
PRESS RELEASE

Albarrán Cabrera
Photographic Syntax

Exhibition	23.11.2022 – 23.12.2023
Preview in presence of the artists	Thursday 23 November 2023, 6pm - 9pm 36 rue Falguière 75015, Paris

Text :**Angel Albarrán
and Anna Cabrera**

The possibility of having a tool with which to investigate reality is what drew us to the photographic medium. At first we photographed with the simple intention of recording what we saw. But soon our interest shifted from capturing the superficial appearance of reality to investigating its “underlying structure”. Thus, photography has in this way become the perfect philosophical tool with which to understand the world and our images are the by-product of that investigation, the notebooks of our research.

Viewers interpret photographs subjectively by relating them to their personal experience, identity and memory. We are said to be our memories. They define what and who we are and help us to understand our reality. Remembering is nothing other than a process of continuous reconstruction and re-creation. This process is activated voluntarily or when there is a trigger that initiates it. When looking at an image, the brain tries to interpret it using the memories we have stored, generating new memories and new ideas in the process. As a dynamic structure, the brain changes every time a new sensation is experienced or a new thought is generated. In fact, interpreting an image will not only add new ideas to our knowledge and change our way of projecting the future, but will also modify our memories.

As photographers, we can deal with complex subject matters, or the relationship between various topics without having to use a verbal language and its linguistic code. Our tools, instead, are images and photographs. We believe that photography can help us and the viewers to understand challenging concepts in a different way. There is a gap between reality and what we understand as real. And photography, as the Japanese playwright Chikamatsu Monzaemon once said when referring to art in general, lies at the frontier between the real and the unreal, what is true and what is false, thereby helping us to discover what is hidden from us.

However, photography is a limited medium. It is a battle between vision and technology. Photographers can only create what the technology and the processes available in their time enables them to do. All sorts of artistic conventions and personal yearnings can influence a photographer, but they can only go as far as the technology allows them to.

Sometimes the available printing technology is not advanced enough to realise one's vision. Then it is the artist's option to change that, either by inventing new techniques and processes or by experimenting with established techniques and using them in a different way. In our case, wanting to find new ways to explain a series of concepts and ideas with photography led us to expand our "photographic syntax". We realised that if we wanted to expand the meaning of our work we also needed to expand the rules, principles and processes that make this meaning possible.

This has made us focus on not only the image itself, but also on its physical manifestation as printed photographs. We devote much time and effort to creating the printed representations of our ideas working by ourselves in our darkroom. For us, photographs are not only images, but also physical objects. 'The printing method' as William Crawford explains in his book *The Keepers of Light*, 'introduces the final elements of syntax: it determines the form the image takes as a tangible object.... Even the texture of the printed material is part of syntax, because its reflective qualities affect our perception of image tones.'

As Lyle Rexer puts it in his book *The Edge of Vision*: '... photography is simultaneously an investigation of reality and the means of investigating that reality.... photography is not a looking at or a looking through but a looking with.'

Press images



Albarrán Cabrera, *The Indestructible #34126*, 2021
Carbon print
40 × 30 cm, edition of 10

