in order to make it ambiguous where the eye is meant to land, so that it creates a type of depth; one can look into the image and not be fixated on the reflective surface we are so used to seeing. The images are framed differently for different bodies of work, some framed in the thinnest white frames available with no glass to obstruct the surface, others in floating shadow box frames to articulate the edge and reference to how a Mondrian painting may be framed, all are trimmed with no edge. All these strategies play with the phenomenological presence these works have when installed. Scale is also not arbitrary and varies from series to series and often even within a single body of work. Scale changes how we perceive things, when small it creates a sense of intimacy or it engulfs and surrounds the viewer when it is larger than the body. In this show the images containing my hand holding the fabric, holding the light, are printed to life size.



"to draw with light." *Blind Spot*, 2012. Book cover

We live in a time where we can see entire exhibitions on the Internet and feel we know what we have seen but this, in no way, is true. The perception of images in a book or on the web

has no relation to standing in front of an artwork and being able to observe all of the subtle qualities that play with our habits of seeing and create an experience of the work. Since at its core my work is always about visual perception I use various strategies to draw your attention to subtleties of the visual properties of every work.

In a book, however, I lose much of this but I gain other things of equal importance. I never make single images; I think in projects, in entire bodies of work and I am always saddened to see a show for the last time, as the interplay between different images disappears when it is broken up like a puzzle into many separate parts. Few collections can accommodate an entire body of work, and the pieces do have a life on their own, but the book format allows for each to be seen again in the context it was conceived in. The book is also a very intimate medium and allows the viewer to spend time with the work and come back to it over and over again. Things change with repeated viewing or when one lives with an artwork. All kind of subtle decisions are revealed over time. The sequencing of images in the book is very deliberate, as the juxtapositions are in the installation, but the book allows you more time to discover all that.

GS: Phenomenological concerns are of great importance to you and are deeply embedded in your work. Can you please discuss these concerns, particularly with regard to where your pursuit of endowing your works with a phenomenological 'presence' has currently taken you?

UB: I started out my career by making groupings of photographs that were all different ways to reference the act of "seeing," combined with highly optical or op-art-like paintings. The abstract black and white painted patterns vibrate and created an illusion of seeing color much like a Bridget Riley painting will. The later work poses phenomenological questions in different ways, by making the point of focus unclear and referencing optical afterimages, etc. Phenomenology is a constant player in my work no more or less now than in the past. People often ask me if I make certain moves to confuse the viewer. I don't think confusion is my intention, but I do make moves to cause you to have to reexamine your expectation of what a photograph can be by making images that do not conform to our existing vocabulary of the medium. I think that any medium is at its most interesting when it pushes the envelope of expectation, when it works "against the grain" of what we anticipate and forces us to truly *experience* instead of simply *recognize* what we encounter.

GS: You have said that the work entitled *Composition #10*, 2011 is perhaps your favorite work in this show, and that it is also the one you consider the 'toughest'. Can you please discuss this further with regard to the way you look at your own finished work, and with regard to this body of work in particular?

UB: The series you are referring to is titled *Compositions of Light on White* (2011,) a project that traces the setting sunlight as it projects onto a white closet and a built in row of drawers in the bedroom of my home. For a few days each year the light streaming through the windows falls perfectly perpendicular to the minimal geometry created by the closet and drawers and thereby allows me to make Mondrian-like geometric abstractions by raising and lowering the window's blinds to control the exact shape of the light. In all of the images in this series I have left a sliver of spatial information, a glimpse down a hallway on the left or the lines of perpendicular drawers to the right of the flat doors, in



Composition #10. 2011

order to allow the images to “flip” back and forth from an initial assumption of two-dimensional space to the realization of a three-dimensional scene. They seem to flip from lines of pure geometric abstraction back to a photographic rendering of deep space.

However the one image you mention has been cropped to leave no evidence of the three-dimensional space whatsoever. It could be a photogram, a drawing or a painting, as all we have are rectangular shapes of light and grey. Two barely visible lines might clue in a sense of depth but it surely would go unnoticed if we did not have the context of the rest of the series. I like the simplicity; the image is stripped down to the most minimal elements and is composed of nothing but light on an already white surface. It requires your utmost attention to understand it as a photograph made in a room.



Composition #8, 2011

GS: Is Mondrian’s work a conscious reference for you in making your own ‘geometric abstractions’?

UB: Yes. I started thinking about Mondrian when I watched the formal, geometric display of light in my room. He just seems the best and most emblematic figure in art history devoted to this type of non-representation.

