

BLANK PAPER

HISTOIRES DU PRÉSENT IMMÉDIAT

TECHNICAL INFO

Title

Blank Paper
Histoires du présent immédiat

Venues and Dates

Les Rencontres d'Arles 3 July-24 September 2017
Jimei x Arles, Xiamen, China 24 November 2017-3 January 2018

Artists

Julián Barón, Ricardo Cases, Federico Clavarino, David Hornillos, Alejandro Marote, Óscar Monzón,
Bernardita Morello, Miren Pastor, Michele Tagliaferri, Fosi Vegue, Antonio M. Xoubanova

Curated by

Sonia Berger in collaboration with Joan Fontcuberta, Anna Planas and Pierre Hourquet

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2017

LES RENCONTRES
DE LA PHOTOGRAPHIE

AC/E
ACCIÓN CULTURAL
ESPAÑOLA



BLANK PAPER — HISTOIRES DU PRÉSENT IMMÉDIAT

At the beginning of the 2000s, a group of photographers established a collective in Madrid in order to develop their work and create a common intellectual space. This was Blank Paper. Ever since, their photography has continued to develop following a practice that includes collaboration and exchange among its principal characteristics. Far from official institutions and circles, these photographers succeeded in building an independent network of production, exhibition, and distribution based on solidarity. This was a risky but necessary venture, as the times brought not only great social change, but also a profound economic crisis.

Blank Paper proved to be a group with enormous driving force, one which brought about a dynamic scene at the center of Spanish photography. Favoring an experimental environment, Blank Paper responds to a new sensibility characterized by the work itself, and the ways the work is implicated in the reality in which it is inscribed.

The works of this group of photographers are often trying to decipher the signs of the contradictory world in which they live. In them, human emotion, and the way that emotion manifests in real contexts, creates a paradoxical mix of bitterness and humor, critique and pleasure, and observation of a world that is both banal and transcendent.

This exhibition gathers together the most recent works of the Blank Paper collective, along with works of a few photographers close to them. The mutual confidence and complicity created over years of learning together feed their respective works. The exhibition aims not just to show the sum of the individual works, but to reflect the manner in which they continuously share their creative process.

ALEJANDRO MAROTE

—A

In *A*, Alejandro Marote shows us an oppressive urban environment, and proposes a visual evolution through which humans can reconnect to their core and to nature. The shots in *A* were taken between 2008 and 2014. Since then, Marote has been working with a vast archive assembled to further this theme, but with a conceptual progressive tendency that takes the image to the edge of its possibilities, purifying its form and applying it to different materials and media such as wood, glass, or their digital versions.

Born 1978, Madrid, Spain. Lives and works in Madrid, Spain. A member of the Blank Paper Collective, since 2008 Alejandro Marote has been developing work that studies the four visible layers of matter: fire, water, air, and earth. His photography has been on show at numerous venues, such as Museu de Belles Arts de Castellón, the Arantzazu Gaur Foundation, L'Institut français, Madrid, the Changjiang International Photography and Video Biennale, CentroCentro, Madrid, the Jorge Oteiza Museum Foundation, La Fábrica Gallery, Madrid, the Circulation(s) festival, Paris, and PHotoEspaña, Madrid.

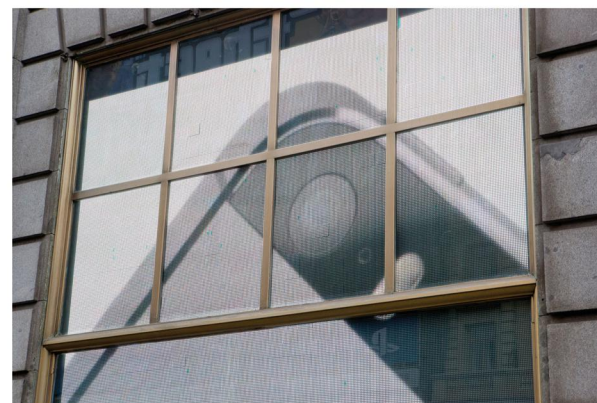


ANTONIO M. XOUBANOVA —UN UNIVERSO PEQUEÑO

In 2.5 seconds of existence within the limited space of a crossroads at the center of Madrid, *Un universo pequeño* (*A little universe*) considers the medium of photography, the human condition, and the lived moment. The complete series is divided into sequences addressing subjects such as technology, religion and advertising, and the size of the image corresponds to the shot's shutter speed. The series unfolds slowly before our eyes, with a universe condensed in the blink of an eye.

Born 1977, Madrid, Spain. Lives and works in Madrid, Spain.

