

ANDRÉS GALEANO

Nota biográfica

Andrés Galeano nasceu na Espanha em 1980 e vive entre Berlim e Barcelona.

Formou-se em filosofia pela Univeridade de Barcelona, adquiriu o diploma de fotografia na Freie Fotoschule Stuttgart e fez o curso de Escultura/Arte Livre na Kunsthochschule Weißensee Berlin.

Trabalha com fotografia, vídeo, instalação e performance e expôs e actuou em toda a Europa, América Latina, EUA e Canadá.

Mostra individual seleccionada: RH Contemporary, NYC (EUA), MIAIC Mataró (Espanha) Art Rotterdam, YIA Paris, Art Bruxelas, Pavlovsdog (Berlim), Grimmuseum (Berlim).

Mostra colectiva seleccionada: Canal Isabel II (Madrid), Artes Santa Mònica (Barcelona), EAC (Montevideu), Museu Benaki (Atenas), De Appel (Amsterdão), Goethe-Institut (Barcelona), Fabra i Coats (Barcelona), 4^e Tessalónica Bienal de Arte Contemporânea (Thessaloniki), Kunstraum Kreuzberg/Bethanien (Berlim), 'O (Milão).

Performances seleccionadas: La Casa Encendida (Madrid), Centro Huarte (Pamplona), M:ST Festival (Calgary), Konshallen Gotemburgo, Antic Teatre (Barcelona), Kunsthall Charlottenborg (Copenhaga), Festival Rhubarb (Toronto), Museo MARCO (Vigo), Festival Interakcje (Piotrkow Trybunawski), Ação! MAD, El Matadero (Madrid), BAC, (Genebra 2011), Viva! Art Action (Montreal), Instituto Cervantes (Berlim), PPP (Berna), Festival Ebent (Barcelona).

Em 2011 recebeu o prémio Mart Stam pela KHB Berlin.

ANDRÉS GALEANO

Unknown photographers – Excertos e textos seleccionados

TEXTO DE ANDREAS WOLF, 2014

“For the past years, Andrés Galeano has been collecting old photo albums. Most of the albums come from dismantled estates and Galeano then finds them at flea markets. The photographs from these albums are the starting point, the material for the artist’s work: Without cutting or manipulating them in any way, he puts them in a new order, he assembles them according to certain geometrical principles. In this way, something new is created from these often faded amateur photographs; the pictures of the unknown photographers start to communicate with one another and reveal archetypal forms and motifs: Numerous rainbows, photographed at different times by people who are unknown to each other, are combined to form a perfect oval in Galeano’s montage. It is as if these photographs were designed for this assemblage.

The superimposition of single pictures that show banal, almost comical, repetitious forms like the finger in front of the lens soon start to develop a transcendental layer. To the viewer, these montages seem both astounding and compelling but never arbitrary. It is a play on the ever re-occurring themes of photography as an art form: light and shadow, the impermanence of the one fleeting moment in time and the everlasting wish of the human kind to capture this decisive moment.

The artist’s focus in this work is the sky as the absolute metaphor for transcendence. It is towards the sky, towards heaven that everything floats in defiance to gravity. It seems as if one only needs to shift the images of the photographed world towards each other to realise that everything strives after the sky.”

EXCERTOS DE MARIO MARGANI, 2013

“UNKNOWN PHOTOGRAPHERS encompasses the results of a research around the language of photography and the aesthetic reactivation of personal discarded pictures deriving from family albums and amateur photographers.

Galeano has build up an extensive collection of found photographs, which have been neglected in Berlin closets and basements [...] If collecting reflects the need for control in order to investigate the material, the contact and coupling of the pictures follows a more impulsive process, concealing some of the topics, which captivate Galeano’s interest also through previous projects and through other means of expression, primarily performance: the failure of the photograph as the impossibility to catch something out of sight; indicating as the failure of indexing; the flop of documenting performance. This short compendium of more philosophic questions flanks a personal longing for the height and all its implications: flight, birds, airplanes, jumps, funiculars, panoramas, exultations, rainbows, clouds, mountains and dozens of other gestures and poses that you can find browsing his collection or his portfolio.

[...] Galeano uses photographs as objects with a substance, but not as a sculpture in the strict meaning, neither as a collage-maker. Though his combination shapes poetic besides surrealist compositions or fluent as well as clashing movements, the photographs remain physically isolated giving the idea of a provisional and accidental occurrence.

[...] Nevertheless he is not using up the picture, his recycling brings not to a depletion of the resource. His use of the photographs is physically revocable and it sound more as a hint to the ‘undo’ of an image editing

program. After all we are not developing family album photographs anymore, just touching and re-touching them on a display.”

EXCERTOS DO ARTIGO DE ROBERT AYERS, PUBLICADO NA EIKON #87, VIENNA, 2014 (ISBN:978-3-902250-76-6)

Life after Death: Andrés Galeano's Unknown Photographers

Andrés Galeano's remarkable series Unknown Photographers is a collection of small photographic montages. Witty and often ironic, they stimulate the intellect but they can also be beautiful and occasionally laugh-out-loud funny as well. You might want to risk a word like “surrealist” in describing them. (In fact Galeano acknowledges that “as a Catalan I have Surrealism in my blood; it is part of my cultural tradition”.) It comes as rather more of a surprise when he says of them “photography has to deal with death and transcendence”. Galeano has been collecting the material for these pieces for years, scouring the flea markets, junkshops, and second-hand stores of his adopted city Berlin for abandoned family photo albums. He expresses their significance like this, “in analogue times, and from an amateur point of view, people took their cameras to underline the importance of a certain situation or state (holidays, celebrations, etc). This is my raw material: photos charged with this happiness and extraordinary character.” Still, they are generally regarded as “almost garbage” and he picks them up for a song. He then selects disparate photographs and juggles them together. The results are considerably more than the sum of their parts.

[...] But Galeano levels no criticism at his source material, and he calls his work “a kind of homage to amateur and familiar photography”. But he does acknowledge that he is engaged in a type of alchemy, in “turning shit into gold”, or creating “heaven on earth moments”. Indeed Galeano might be seen as a latter-day Frankenstein, crafting new and surprising forms of life—humanoid beings with heads that crackle and shine—out of what was previously inert. [...] he sees himself “doing exactly the same” as his Unknown Photographers who “took those images because something important was going on in front of their eyes and they wanted to keep the memory and give transcendence to it by means of photography.” But Andrés Galeano does more than this, for what is most uplifting about these pieces is that, while they remind us of the banality and sad absurdity of much of our lives, there is threaded through them a spark, a brilliance, something akin to magic.”