As I mentioned before, my thinking is most influenced by other media than photography but I get very uncomfortable when people describe my work as “painterly.” Saying that a photograph is painterly implies a certain hierarchy which I do not believe should exist. It also implies that I intentionally set out to make photographs to look like paintings, and if this were true -- why would I not become a painter instead? I make photographs because I am attached to what the medium has to offer, but I also make photographs that extend what we expect a photograph can be. We are used to this history of the medium that uses the camera as a sort of pointing device to isolate something beautiful, significant, spectacular, etc. In most images the subject and the content are one and the same. But I wanted to ask different questions of the medium than its history has posed. I wanted to know what happens when you get rid of the central subject, what happens when the lens looks straight into the light, what happens if you do not “go out to photograph” but instead confine yourself to working only in the place I know like the back of my hand and that is my home.

So I am asking different questions of the medium but I am still enamored by its basic characteristics. I am attached to the indexical quality of a photograph, especially in an image in which we have little or no idea what it is of. The relationship of a photograph to the “real” is very different from that of a painting.

GS: How do you perceive this ‘difference’?

UB: A photograph is always an indexical image of what exists in the world. It is made by the light reflecting off surfaces and bouncing onto light sensitive film, or now a digital sensor. It is an imprint, much like a thumbprint of the physical world. Of course photographs are still subjective but they all are created by a direct physical relationship to the world. All paintings are fictions.

GS: What role does abstraction play in the way you use photography?

UB: With the exception of the *Compositions of Light on White* series, included in this exhibition, I do not really think of my work as abstract. I try to render *how* we see, instead of *what* we see in a direct and straightforward way.

GS: You often cite Robert Irwin's work as important to your own – and in fact only a few months ago Irwin exhibited new work in the same gallery spaces at the Elvira Gonzalez Gallery that you are now exhibiting in. Can you please elaborate on the relation of Irwin's work to your own, both in your earlier development, and also with regard to your current work and thought?

UB: When Isabel came to my studio in Los Angeles I asked which other artists she was planning to visit later that day and she looked a bit surprised at my question and said "I am seeing only Bob and you." I was very delighted to be in his company as he is the person who really opened my mind and eyes to the idea of addressing perception as content. I always start lectures by telling the audience that, while I have been a "photographer" for all of my career, the artists who have influenced me when I was young and still do today are not found in the history of photography. I am influenced by Robert Irwin, by the Light and Space movement, by On Kawara, Agnes Martin, by Turner's late sky paintings, by Andy Warhol's screen tests, by Charlie Ray's cubes and tables, by much of the work and thinking of Minimalism, and by artists like John Cage, who understood that in order to talk about silence you have to bracket it by sound, and by Brian Eno's interest in ambient sound. All of these artists deal with perception and ask us to re-examine what we take for granted and often overlook.

I am interested in nuances, in subtleties, in the ephemeral, in everyday information and overlooked views. I want to make images that are purely of light, images of negative space, of the volumes of space instead of the walls that contain it, images that capture and slow down time, slow down our process of engaging with art as well as change how we interact with what we do and see every day. Most of the work that is important to me would fall under sculpture or installation, but I chose the camera instead. I chose the camera because early on it taught me to see and I stuck with the camera because its lens is the closest thing we have to the human eye. It allowed me to examine vision and visual perception.



Robert Irwin. *Sunshine noir*, 2011. Installation view at Galeria Elvira González

So there is little direct resemblance between the images Bob Irwin makes and my photographs but we think about similar ideas. His curiosity and investigation made a huge impression on me when I was a student (though then, at the height of postmodernism it was almost taboo for me to be interested in this work) and I have followed his work closely ever since. He, more than any of the other artists from the Light and Space movement, truly pushed the boundaries of what could be thought about and changed what could be considered as art. I think that ultimately each medium should embrace and expand what its inherent characteristics are, so I am drawn to visual art that truly is about the visual and widens our understanding of what visual experience can be. I have deeply felt political convictions but I don't think art is the most expedient vehicle to exercise these, so I choose to address them within the political arena instead.

The title of Robert Irwin's biography is *Seeing is Forgetting the Name of the Thing One Sees*. It is a line from a Zen text. Nothing better describes what I continue to aspire to. I think of the three projects shown here as chapters or variations of one idea; in all three I become an active participant by literally drawing with light, while also rendering the passage of time.

GS: How else is your work informed or influenced by Zen thinking?