Antonio M. Xoubanova created the Blank Paper Collective in 2003. He received the FotoPres grant for 2007, and a grant from the Collège d'Espagne, Paris. He won the ARCO award for documentary photography in 2005, and was chosen to receive the National Media Museum First Book Award, and the Henri Cartier-Bresson Award. In 2013, he published *Casa de Campo*, and exhibited it at the Brachfeld Gallery, Paris, the City Hall of Madrid, Le BAL, Paris, and the FotoColectania Foundation, Barcelona. He has been represented by Galería Ángeles Baños since 2015.



0,01s

BERNADITA MORELLO —EDEN

In *eden*, Bernardita Morello considers the meaning of life and desire. According to her, the well-being towards which every human being tends is tied to the knowledge and acceptance of reality, with its inevitable stumbles and frustrations, its sensuality and severity... *eden* shows us the flow of life, with its contradiction, and warns us against desires for perfection, vain hopes and imaginary idylls.

Born 1984, Argentina. Lives and works in Madrid, Spain.

Bernardita Morello began photography in Argentina, where she studied and worked in fashion and the press. She moved to Europe in 2007 to devote herself to photography, attending classes at the École nationale supérieure de la photographie d'Arles, and at the Blank Paper School in 2010. In 2016, she published her first book, *eden*, which earned her the Fiebre Dummy Award.

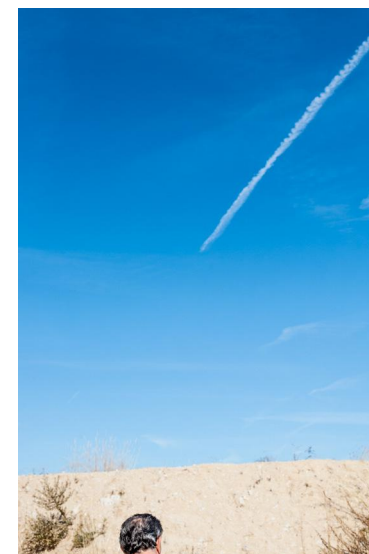


© Bernardita Morello. Sans titre, de la série "eden", 2014-2016.

DAVID HORNILLOS —USTEDES, LOS VIVOS

In *Ustedes, los vivos* (*You, the living*), as in his previous work *Mediodía* (*Midday*), David Hornillos photographs the area surrounding a train station in Madrid. Nearby the Chamartin Station in the north of the capital, this empty lot seems that was once a cemetery. We witness here an endless procession of characters in metaphysical transit, passing between blue sky and an arid, undeveloped plot of land. With no other points of reference, this work opens up a philosophical space which invites us to consider our condition as temporary beings.

Born 1974, Madrid, Spain. Lives and works in Madrid, Spain. David Hornillos studied photography at the Blank Paper School in Madrid. He is a member of Fotoaplausos collective. He has had several exhibitions: at Museo Nacional Centro de Arte Reina Sofía de Madrid, PHotoEspaña 2014, CentroCentro Madrid, Palacio de Cibeles (Lanzadera, 2015), Circulation(s) festival, Paris, and at Wuhan Art Museum, Wuhan, China, to name a few. His first book, *Mediodía* (Dalpine, 2014), was selected for the 2014 Kassel Photobook Award, and the 2014 MACK First Book Award.



© David Hornillos. Sans titre, de la série "Ustedes, los vivos", 2016.

FEDERICO CLAVARINO —THE CASTLE

With *The Castle*, Federico Clavarino reviews the historical events and ideas on which Europe was built, from Ancient Greece, to World War Two, up until today. Looking for any signs that show separation, control, power, or authority, he asks us to reflect on the construction of Europe, and review the foundations on which it rests.

Born 1984, Torino, Italy. Lives and works in Madrid, Spain.
Three of Federico Clavarino's photographic works have been published: *Ukraina Passport* (2011), *Italia o Italia* (2014) and *The Castle* (2016). They have also been exhibited internationally. He has been teaching at the Blank Paper School since 2011, and has been represented by Viasaterna, Milan since 2016.

