

PRESS RELEASE

Albarrán Cabrera
Someone lived this

Exhibition 24.10 – 21.12.2019
Opening reception Thursday October 24th 2019, 6 pm - 9pm , the artists will be present

Text by
Florence Pillet

With *Someone lived this*, their first exhibition in Paris, the Spanish duo Albarrán Cabrera questions the reality of our memory. They invite us to think of works of art as the support of an imaginary journey, towards dreams, which allows the creation of fictional memories.

These photographs are inspired by their travels, their readings, the artworks they love and which move them. In front of the beauty of landscapes, glittering light, subtle colours, the viewer also dreams of escaping time, of reconnecting with nature - so present in their works - as a consolation for the world's current events. The mystery of the shaded figures in the series *This is you here* reminds us of lost friends or forgotten childhood memories that only photography can trace.

Over the years, with an excellent knowledge of history of photography and ancient techniques, they have developed unique and precious printing processes. They combine traditional silver printing, cyanotype or platinum-palladium printing with the use of pigments, Japanese paper and gold leaf. Their images are thus adorned with a singular intensity and light that seem to make the image shimmer, and enliven it with the emotion that was part of its creation. Far from being a mere image of reality, Albarrán Cabrera's photography becomes a magical object, a window opening onto other worlds.

Albarrán Cabrera's works will also be exhibited at Paris Photo, in the Grand Palais, from 07.11 to 10.11.2019, on our booth B 43.

For any information and request for visuals, please contact
Florence Pillet - florence@ewgalerie.com

Albarrán Cabrera
Someone lived this

"Memory is never a precise duplicate of the original; instead, it is a continuing act of creation."

Rosalind Cartwright, *The Twenty-Four Hour Mind*.

Legendary neurologist Oliver Sacks studied the remarkable mechanisms we use to fabricate our memories, involuntarily blurring the line between the experienced and the assimilated: *"It is startling to realize that some of our most cherished memories may never have happened — or may have happened to someone else."*

Besides, in the absence of outside confirmation, there is not a trustworthy mechanism in the mind for differentiating a genuine memory from those borrowed. Thus, what we state or feel to be true depends as much on our imagination as on our senses.

As we cannot directly record in our brains the events of the world, each person experiences and constructs them in their own subjective way, to later on reinterpret them when recollected.

However, this imperfect and fallible memory system allows us a great flexibility and creativity: *"It allows us to see and hear with other eyes and ears, to enter into other minds, to assimilate the art and science and religion of the whole culture, to enter into and contribute to the common mind, the general commonwealth of knowledge. This sort of sharing and participation, this communion, would not be possible if all our knowledge, our memories, were tagged and identified, seen as private, exclusively ours. Memory is dialogic and arises not only from direct experience but from the intercourse of many minds."*

In the early 20th century, researchers found out that memories are transformed and reassembled with every act of recollection. There is not such thing as a fixed and static "memory", but a dynamic and imaginative process of "remembering" which is hardly ever really exact to the actual event.

The question running like a thread throughout Albarran-Cabrera's work is how images trigger individual memories in the viewer. *"We are particularly interested in memories. Our aim is to play with viewers' memories and to construct a representation inside their minds. Our images are the bare bones of this mental construction. Thus, we'd like our images to form part of the viewers and help them fabricate new memories, creating experiences that might never have happened to them."*

In their work, they deal with perception, memories, time, and identity. An image can trigger in the viewers feelings of love, hate, anger, joy, sadness or happiness. Each print will be translated differently depending on the viewer, but it is the labour of the photographer to do his best to create an object capable of making the viewers feel these emotions: *"Photographs must generate emotions and arise questions. Only by asking yourself the most courageous questions and finding the answers, you'll be able to increase your consciousness."*

Rosalind Cartwright is a psychologist and neurologist at the University of Chicago, specialized in sleep disorders.

Oliver Sacks (1933-2015), was a neurologist and professor at Columbia University. He is the author of many books. The excerpts quoted are from the posthumous book *The River of Consciousness*.

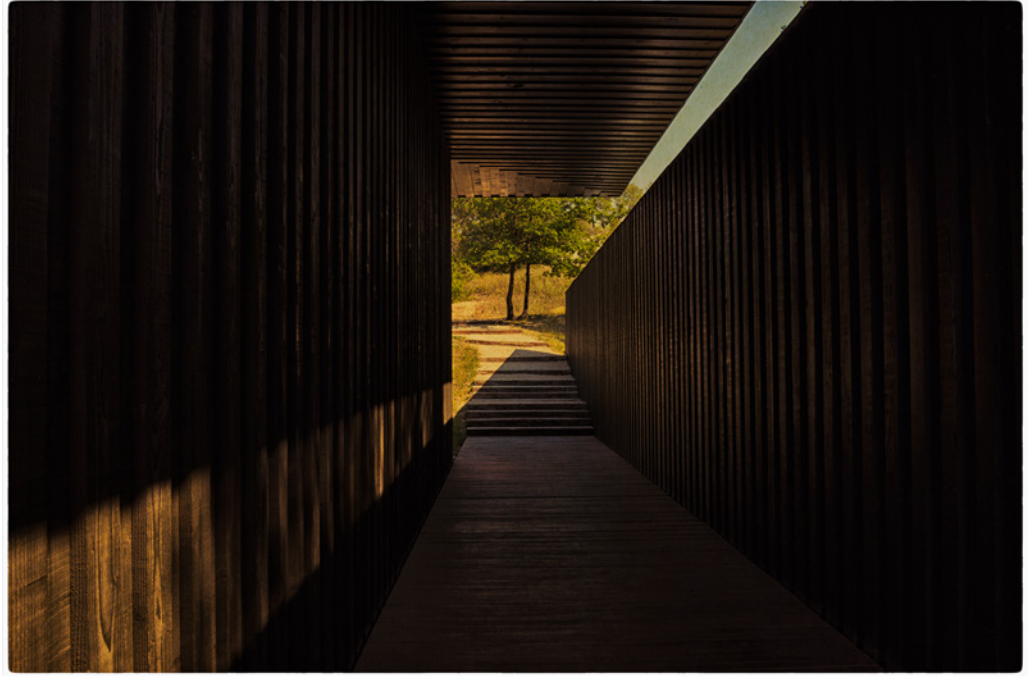
Press visuals



Albarrán Cabrera, *This is you here #147*, 2019
Pigment print on Japanese paper and gold leaf, 25 x 16,5 cm
Edition of 20