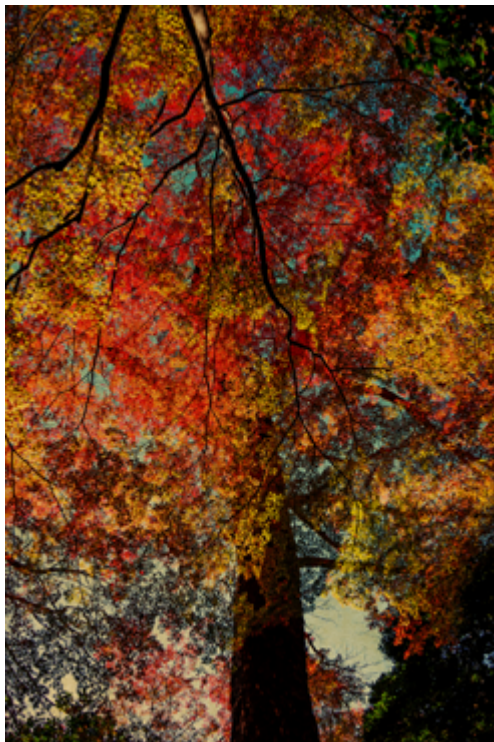


Albarrán Cabrera, *Kairos Study #1*, 2023
Pigments, Japanese paper and gold leaf
48 x 32 cm, edition of 10

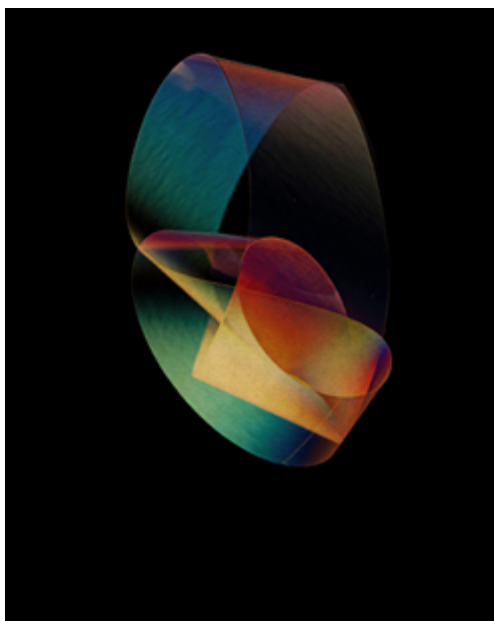
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Press images



Albarrán Cabrera,
The Mouth of Krishna #60508, 2020
Pigments, Japanese paper and gold
leaf
48 x 32 cm, edition of 10



Albarrán Cabrera, Study #0444, 2023
Pigments, Japanese paper and gold
leaf
25 x 17 cm, edition of 10

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BIOGRAPHY

Artists

Albarrán Cabrera

Both born in 1969 and living in Barcelona, Anna Cabrera et Angel Albarrán have been working together since 1996 and form a rising duo on the photographic scene. Together, they have developed a photographic universe where the poetic of the subject meets the beauty of the print.

Experts in a wide range of photographic printing processes, Albarrán Cabrera see their photographs as objects in their own right. Thus, they personally handcraft their prints in their studio using a wide range of processes and materials, such as cyanotype emulsion, platinum-palladium, silver gelatin, among others. Their application of gold leaves under handmade Japanese paper give their photos a deep, mysterious glow, an enigmatic spectrum of light that reverberates through the image.

Questioning concepts like identity, time, memories, their various open series evoke our relationship with time and memory and our perception of the photographic image between reality and illusion.

Solo shows

2022

Things Come Slowly, Galerie Esther Woerdehoff, Geneva, Switzerland

As Far as the Eye can See, Michael Hoppen Gallery, London, United-Kingdom

2021

Very Subtle Light, Galerie Esther Woerdehoff, Paris, France

Pale Blue, Ibasho Gallery, Antwerp, Belgium

Albarrán Cabrera. A display of works, Michael Hoppen Galley, London, United-Kingdom

The Radiance of Paradise, Marshall Contemporary, Los Angeles, United-States

2020

An Ethereal Glow, Marshall Contemporary, Los Angeles, United-States

There was never a time when we didn't exist, Nailya Alexander Gallery, New York, United-States

2019

Someone lived this, Galerie Esther Woerdehoff, Paris, France

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

2018

Albarrán-Cabrera, Nailya Alexander Gallery, New York, United-States

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

Aspects of influence, Dada Object Trouvé, Barcelona, Spain

Remembering the future, Bildhalle Gallery, Zurich, Switzerland

2016

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

This is you, Kochuten Gallery, Nagoya, Japan

2015

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

The Mouth of Krishna, Photomed Festival, Beirut, Lebanon

2014

The Mouth of Krishna, Kochuten Gallery, Nagoya, 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