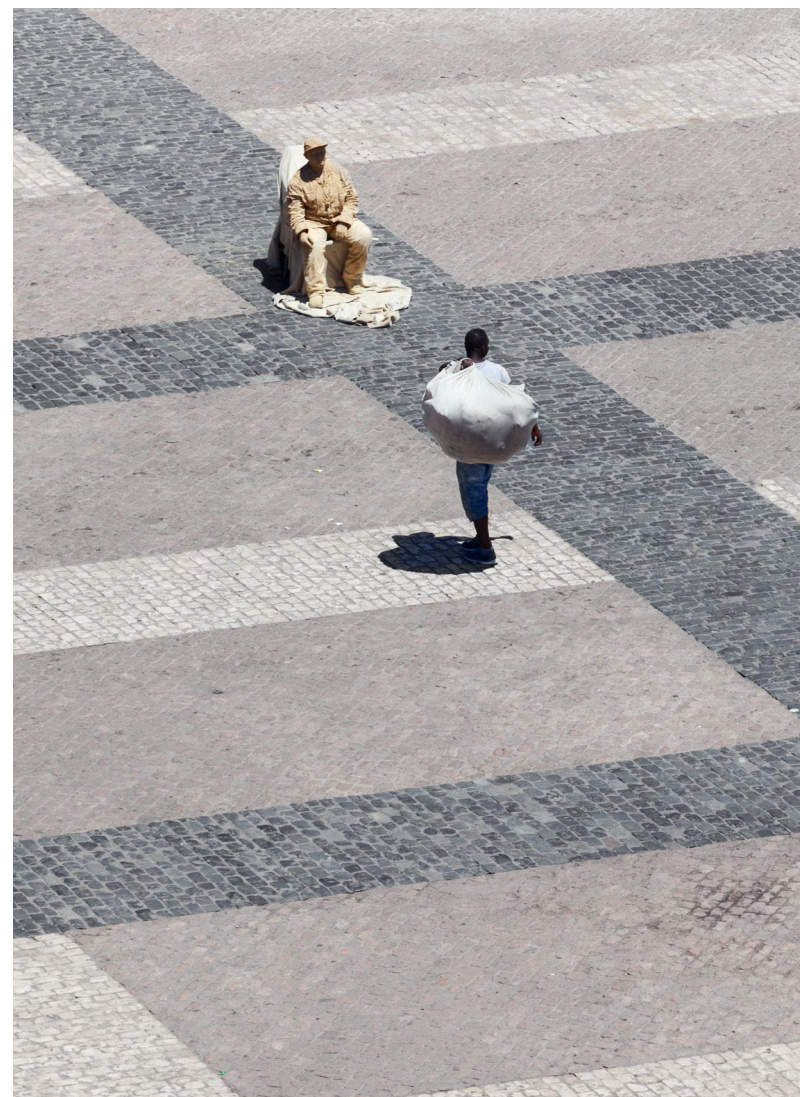


© Federico Clavarino. Sans titre, de la série "The Castle", 2016. Courtesy of Viasaterna gallery.

FOSI VEGUE —Y VIO DIOS QUE ERA BUENO

In this work, Fosi Vegue echoes contemporary philosophical theses according to which the present moment lacks the solidity out of which a prosperous reality can be built, that it has lost any fixed point on the horizon. This disorientation implies the coming of a vertical, hierarchical perspective with a view to the whole, a lucid insight into class inequality, political failure, dependence on technology, etc. *Y vio Dios que era bueno* (*And God saw that it was good*) recreates this vision. It reduces society to a scenario with no perspectives or spatial-temporal axis. Through this vision, in different sequences, Vegue underscores the failures of society today.

Born 1976, Spain. Lives and works in Madrid, Spain. Fosi Vegue has a degree in Art History. In 2006, he founded the Blank Paper School. His first book of photography, *XY XX*, was published in 2014 by Dalpine. He received the FotoPres grant twice, once for 'Extremaunción' in 2005, and again for 'Grandes éxitos' in 2009. He has participated in several exhibitions, including 'Fotografía 2.0' (curated by Joan Fontcuberta) for PHotoEspaña 2014, and 'Porno miseria' with Óscar Monzón.