UB: I tripped across Zen because of my work, not the other way around. When reading Western philosophy, my resting points have been phenomenology and early existentialism. A friend pointed out the areas of overlap, or shared concerns, in the writings of Heidegger and certain Zen texts. In my work, I ask you to be in the moment, to be in the body, to embrace perception and sensation with full attention. Zen asks many of the same things. Many ideas in my work are really ideas about how to live. But ideas don't count for much -- actual practice does. I have had occasions when strangers have told me that engaging with my work taught them to be more aware of visual experience in their everyday lives, that it changed the way they see and how they invest their attention. I suppose this is the most rewarding thing to hear.

As an artist I have an odd dilemma, I don't actually enjoy the process of making photographs, as it is an interruption of the quiet observation that initiates it. I am not interested in camera equipment; the camera sort gets in my way. I greatly enjoy other parts of the process, selecting, cropping and combining images to create a certain type of rhythm. I enjoy seeing a show go up and am always a bit sad when I have to leave it and catch a flight back home. I don't get to see my finished work very long, so seeing it all fabricated and installed together as intended is a sweet time. I sit in a studio and live with test prints and mockups, floor plans and I change and move things around, trying to fine-tune every aspect. Then I install and get to see it for a few hours before I have to leave it behind. But the act of photographing is always an interruption to the experience. I take no travel pictures, no pictures of social events... the camera always seems to just get in the way of seeing.

GS: Your work does possess a mantra-like quality in its combination of repetition and ostensible lack of subject matter.

UB: As I mentioned before, I try to find ways to get the viewers' attention involved in the act and sensation of seeing and not in what they are looking at. This is a very difficult thing to do, as I ultimately have to point my camera in some direction. I have devised various strategies to get you to let go of thoughts about what ends up depicted in the work. The *Ground* and *Field* series do this, as you say, by refusing a central subject in each image. The camera is focused on an unoccupied point in space, focused on the volume of a room or the negative space of a scene and we end up with the residual wash of color to reckon with. After that I made a series that dealt with peripheral vision. It was made up of paired images that trace the visual double-take of seeing something out of "the corner of your eye" and looking and then looking again. So the diptychs or triptychs from this series each view the same thing, but from a slightly shifted position as I am moving through the space and doing this sort of double-take.



Field #9, 1995

In 1999 I made what a writer called the "choice of no choice." I decided that if my work is about seeing, about the experience of vision itself, there was no point in doing what other photographers do all the time, and that is to "go out to photograph." So ever since that time I

have made photographs only in the place I know the best and I spend most of my time in

and that is my home. I know this environment so well that I am almost blind to it; it is a neutral ground for my work. The images are not about the "home" or the "domestic," they are not "autobiographical" in any way. Instead, they just trace everyday visual experience.

The next strategy for "emptying out the subject" was one of repletion. I figured that if I had one hundred images of the same view out of the same window, the viewer would be clued in to the fact that something other than the description of the scene was at play. The first image would provide all that information but by repeating it, to the point of utter redundancy, something else must be working here. What is at play in this work is the change of light and the passage of time -- two things that are hard to draw attention to in a single image. So, repetition empties out the information of an image and opens up the possibility for more intangible information. Repeat something enough and "it" disappears, opening doors for other forms of contemplation.

GS: Might Monet's paintings series that deal with changing light on fixed objects over time (the haystacks, the Rouen Cathedral, etc.) shed light on your own recent photographic serial investigations?

UB: About 12 years ago the Getty Museum staged its first exhibition of contemporary art. The idea for the show was for a group of us to choose an artist or artwork in the museum's permanent collection and make a project based on this work. I chose Monet's haystacks and created a series titled *...and of time*. But much to my horror I found the museum only owns one haystack, which to me was bewildering. How can one think about the content and subject of this work when only viewing one of the series? Obviously museums and private collections are limited to what they can acquire but this seemed a great oversight to me.



Untitled (aot 6), 2000

In order to solve that problem in my own work, I very early on started working in the format of diptychs and triptychs, or even longer sequences. So each one of my series might have many works that refer to each other, although it still can be broken up into small groupings and retain what you are talking about. I have worked in this format almost exclusively throughout my career. The first series that breaks from it is included in this show. For *Compositions of Light on White* it felt essential to make single compositions. The act of making geometric abstraction is so much about relating things to the edge, everything balances on where the edge falls and this awareness of the edge disappears when you are viewing a sequence, which is why the composition of my sequence work is quite passive and leaves what is called a passive edge.

