

JUAN CARLOS BATISTA

This imaginary landscape comes from decalcomania, its origin geomorphic chaos – "absolute automatism" was how Breton described the technique – and becomes a landscape with realistic "overtones". Like a spy satellite the lens scrutinizes every nook and cranny of that topographic blur. From the fragmentation and contingency a landscape almost without a beginning, without a past, without a history, without a real geography in which to place it, is revealed. The "real" is born of a dream, a dream made of ink.

At the risk of erring, I would say that the "memory traps" series and "Suspended space" share an idea of parody that becomes perceivable just after the origin of the images has been discovered. I base this statement not so much on the landscape but more on the actual "style" of inadequate photography. With the genre exhausted, only parody is left. With the exception of the photographer Mataparda (who is legitimated by high standards and his career), the Canary scene is full of photographers who, though young and promising, are constantly abusing this form of aesthetics. Perhaps in an attempt to escape the smothering island reality or a purportedly updated form of "idealization" of the landscape. Whatever the case, I believe it would be a pathetic act of blindness to turn our backs at this time on our frightful island reality.

Irrespective of the more or less ingenious, more or less artistic result, one finds the same underlying obsession (*La isla guyère*, 1998) that it nothing more than the appalling process of deterioration to which the Canary Islands has been subjected over the last few years.

I live in Tegueste, a village in the north of Tenerife and, in order not to go into rather obvious urban descriptions, I would suggest a name reminiscent of a B-movie title – "The Memory Snatchers" – for the situation. While working on *La isla guyère* series I got hold of some old aerial views of Tegueste, one of them from 1964. As if with a mini-camera filming part of my past, with a magnifying glass I went over the old paths I had followed in my childhood. Which moved me. When all is said and done all these works about the landscape are no more than me inventing my own memory, reinventing the nature stolen from me.

P.S. The piece I exhibited in the Sala de Exposiciones La Granja consisted of a white board (240 cm x 35 cm x 2 cm) fixed to the wall with brackets. On the wood there were 79 matchboxes (10 cm x 6 cm x 3 cm) placed irregularly with the picture on the top face-up. I would like to make a selection from this work – "Suspended Space" – and exhibit it on paper in a larger format.

JUAN CARLOS BATISTA.

ESTE PAISAJE INVENTADO SURGE DE UNA DECALCOMANÍA, SE ORIGINA

A PARTIR DE UN CAOS GEOMÓRFICO, DEL "AUTOMATISMO ABSOLUTO" QUE DECÍA BRETON ACERCA DE ESTA TÉCNICA, PARA

CONVERTIRSE EN UN PAISAJE CON "TINTE" REALISTA. COMO UN SATÉLITE ESPÍA, LA LENTE ESCUDRIÑA HASTA EL ÚLTIMO RINCÓN DE

ESA MACULATURA TOPOGRÁFICA. DE LA FRAGMENTACIÓN Y LA CONTINGENCIA SE DESCUBRE UN PAISAJE CASI SIN ESTRENAR, SIN

PASADO, SIN HISTORIA, SIN UNA GEOGRAFÍA REAL DONDE UBICARLO. LO "REAL" NACE DE UN SUEÑO, UN SUEÑO DE TINTA.

ARTÍCULOS

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A RIESGO DE EQUIVOCARME, LA SERIE "TRAMPAS DE LA MEMORIA" Y "EL ESPACIO SUSPENDIDO" COMPARTEN UN CONCEPTO DE

PARODIA QUE PUEDE PERCIBIRSE JUSTO DESPUÉS DE CONOCER EL ORIGEN DE LAS IMÁGENES. ESTA AFIRMACIÓN RECAE NO TAN-

TO EN EL PAISAJE COMO EN EL PROPIO "ESTILO" DE LA CÁMARA POBRE. AGOTADO EL GÉNERO SÓLO QUEDA LA PARODIA. A EX-

CEPCIÓN DEL FOTÓGRAFO MATAPARDA (LO LEGITIMA SU CALIDAD Y SU TRAYECTORIA), EXISTE EN EL PANORAMA CANARIO JÓVE-

NES Y PROMETEDORES FOTÓGRAFOS QUE ESTÁN HACIENDO UN REITERADO ABUSO DE ESTA ESTÉTICA. QUIZÁS SEA UNA HUIDA DE

LA ASFIXIANTE REALIDAD DE LAS ISLAS O UNA FORMA SUPUESTAMENTE ACTUALIZADA DE "IDEALIZACIÓN" DEL PAISAJE. EN CUAL-

QUIER CASO, CREO QUE EN ESTOS MOMENTOS SERÍA DE UNA PENOSA CEGUERA DARLE LA ESPALDA A NUESTRA ESPERPÉNTICA

REALIDAD INSULAR.