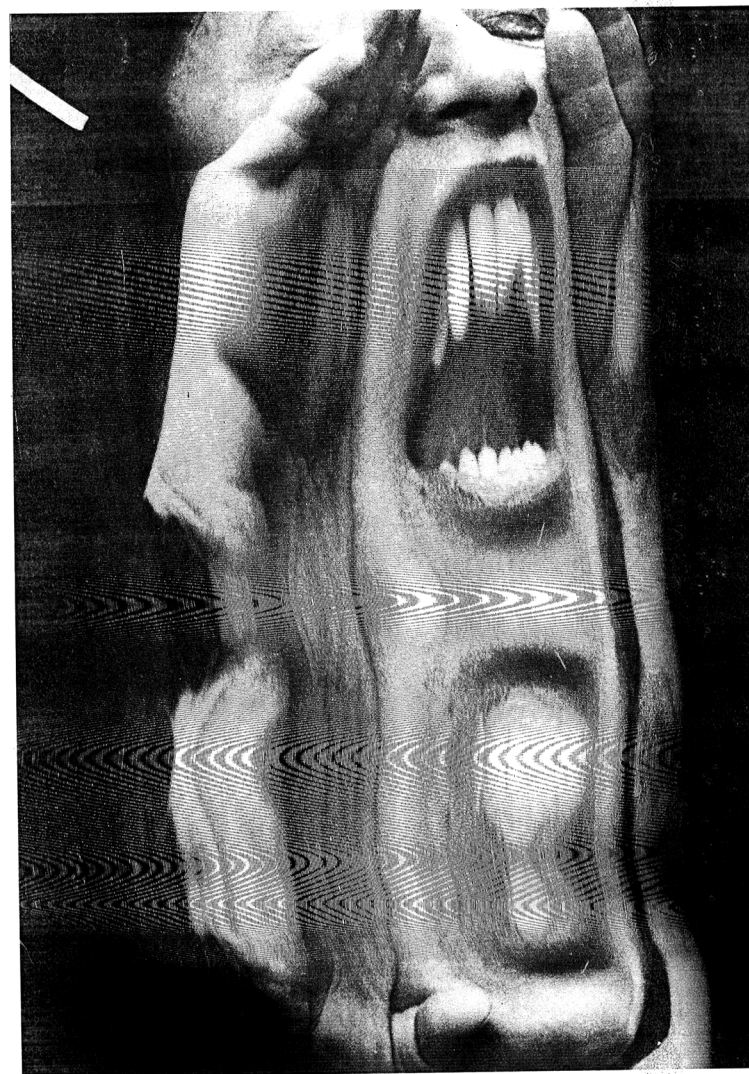


© Fosi Vegue. Sans titre, de la série "Y vio Dios que era bueno", 2016.

JULIÁN BARÓN —MEMORIAL

In *Memorial*, Julián Barón uses archival materials from the play *Sin título, técnica mixta* (*Untitled, mixed technique*) by the Peruvian theater group Yuyachkani. The materials concern, in particular, the War of the Pacific (1873-1889), and “the internal conflict” in Peru (1980-2000), two wars which characterize Republican Peru and expose its history of schisms. Barón uses a copymachine, and puts his materials in place by hand to create the representational space. The video shows footage of the performance in which these materials on the streets of Lima in February, 2017.

Born 1978, Castellón, Spain. Lives and works in Segorbe, Spain. Julián Barón’s work mixes photography, video, sound work, installation, books, etc. He seeks unorthodox perspectives, trying to soften the rigid collective imagination, and weaken the official discourses that constitute memory, history and identity through images. His visual body of work reacts to a convulsive sociopolitical context, and allows him to adopt a critical perspective.



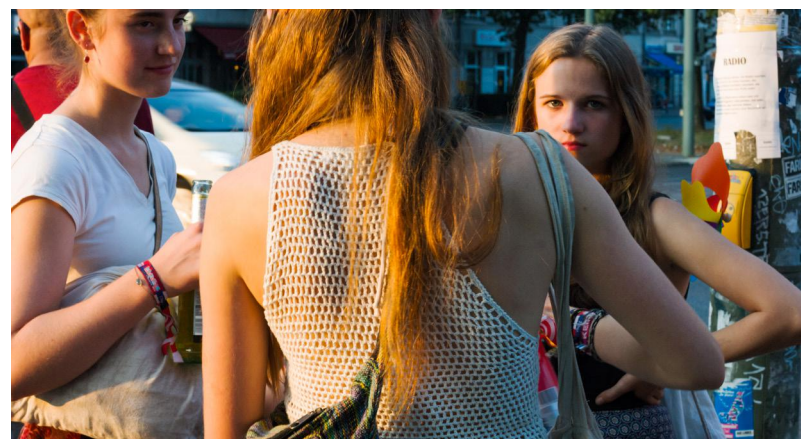
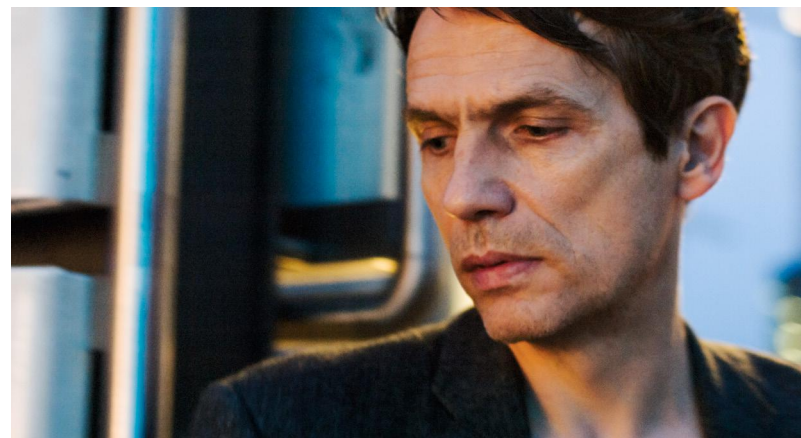
© Julián Barón. Sans titre, de la série “Memorial”, 2017.