GS: What do you mean by 'a passive edge'?

UB: Painting is an additive practice. You start out with a white canvas and make your marks. Photography is subtractive, you have the whole world and you edit and select a small rectangle or square of it. Composition and formalism are defined by the edge of an image. how do the forms arrange themselves in relation to that edge? Edward Weston might be the best example of an artist who can make the most gorgeous images of a cabbage leaf or a dead bird. The edges of his photographs fall precisely and cut, crop the wave of the leaf, creating a beautiful composition, not because what he is showing us but because how it is composed by the careful and the very precise edge. This is true for most abstract painting as well, the edge is what allows the composition to form. A passive edge is just the opposite of that. It falls randomly and information washes across the image without compositional

structure. A Jackson Pollock painting and all of color-field painting would be an example of that.

I use a very passive edge in images that are to be seen in a series. They are cinematic, almost like filmstrips; one's eye needs to move freely from one image to the next.

GS: You have cited the well-known Robert Frank photo from "The Americans" of the view through a partially curtained window in Butte, Montana, as having been important to you. Can you please discuss that further, particularly in relation to your current work and its employment of curtains as device and motif?

The image is of interest because it makes one small and simple move and thereby completely changes the meaning and content of the work. He is pointing his camera out of a high window to capture the view of the rooftops of a small town but instead of framing only this scene he moves back and includes the curtains on each side of the window. By doing this, the

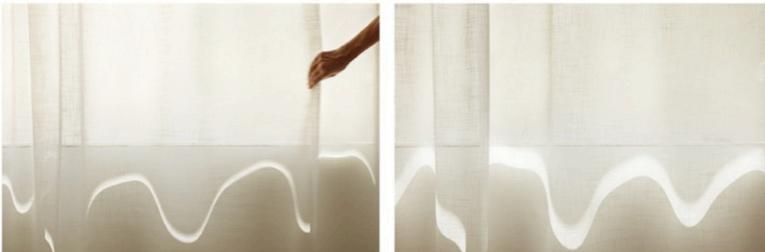


nowhere near, Untitled (99.3), 1999

image suddenly becomes about him as the viewer, we are aware of his presence as the onlooker of the scene, instead of thinking only of the town below. The image becomes about the act of looking; we see him and we see ourselves, by extension, as viewers.

I have used windows and curtains repeatedly in my work. The window becomes much like the lens of a camera, it becomes the aperture that lets in the light, and it frames the image to be seen beyond. The window frames the world like the edge frames a painting, selecting a sliver of the world outside. Windows are for looking out of and just as in the Robert Frank photograph they somehow implicate or pull the viewer into the scene. I have made a huge project, *nowhere near* (1999,) which consists of hundreds of images looking out the same window over a period of almost a year.

For this show the curtain does not exist to expose or reveal; instead it becomes a surface for the line of light to fall on to. The project came about by coincidence. The curtain was new and



one day I was moving through the living room and out of the corner of my eye I saw this razor sharp line zip across it. I stopped whatever I was doing as I was thinking the curtain had somehow been cut. I stood there staring as the line quickly grew longer and

...and to draw a bright white line with light (Untitled 11.7), 2011

raced across the whole room and then grew wider and I finally realized that the sharp line I saw was the light that had just crossed the sill and was projecting onto the curtain. So the curtain became like a canvas or scrim capturing the ever-growing band of light entering the room. I had no intention of photographing this curtain but suddenly it became a vehicle for me to materialize light and I started to pull or draw the curtain into different configurations to alter the line. So the title of the series *...and to draw a bright white line with light* is quite literal, I am drawing the curtain, I am drawing the line, and I am creating an image

by manipulating the light. This project was commissioned by the Art Institute of Chicago and while installing the show the curator, Liz Segal, pointed out that the definition of the word photography: φωτός (*phōtos*), genitive of φῶς (*phōs*), "light" [and γραφή (*graphé*) "drawing", meaning "to draw with light". So I love how literal this work is at defining its own making.