AL MARGEN DE UN RESULTADO MÁS O MENOS INGENIOSO, MÁS O MENOS ARTÍSTICO, ESTÁ LATENTE LA MISMA OBSESIÓN (LA IS-

LA GUYÈRE 1998) QUE NO ES SINO EL DETERIORO CANALLA AL QUE ESTÁN SIENDO SOMETIDAS LAS ISLAS CANARIAS EN ESTOS ÚL-

TIMOS AÑOS.

YO VIVO EN TEGUESTE, UN PUEBLO DEL NORTE DE TENERIFE Y, PARA NO ENTRAR EN DESCRIPCIONES URBANÍSTICAS BASTANTES OB-

VIAS, SUGIERO UNA FRASE, A MODO DE TÍTULO DE UNA PELÍCULA DE SERIE "B", "LOS LADRONES DE RECUERDOS". TRABAJANDO PA-

RA LA SERIE "LA ISLA GUYÈRE" ME AGENCIÉ UNAS VISTAS AÉREAS ANTIGUAS DE TEGUESTE, UNA DE ELLAS DE 1964. CON UNA LEN-

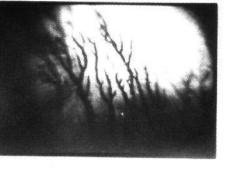
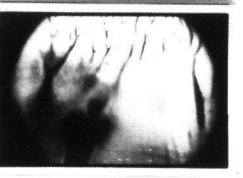
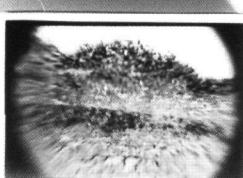
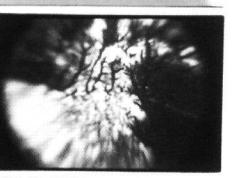
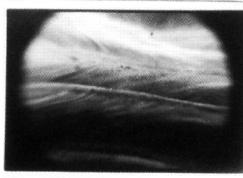
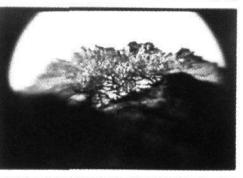
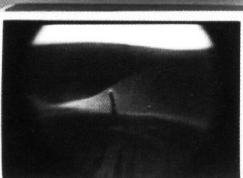
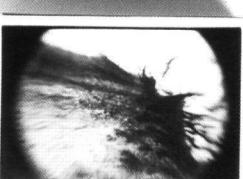
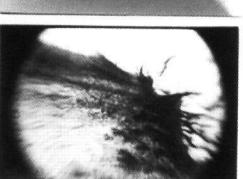
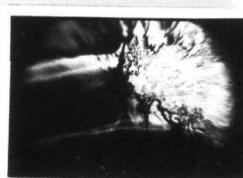
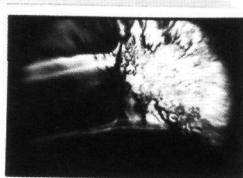
TE DE AMPLIACIÓN RECORRÍ MIS VIEJOS CAMINOS DE LA INFANCIA COMO SI LLEVARA UNA MINI-CÁMARA FORMANDO PARTE DE MI PASADO. LLEGUÉ REALMENTE A EMOCIONARME. EN EL FONDO, TODOS ESTOS TRABAJOS ACERCA DEL PAISAJE NO SON OTRA COSA QUE INVENTARME LA MEMORIA, RE-INVENTARME LA NATURALEZA USURPADA.

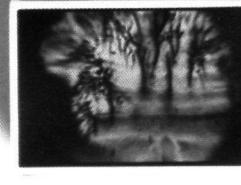
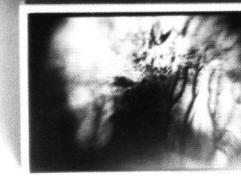
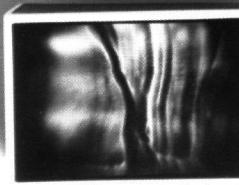
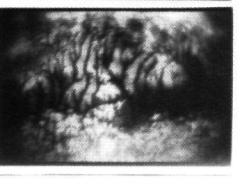
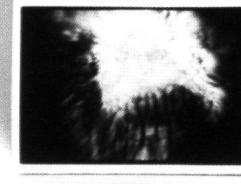
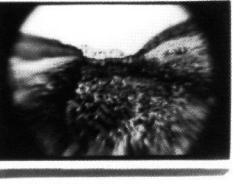
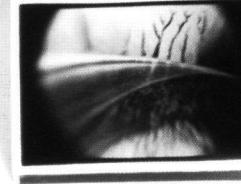
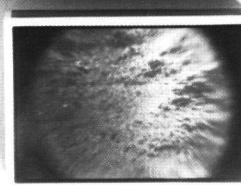
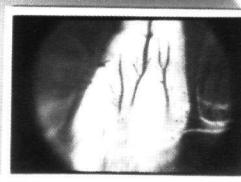
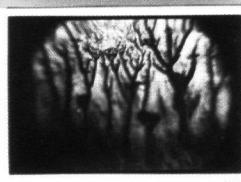
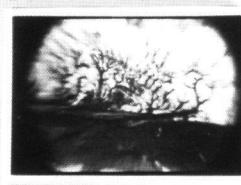
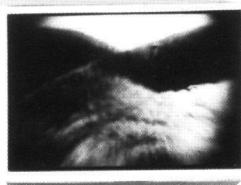