MICHELE TAGLIAFERRI —THE MOST PERFECT DAY

What if every moment were privileged?—Michele Tagliaferri asks, as dissatisfied with the idea of a transcendent, decisive moment, as with the negation of a hierarchy of moments, by virtue of which each moment would be banal, and only movement as such would have real importance. Tagliaferri meticulously cuts through the endless flow of moments recorded on a high definition video camera in order to give these fleeting encounters another space and time.

Born 1980, Italy. Lives and works in Madrid, Spain.

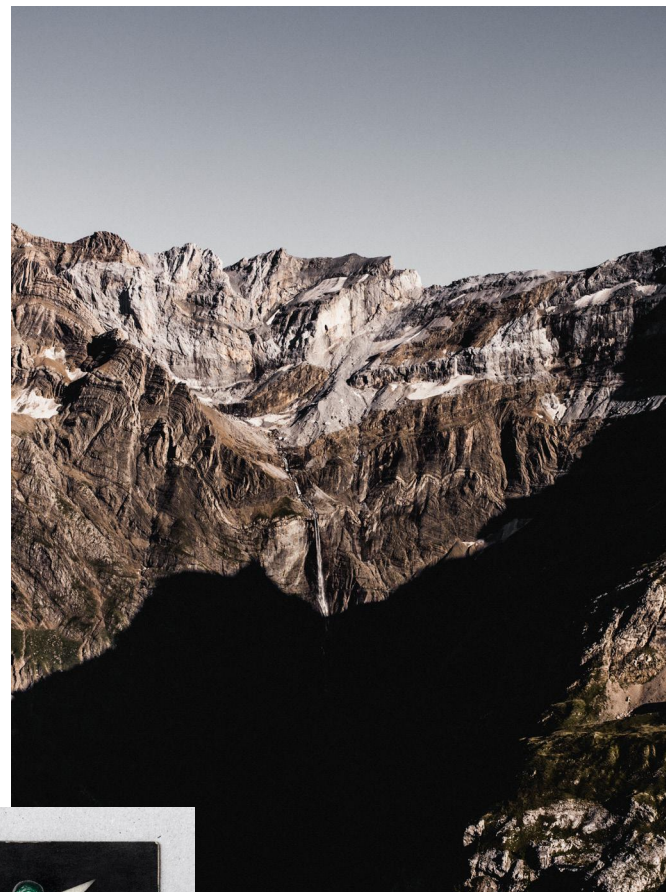
Michele Tagliaferri earned a degree in Software Engineering in 2005, the same year he moved to Spain. In 2007, he began studying photography at the Blank Paper School, where he now teaches. His work has been shown internationally, and has won several awards, among which Special Mention from the jury of the Prix Levallois in 2016. His first photo book, *Grass*, was published by Dalpine in 2015.



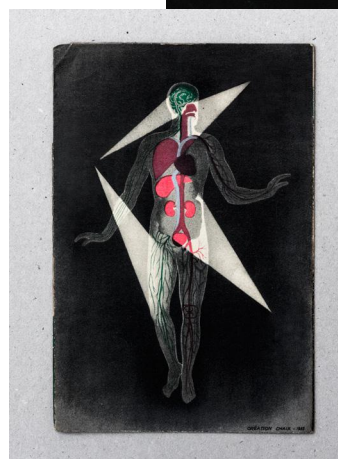
MIREN PASTOR —PRIMAS GEMELAS

In *Primas Gemelas (Twin Cousins)*, Miren Pastor explores the mysterious triangular habitat of former spa towns in Panticosa, Spain, and Caterets and Gavarnie, France, to analyze their common origin, water. She looks into their shared past, their golden age as spa towns, their decline, and their different attempts at survival.

Born 1985, Pamplona, Spain. Lives and works in Madrid, Spain. Miren Pastor graduated from the University of the Basque Country, in Fine Arts. In Madrid, she studied photography at the Blank Paper School, where she has been serving as a coordinator since 2009. She has published two photo books from her work Bidean. Her work has been shown on several occasions in Spain (Galería Gema Llamazares, Sala América, Vitoria, Centro de Arte Contemporáneo, Huarte, Centro de Arte Alcobendas), and at the Circulation(s) festival in Paris. In 2016, she won the Public Award at ING's Unseen Talent Award competition.