Before this, I had made images that observed the light and the changes in light, but I had never taken an active role in shaping the light to make forms of my own. The three projects in this show are all made by me intervening and manipulating light to form various abstractions. The curtain images are fluid and grow into something that reminds me of a brushstroke or calligraphy of some sort. The cabinets create geometric abstractions by use of window shades instead of the curtain. For the third room of the gallery I returned to interacting with the curtain, but this time more overtly, the hand grabs the light itself, light flows from the hand as it lifts the curtain and light flows like a liquid. This last series, *Deep Blue Day*, also includes cobalt blue inversions of images shot seconds apart. I have worked with negative afterimages a lot in order to talk about staring and about what we can see with our eyes closed, but here I also wanted to invoke the film negative as the work so literally plays with the definition of the word photography. For the book that is comprised of these three series we actually treated



Deep Blue Day (Untitled, 12.1), 2012. Installation view at Galería Elvira González

the cover as if it is a physical negative and information prints through onto the endpapers creating a negative of image and text of the front. So the book opens up with play of this definition, in image and in text.

GS: Have you worked or considered working with video? If not, why not?

UB: I am asked this very often and ask myself the question every year or two. Since I am so interested in light and time as core motives it would seem the natural next step. But I always come back to this: I am interested in time and in duration but I do not want to be the one to control your time, your duration of engagement. Film and video are very authoritative media; they demand the prolonged gaze or fast juxtaposition by how they are edited. There is no room for a viewer to circle around and come back to images the way one can with still images on the wall. I don't want to take on this authoritative control. I suppose I want to entice people to slow down and spend time experiencing the work, but I actually want more than that; I want people to deeply tune into their own perceptual experience and to carry it from the work onto the walls of the room, the windows in the gallery and the world they live in thereafter. I think Andy Warhol's *Empire* does what I would want a film to do but it already exists, I don't need to remake it.

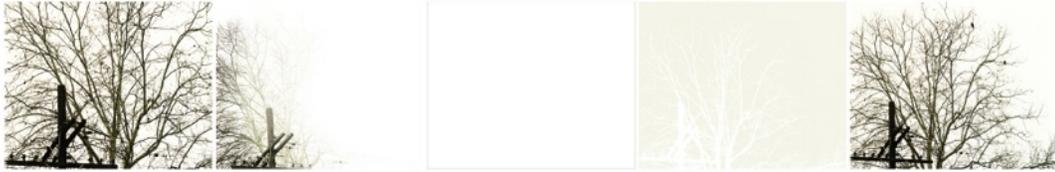
GS: How has the making (in every sense) of your work changed with digital technology, and how has digital technology changed the way you think about your own work? I ask this question generally, but also thinking about limits, accidents, and the ever-present technical aspects of developing an individual visual language.

UB: I resisted all things digital for a long time. I was not interested in all the work that was being made digitally for no other reason than it was possible now. I was interested in the one-to-one comparison of camera and eye. For example, our eyes perceive depth of field and the lack thereof exactly the way it is rendered in my "out of focus" work that I became known for (the *Ground* and *Field* series.) We are not aware of our eyes doing this as they are quickly darting about and focusing on foreground and background in split second intervals. But if you really concentrate and keep your eyes focused in one place you will



Ground #38, 1994

perceive the loss of sharpness surrounding this point. I always feel that calling this work “out of focus” is a misnaming of it, as it is really perfectly focused, but the focus is on an unoccupied point in space, leaving a depiction of the residual blurred background.



white blind (bright red) (02.4), 2002

In 2001 I started working on a project (*blind white/bright red*) that was really about staring, staring at something, staring into space, etc. With the interest and examination came the interest in optical afterimages, the things we see when staring into a brightly lit scene for prolonged time and finally close ours. The color receptors in our eyes are fatigued and we see the exact opposite of the image we had been looking at. As I said earlier, I choose the camera as my medium because it so closely resembles the human eye. But this was the point where the camera started to fail me entirely as it could not follow and trace what I was seeing with my eyes closed. So now I had a reason for using digital technology. I would make a photograph and invert it and then start distorting it to resemble the way afterimages dissolve and slowly fade to black. I would spend hours at the computer, staring at the scene, closing my eyes and then using Photoshop to render what I saw. Obvious the dark blue images in this show are made digitally, but these could have been made in a darkroom as well.

I am more and more interested in things the eye can see but the camera cannot. In a 2007 project, titled *Sundial*, I made afterimages and then included some that were both negative and positive at the same time. I was chasing down a sort of hallucinatory vision, one that let logic slip and that confounded known systems of identifying things.

So now I have gotten over my reservations towards the digital. The technology allows me to make things look more like what I really see.



Sundial (07.14), 2007

GS: What are you working on now? What direction is your current work and thought taking, and where do you see it within the larger arc of your overall development as artist?