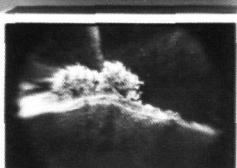
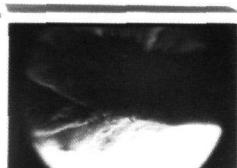
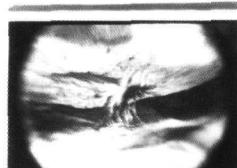
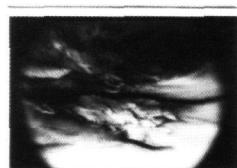
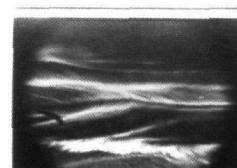
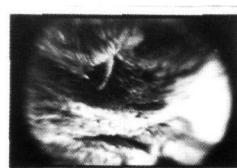
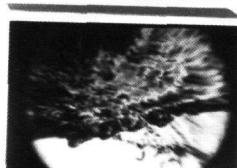
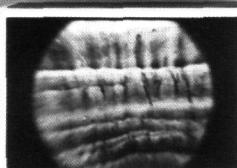
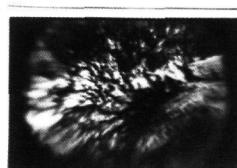
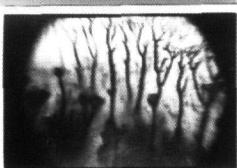
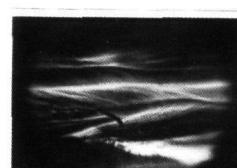
Juan Carlos Batista. Una de las calcomanías creadas para la obtención de paisajes de "El espacio suspendido". Foto: Cortesía del artista.

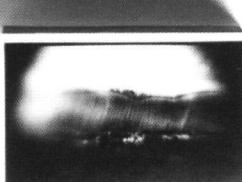
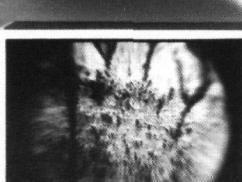
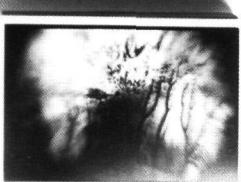
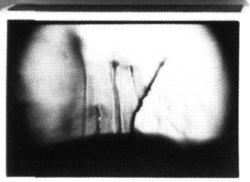
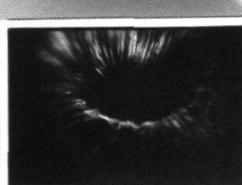
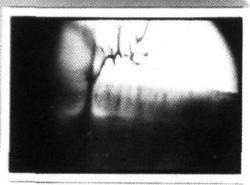
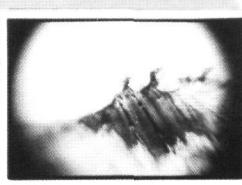
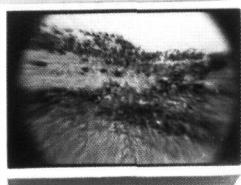
P.D. EL MONTAJE QUE EXPUSE EN LA SALA DE EXPOSICIONES LA GRANJA ESTABA COMPLETO POR UN TABLÓN BLANCO (240 CM x 35 CM x 2 CM) SUJETO A LA PARED POR MEDIO DE UNAS "ELES" ATORNILLADAS. SOBRE LA MADERA 79 CAJAS DE FÓSFOROS (10 CM x 6 CM x 3 CM) COLOCADAS DE FORMA IRREGULAR CON LA IMAGEN HACIA ARRIBA.

DE ESTA OBRA, "EL ESPACIO SUSPENDIDO", ME GUSTARÍA HACER UNA SELECCIÓN Y EXPOSERLA SOBRE PAPEL EN UN FORMATO MAYOR.











JOSÉ RUIZ