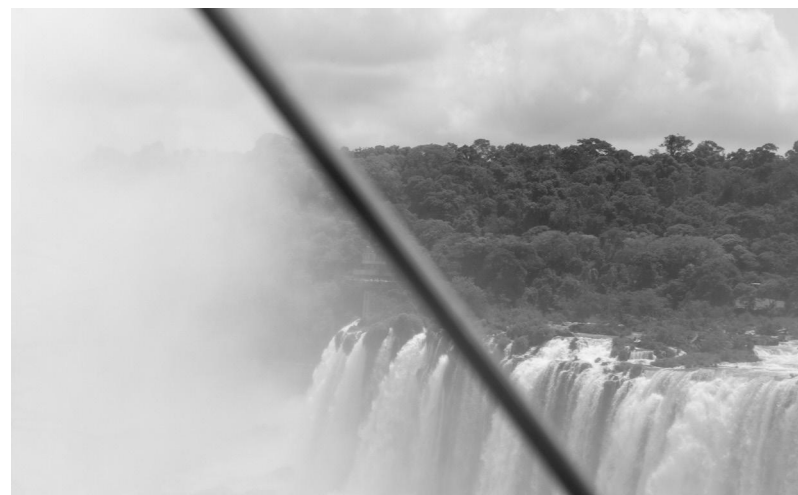
© Miren Pastor: Sans titre, de la série "Primas hermanas", 2017.



ÓSCAR MONZÓN —ÉXTASIS

With this collection of landscapes taken at one of the world's most popular tourist destinations, Iguazu Falls in Brazil and Argentina, Óscar Monzón creates a graphical summary of the progressive flight of humans from reality to the world of images. He points out disappointment (dis-illusion), as a consequence of the contemporary excess of representation.

Born 1981, Malaga, Spain. Lives and works Madrid, Spain.
Óscar Monzón studied photography at Artediez in Madrid in 2003. He has produced various projects in photography, video, and sound, shown at Ivorypress, Madrid, Foto Colectania, Barcelona, Le BAL, Paris, and IMA Gallery, Tokyo, among others. He won a grant from the Collège d'Espagne, Paris, and earned the Paris Photo-Aperture Foundation's First Book Award, and the Gd4PhotoArt award from the MAST Foundation.



RICARDO CASES —ESTUDIO ELEMENTAL DEL LEVANTE

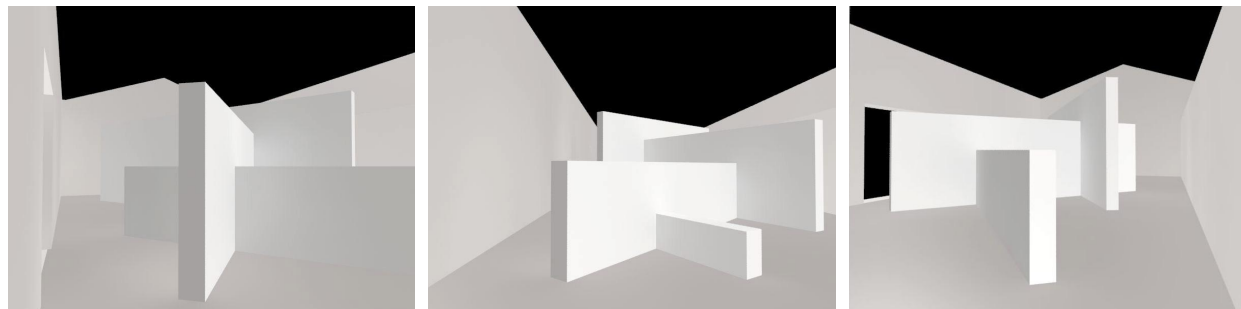
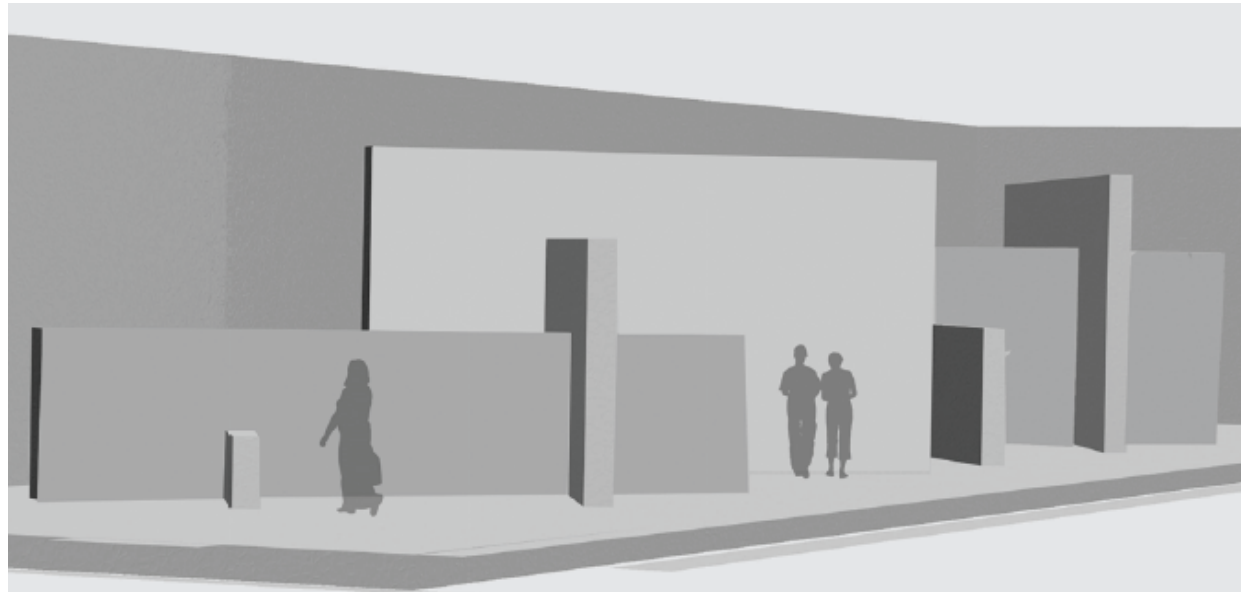
In *Estudio elemental del Levante* (*Elementary study of the Levant*), Ricardo Cases builds on the photographic language he developed in *El porqué de las naranjas* (*Why Oranges*), his previous project. Full of contradictions, his native soil is a scale model of Spain today. Here, the “bandas”, the palm groves, the oranges, and the red palm weevil (a parasite native to Southeast Asia which attacks palm trees, dessicates their leaves, and causes their death) appear as metaphors for chaotic structure and unseen deterioration latent in the system.