UB: I have spent my entire career making work that deals with visual perception as content. Each project hits at the same core question in a different way. At outset I always ask myself: how can I get you to invest in your own visual experience without losing your attention to thoughts about what you are looking at? I am not interested in narrative, metaphor or

symbolism, I am interested in vision itself and light and time are the constantly re-occurring motifs. I am not sure that the work evolves, it sort of weaves around visual awareness and awareness in the body and in the moment.

I have started yet another project that allows me to draw and compose with light. So far this piece is called *In the light and shadow of Morandi*. Instead of photographing still-lives of vases and bottles I am photographing only the shadows and translucent reflections they cast. Instead of the wonderfully humble crockery he used in his paintings I am working with ordinary glass vessels, which cast shadows and refract the light in ways I can control. I love Morandi's work, I love the daily discipline with which he embraced painting, I love that the objects and arrangements hardly change from one painting to the next; I love the humble simplicity of his practice and his undeniable passion for his work. In the age where everything new in the art world has to be bigger, louder and faster, more spectacular and expensive, I love to look back and get completely lost in his small and very quiet and brilliant work. I have many shared interests with Morandi, so making a homage to his work will be the next step.

GS: Your work seems very private (in various ways) yet exhibiting is by definition a very public thing to do. How do you reconcile public and private?

UB: I have never thought of it as private. I think of it as very silent, still and slow. I suppose it does elicit a certain intimate experience as it consists of ordinary, everyday events.

My work runs counter to everything that has been in the spotlight of the art-world for so many years now. The most celebrated works of the last decade or more are all about spectacle, the bigger, the brighter, the faster, the louder, the more expensive to produce, is what has been celebrated for some time now. In the US I partially blame this phenomenon on the move from Soho's small apartment-size gallery spaces to the gigantic warehouse architecture of Chelsea. To do a show in Chelsea one has to compete with the architecture. So everyone has done just that by turning up the scale and volume of their work. Last week I found this quote by L.A.'s most prominent collector and donor:

ELI BROAD OFFERS LIFE LESSONS

"People think it's strange how briskly I move through museums," Broad adds. "Sure, I could stand in front of each piece and stare at it for a good long time. But that's not me. Usually I'm there to learn and apply my knowledge to our collections. As much as I would like to stay, I have to move on." [Los Angeles Times]

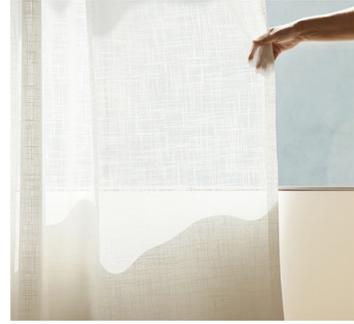
These few words embody everything I dislike about today's artworld. I aim for the opposite, but I realize that I am now dealing with an audience with a very short attention span for complex and layered ideas. I think my work demands time and investment on the part of the viewer that many people are no longer used to giving. But I can only make what I want to see. I love work that is slow, my love of Morandi's work being a perfect example of that.

I think we all have an obligation to respond to the discourse of our time. I cannot exist in a vacuum and what I make needs to address and add to this discourse and I continue to do so, not by joining in, but by running counter to much of what is being shown right now. I continue to try to push the envelope of what this medium can be. Aside from the Morandi project I am working on a series of images that are so minimal, so reductive, it may be hard to even recognize them as photographs. We all have an obligation to push what we know and take for granted at every turn. There is no point in simply rehearsing what has been done by others or even by ourselves.

GS: Is a specific sense of place important to you as an artist, and is it reflected in your work? To what degree has Los Angeles's *genius loci* played a role in your work, and in particular the Los Angeles light? Are you familiar with Madrid light?

I often think about wanting to live in New York, or more so London. Los Angeles is a hard and isolating city for me. But I cannot even imagine making the work I do elsewhere. It would be impossible. Yes, the light in Los Angeles informs what I do. The light here is visceral, it is invasive, it hits your body and blinds your eyes. It is no coincidence that the Light and Space movement took place in Los Angeles.

I am very sensitive to the color of light in different parts of the world. My memories of travel are always memories of the light. The most amazing light I have seen was in Helsinki. Each building surface looked like it was illuminated from inside. The sun is low to the horizon and the light is soft and raking making colors luminous. I have never been to Madrid before, so I am curious. Madrid is slightly more north of the equator than Los Angeles, so I expect it to be similar... I actually looked this up in preparing for my trip.



Deep Blue Day, (Untitled 12.6), 2012