

Robert Cahen «Paisatges» Reproductibilitat 2.4.

Dates of exhibition: 16/03/2018 - 15/04/2018

Museum Opening Hours:
Tuesday to Saturday: 10 - 20 h
Sundays: 10 -15 h
Mondays closed

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Robert Cahen is one of the pioneers of video art, who worked on documental and experimental image since the 'seventies, until transferring his resources and innovations to the application of the moving image, from analogue to digital video. Continuing with the review exhibitions corresponding to the *Reproductibilitat* cycle, Es Baluard proposes a new strategy centred on approaching the analysis of the capturing of landscape based on a retrospective of his worked linked to this subject and a large installation produced thanks to the project "Missions artistiques a la Serra de Tramuntana" (Artistic Missions to the Serra de Tramuntana), organised by Es Baluard and the Consorci Serra de Tramuntana (an entity formed by the Govern de les Illes Balears and Consell Insular de Mallorca).

The Serra de Tramuntana mountain range, located in the north-west of the island of Mallorca, was declared a World Heritage Site by UNESCO in 2011 in the Cultural Landscape category. In 2017, in the mountain refuge of Can Boi, located in the village of Deià, Robert Cahen and Thierry Maury started a new artistic and experimental training project with some artists, most of them from the Balearic Islands, but also from Iran or Colombia. When conceiving the proposal I considered, from the outset and in dialogue with the people heading up the Consorci, the utility of Robert Cahen's broad experience as a multidisciplinary artist and pioneer in the field of video art. Cahen had carried out projects of this kind all over Latin America, Asia and Europe, and his vision of the landscape is unique and exceptional, enduring and universal. On his long journeys, for years searching urban and natural landscapes from China to the South Pole, he shows us what occurs outside, but also inside the being.

This transcends the pedagogical facet that runs in parallel to his work, and whose main research points are: light, movement and textures. Based on the real image, alongside different contributors he works on their digital editing in the studio. And it is here where new fictions and interpretations of a lyrical and occasionally a narrative nature, always revealing, are made visible. Having refined the image in post-production, it will seem as though its parts contained text in themselves, the experience of a monologue expanded through film signs with an ordering of temporality based on things subjective and autobiographical.

In the project developed in Mallorca, with his peculiar gaze of the nature of the Serra de Tramuntana area, the orography and light, discovered by classical landscapists, is dissected using the empirical methodology of the hike and the planning of different sessions to capture it using video cameras. A route characterised by a dystopian organisation of temporality. The work of this precursor of video art has been recognised, amongst other aspects, for the way it signifies the journey and decodes the layers of reality of the territories to be discovered, near or remote, making them timeless.

Robert Cahen, in our case, experiments with time by taking it to levels of meta-painting.

Thus, in his work we find sonority and plasticity kinaesthetically merged. His pieces reveal how sound, along with the capturing of the image, is the starting point for a dual formula which Cahen has been combining since his beginnings, in the 'seventies, influenced by his training as a musician. His time with the Groupe de Recherches Musicales at the ORTF and Pierre Schaeffer, and with the Groupe de Recherche Image et la Creation of the INA are key to understanding him. With the utilisation from 1979 of the EMS Spectron, the intervals of his frames acquire fresh nuances, the mark of which still lives on today.

The selection of works presented at Es Baluard by way of a retrospective review of his work on the capturing of nature enables us to reflect on the sense of the sequence shot in landscape. The method of his selective gaze, the focus on which he decides to record, imply an exercise of attention,

but also a relinquishing, which brings about a succumbing to the beauty of the aesthetics. Sandra Lichi, one of the experts and the main analyst of his film methodology, would say that he configures his work in video as an eternally fresh pictorial work.

Robert Cahen's current work challenges spectators from the perspective and the construction in and with displacement. Contemplating its digital translocation is as revealing as that a traditional, static painting may offer us, circumscribed in a frame. It is a universal scene, which can be exchanged between regions and frontiers, a gaze with an Asian influence that brings us closer both to the Chinese theory of painting and to the pictorial interpretation of everyday life, the avant-garde precepts of impressionism or abstraction. The treatment of colour, the systems of perception and time expanded as an instrument for portraying things real are key pillars on which the construction of the exercise rests which has been performed in selected places of the Serra de Tramuntana mountains. A part of an island in the Mediterranean, with an orography similar to that of its other islands, united by the atmosphere of gentle contrasts, winds and shared waters.

Accepting that what we have before us, as nature, is a social, cultural and aesthetical construct, its mirror is a field dilated in subjectivity. The mutation of the state of the landscape shows that unforeseeable chance challenges the hunter of the sequence shot and pulls him to the vertigo of the sublime.

Nekane Aramburu, curator