The use of images is exclusively reserved for the promotion of the exhibition and valid up to its end.
Obligatory mention: © Albarrán Cabrera, Courtesy Galerie Esther Woerdehoff

Press visuals



Albarrán Cabrera, *The Mouth of Krishna #246*, 2013
Pigment print on Japanese paper and gold leaf, 25 x 17 cm
Edition of 20

The use of images is exclusively reserved for the promotion of the exhibition and valid up to its end.
Obligatory mention: © Albarrán Cabrera, Courtesy Galerie Esther Woerdehoff

Press visuals



Albarrán Cabrera, *The Mouth of Krishna #724*, 2018
Pigment print on Japanese paper and gold leaf, 25 x 17 cm
Edition of 20

The use of images is exclusively reserved for the promotion of the exhibition and valid up to its end.

Obligatory mention: © Albarrán Cabrera, Courtesy Galerie Esther Woerdehoff

BIOGRAPHY

Artist

Albarrán Cabrera

Both born in 1969 and living in Barcelona, Anna Cabrera et Angel Albarrán have been working together for almost twenty years and form a rising duo on the photographic scene. Together, they develop a photographic universe, poetic and sensible where the emotion from the subject meets the beauty of the print. Experts in alternative printing processes and photo preservation, they frequently use historic processes such as cyanotype, platinum-palladium and other analogic technics but also invent original processes that they combined with precious materials like Japanese papers, pigments, minerals or gold leaf. Questioning identity and the traces the camera keeps of the past, their various open series evoke our relationship to time and memory and our perception of the photographic image between reality and illusion.

**Solo shows
(selection)****2019**

Someone lived this, Galerie Esther Woerdehoff, Paris

Subtle Shadows of Bamboo on Bamboo, Ibasho Gallery, Antwerp, Belgium

2018

Albarran-Cabrera, Nailya Alexander Gallery, NYC, USA

L'indistruttibile Galleria, de'foscherari, Bologna, Italy

Aspects of influence, Dada Object Trouvé, Barcelona, Spain

Remembering the future, Bildhalle Gallery, Zurich, Switzerland

2016

The Mouth of Krishna, *This is you*, *Kairos*, *Unseen*, Amsterdam, The Netherlands

Why all the time, Galería Valid Foto, Barcelona, Spain

This is you, Kochuten Gallery, Japan

2015

The Mouth of Krishna, *This is you*, *Unseen*, Amsterdam, The Netherlands

The Mouth of Krishna, Photomed festival, Lebanon

2014

The Mouth of Krishna, Kochuten Gallery, Japan

2011

Blow up, Festival Photomed, Sanary, France

Ceci n'est pas une cité Méditerranéenne, Festival Photomed, Sanary, France

2010

Safety in Solitude, Fotogaleria Zoom, Santander, Spain

**Group shows
(selection)****2019**

Paris Photo, Galerie Esther Woerdehoff, Paris

Seaside, Bildhalle Gallery, Zürich, Switzerland

Infinite Spirit, Kahmann Gallery, Amsterdam, The Netherlands
Color of Light: Fifteen Years of Nailya Alexander Gallery, Nailya Alexander Gallery,
 New York, USA
Icons. Bildhalle Gallery, Zürich, Switzerland

2017

Paris Photo, Galerie Esther Woerdehoff, Paris
Explorations – New Positions in Photography and Photorealism, Micheko Gallery,
 Munich, Germany
 Art Paris Art Fair, Paris

2014

This is you, (I have Photos, therefore I am), NYC United Photo Industries Gallery,
 NYC, USA
This is you, (I have Photos, therefore I am), Tokyo Institute of Photography, Tokyo,
 Japan

2013

Secret Places and small Details, Valid Foto Gallery, Barcelona, Spain
Collect the World, Valid Foto Gallery, Barcelona, Spain

2010

ARTtrust Space, Village des Rencontres d'Arles, Parc des Ateliers, Arles, France
 O.F.N.I. project, Valid Foto Gallery, Barcelona, Spain

2005

AlbarranCabrera, Hewlett-Packard Exhibition Area, Sant Cugat RandD Site, Sant
 Cugat del Vallès, Barcelona, Spain

2004

Fundación de Ferrocarriles Españoles, Itinerant Exhibition: Madrid, Granada,
 Seville, Cáceres, Valladolid, A Coruña, Oviedo, Bilbao, Santander, Logroño,
 Barcelona, Valencia Murcia and Toledo, Spain

Awards

LensCulture Competition Winners, Portrait Awards 2017
 Finalists in Kyoto at the Hariban Award 2015 with the portfolio of The Mouth of
 Krishna
 Finalists in Tokyo at the International Photography Festival 2014 with the *This is
 you here* portfolio

Publications

Remembering the future, text by Amanda Renshaw, RM editorial, 2018
Pequeñas melodías, with music by Federico Durand, éditions IIKI, 2018