

September 14th, 2013 – March 16th, 2014

Museum opening times:

From Tuesday to Saturday from 10 to 20 h.

Sunday from 10 to 15 h.

Monday closed

English

## ACTIVITIES RELATED TO THE EXHIBITION

Guided tours and workshops adapted to all educational courses. More information at 971 908 201

Photography workshop with Eulàlia Valldosera Desvelos. From October, 3rd to 5th

Workshop with the Mental Health Hospital Area and Primary Education centers. Mental Health International Day, October, 10th

Art in the 21st century screenings

October, 30th at 20h. Cindy Sherman and Catherine Opie

November, 27th at 20h. Roni Horn and John Baldessari

December, 18th at 20h. Hiroshi Sugimoto and Robert Adams

February, 26th at 20h. William Wegman, Alfredo Jaar and Oliver Herring

March, 12th at 20h. Sally Mann, Collier Schorr, Gabriel Orozco, Eleanor Antin y Florian Maier-Aichen

Lab workshop Càmara-cuerpo en movimiento with Ingrid Medina and Manuel Elviro. From November 25th to 29th, from 10.30 to 13.30h. Price: 60 € (25% discount for Amics d'Es Baluard). Registrations at: [difusio@esbaluard.org](mailto:difusio@esbaluard.org). Public performance on November, 29th at 20h, free activity. Collaborates: Foto Ruano

1, 2, 3... ash! Designed by Mar Barceló. Workshop for families with kids from 3 to 5 and from 6 to 12 years old. Price: 1€ for kid. Registrations at 971 908 201. October and November, 2013

Intergenerational workshop Posa't en primer pla. Price: 1€ for kid. Registration at 971 908 201. Throughout Christmas period

I Photo Prize for young people Es Baluard aged 13-17 years. Until November 2013. Collaborates: FotoRuanoPro

Photography workshop for people over 60 years old El món vist des del meu mòbil with Toni Amengual. From January 23rd to 25th, from 16 to 19h. Registrations at: [museu@esbaluard.org](mailto:museu@esbaluard.org). Free activity

Photography workshop for general public El món vist des del meu mòbil with Toni Amengual. From February 13th to 15th, from 16 to 19h. Registrations at: [museu@esbaluard.org](mailto:museu@esbaluard.org). Price: 25€

Portrait photography workshop with Pierre Gonnord. From March, 13th to 15th

**ESBALUARD** | museu d'art modern  
i contemporani de palma



Plaça Porta Santa Catalina, 10 - 07012 Palma T +34 971 908 200 [museu@esbaluard.org](mailto:museu@esbaluard.org) [www.esbaluard.org](http://www.esbaluard.org)

# REPRODUCTIBILITAT 1.1

This exhibition is conceived on the basis of the Es Baluard photography collection, with the addition of contributions from collectors, entities and international artists, with the aim of constituting, within the museum, a reflection on the image through technical devices and their relation to art. The curatorial development is based on the origins of photography and its uses, subsequently entering into an analysis of the medium and its transformation, based on two core themes: the portrait as a certificate of presence or an exorcizing medium of the I and the others, and the urban and natural metalandscape. A history of gazes, like that demanded by Roland Barthes, as a kaleidoscopic approach plagued with known references, and other, not-so-well-known references, which will gradually mutate over the six months that comprise the duration of this first instalment.

## Protohistory

The exhibition presents daguerreotypes, ambrotypes, ferrotypes and bromoils. The first daguerreotypes in Mallorca were experiments resulting from the interest of tradesmen, intellectuals and lithographers concerned about the diffusion of local culture. Around the year 1850, this kind of photography would gradually begin to be abandoned in favour of other cameras which obtained a collodion-on-glass negative, a negative that could be developed on albumen paper an unlimited number of times. The image ceased to be a unique object, its production process became faster and more economical.

Later, with the between-the-wars avant-gardes, the collage and the photomontage came to extol and signal the fusion of disciplines at a time when experimentation with films was also investigating new formats. During the period 1918-1948, textual and visual research from a frontal space was able to follow Dadaist, surrealist or constructivist tendencies and be applied both to advertising and publishing photography and limited-edition artistic series.

## Portrait photographers

The international portrait tradition grew in parallel to the representation of customs devoted to documenting the rural, pre-tourism Mallorca ethnographically and prototypically and also, it became standardized thanks to the fashion of increasingly-perfected emulsions. The pictorial tradition applied to the official photography studio portrait and the family or social portrait extended throughout the 19th century and during the first third of the 20th century amongst the middle classes.

Thus, and with regard to this influence of painting, the portrait convincingly revealed problems stemming from issues of identity and the perception of the other as a gaze that pivots, interrogating us about our ego or provoking us.

## Scanners

Artists rely on the photographic tool, sampling things real with the preconceived idea of manipulating their strata and revealing just a fraction of what was, zooms amidst things macro and micro in order to calibrate the present and interpret it.

It is on this path associated to humanism that the decisive instant of Cartier-Bresson loses its aura in favour of an – artistic – mission, the intrinsic objective of which drives the author to become the active agent of ethnographic, anthropological, social or identitarian representation. These are long-term works, complex series which need to return to that which is documental over and over in order to unravel it, try to rework and subvert it by altering it slightly.

All in all, the influence of Viennese Actionism and the performance of the 'sixties and 'seventies meant that photography entered the world of art legitimised above all through conceptual art.

## Metalandscape

Some time ago Robert Adams said that "landscape photography contains geography, autobiography and metaphor". In the face of subjectivity, or this will to capture space and turn it into an idea, the methodology to precisely reconstitute the categorisation of what is real appears, approached frontally with the precision of entomologists on the part of the Düsseldorf School which, based on the documentalist impulse of the Bechers, allowed for the

artistic emancipation of photography in Europe and the development of individual approaches centred on the qualities of the landscape and urban space.

## Clonings

In the 'eighties, and above all the 'nineties, there was a commitment to give photography its prominence back, institutionalising it as a cult object in museums and galleries even though they were projects from mass media gestures, or were to be misrepresented as objects for the consumer society. In a key piece, *Searching for Africa in LIFE* (1996), Alfredo Jaar places us before superlative evidence, images are not innocent.

## ARTISTS

Marina Abramović, Pilar Albarracín, Helena Almeida, Chema Alvargonzález, Per Barclay, Guillem Bestard, Joan-Ramon Bonet, Pepe Cañabate, Francesc Català-Roca, Toni Catany, Diana Coca, Erró, Francesc Fiol Amengual, Roland Fischer, Miguel Font, Joan Fontcuberta, Alberto García-Alix, Amparo Garrido, Susy Gómez, Pierre Gonnord, Dionisio González, Marisa González, Alfredo Jaar, Sybille von Kaskel, Jana Leo, Man Ray, Robert Mapplethorpe, Francesca Martí, Joan Miró, Shirin Neshat, Marina Núñez, Aitor Ortiz, José Ortiz Echagüe, Paloma Polo, Miguel Rio Branco, Thomas Ruff, Gaspar Rul-Ian, Sean Scully, Montserrat Soto, Grete Stern, Josep Truyol (atribuït), Darío Villalba, Jules Virenque, Francesca Woodman

A curatorial project by Nekane Aramburu

With the complicity of Xisco Bonnín, Maria Josep Mulet, Carmen Mateu, Soad Houman and Catalina Joy