2004

LEI-NYC-PAR-ZRH 4 Cities, Palauet de Can Vidalet, Esplugues de Llobregat, Barcelona, Spain

Group shows**2022**

Japan: Werner Bischof - Albarrán Cabrera, Bildhalle Gallery, Zurich, Switzerland

2021

Paris Photo, Galerie Esther Woerdehoff, Paris, France

Art Paris, Galerie Esther Woerdehoff, Paris, France

Photo Lodon, Galerie Esther Woerdehoff, London, United-Kingdom

In Praise of Shadows, Marshall Contemporary, Los Angeles, United-States

Mizu, Ibasho Gallery, Antwerp, Belgium

Ocean, Bildhalle Gallery, Zurich, Switzerland

Highlights, Marshall Contemporary, Los Angeles, United-States

The photobook as object, Ibasho Gallery, Antwerp, Belgium

Holiday Show, Nailya Alexander Gallery, New York, United-States

2020

Festival of Light, Nailya Alexander Gallery, New York, United-States

Fernweh, Bildhalle Gallery, Zurich, Switzerland

Wabi Sabi, Ibasho Gallery, Antwerp, Belgium

Tree of Life, Nailya Alexander Gallery, New York, United-States

Beyond the obvious, Ira Stehmann Fine Art, Munich, Deutschland

2019

Paris Photo, Galerie Esther Woerdehoff, Paris, France

Texture, Nailya Alexander Gallery, New York, United-States

First Snow, Ibasho Gallery, Antwerp, Belgium

Seaside, Bildhalle Gallery, Zurich, Switzerland

Infinite Spirit, Kahmann Gallery, Amsterdam, Netherlands

Color of Light: Fifteen Years of Nailya Alexander Gallery, Nailya Alexander Gallery, New York, United-States

Icons, Bildhalle Gallery, Zurich, Switzerland

2017

Paris Photo, Galerie Esther Woerdehoff, Paris, France

Japan Contemporary, Soiz Galerie, Passau, Deutschland

EXPLORATIONS - New Positions in Photography and Photorealism, Micheko Galerie, Munich, Deutschland

2014

This is you (I have Photos, Therefore I am), NYC United Photo Industries Gallery, New York, United-States

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

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

2005

Albarrán*Cabrera*, Hewlett-Packard Exhibition Area, Sant Cugat RandD Site, Sant Cugat del Vallès, Barcelona, Spain

2004

Fundación de Ferrocarriles Españoles, exposition itinérante : Madrid, Granada, Seville, Cáceres, Valladolid, A Coruña, Oviedo, Bilbao, Santander, Logroño, Barcelona, Valencia Murcia and Toledo, Spain
 Centre Cultural de Caixa Terrassa, Terrassa, Spain

2002

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

Awards

Remembering the future, Best Spanish book awards, PhotoEspaña 2019, winner of the José Lázaro Galdiano Award 2019.

Publications

Remembering the future, text by Amanda Renshaw, RM editorial, 2018
Pequeñas melodías, with music by Federico Durand, éditions IIKI, 2018
 All Good Things: A Treasury of Images to Uplift the Spirits and Reawaken Wonder, by Stephen Ellcock, September Publishing, 2019
Des Oiseaux, text by Guilhem Lesaffre, Atelier EXB, 2020
Pale Blue, artist book, coedited by the(M) éditions and IBASHO, 2020
 The World's first Photobook was Blue, coedited by the(M) éditions and IBASHO, 2021
 Jeux de Mains, by Cécile Poimboeuf-Koizumi & Stephen Ellcock, Chose Commune, 2021
 The Book of Change: Images and Symbols to Inspire Revelations and Revolutions, by Stephen Ellcock, September Publishing, 2021