Born 1971, Orihuela, Spain. Lives and works in Torrent, Spain.
With a degree in Information Science from the University of the Basque Country, Cases has been a member of the Blank Paper Collective since 2006. He co-founded Fiesta Ediciones in 2009 with the designer Natalia Troitiño. He has been a member of the AMPARO platform since 2013, and teaches photography at various institutions (Blank Paper, l’Istituto Europeo di Design, Efti and CASA).

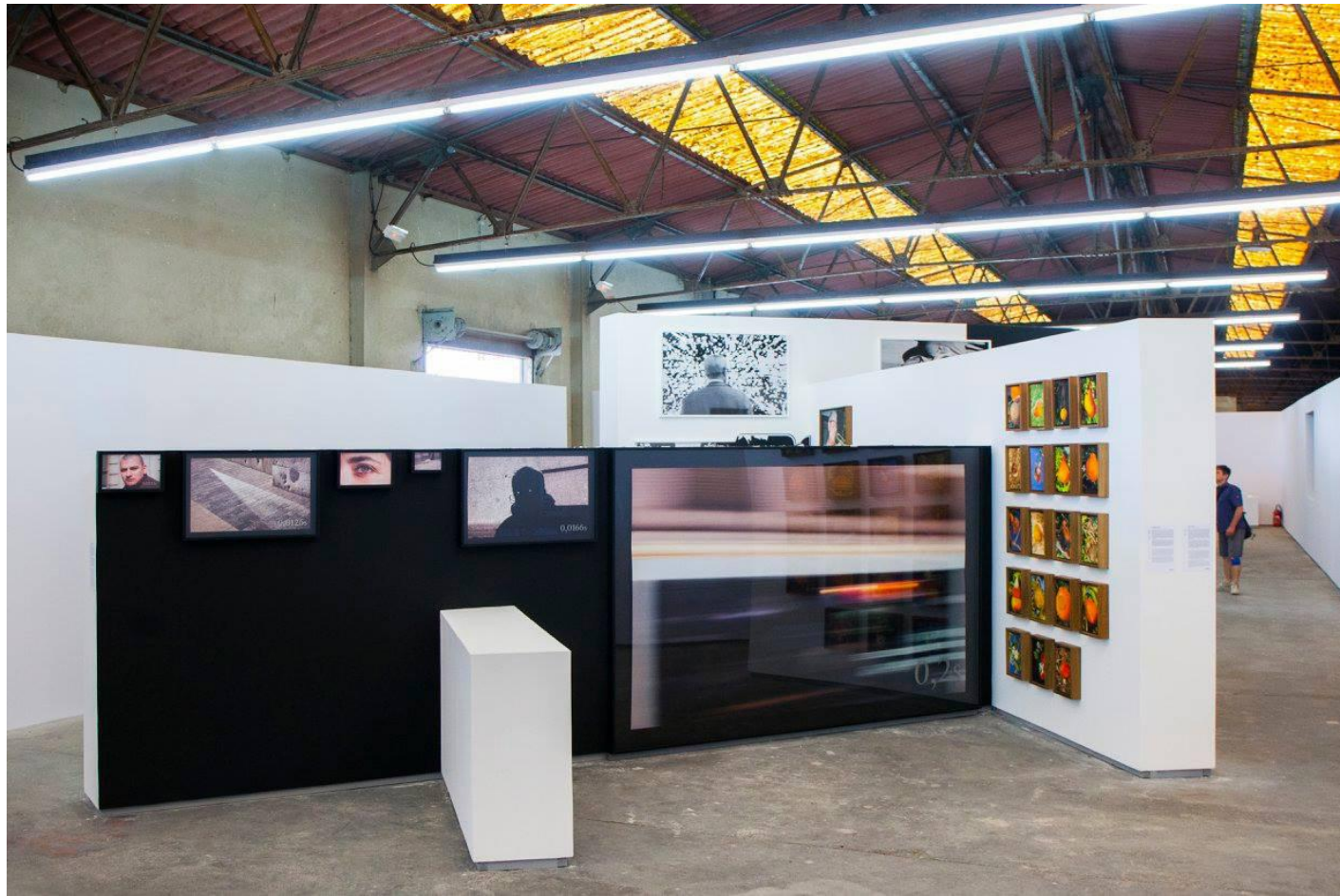


© Ricardo Cases. Sans titre, de la série “Estudio elemental del Levante”, collage, 2017.

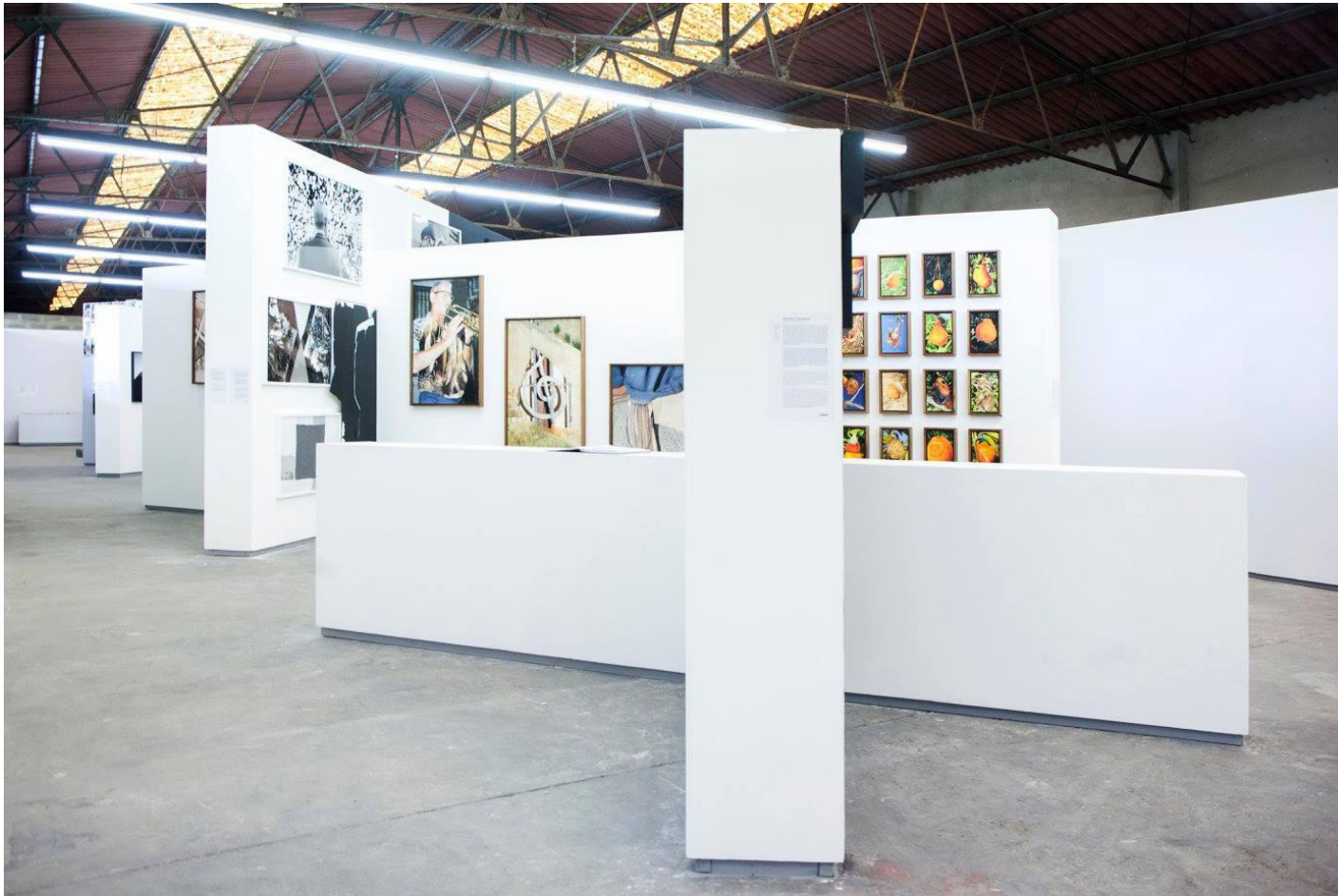
EXHIBITION DESIGN



EXHIBITION VIEWS





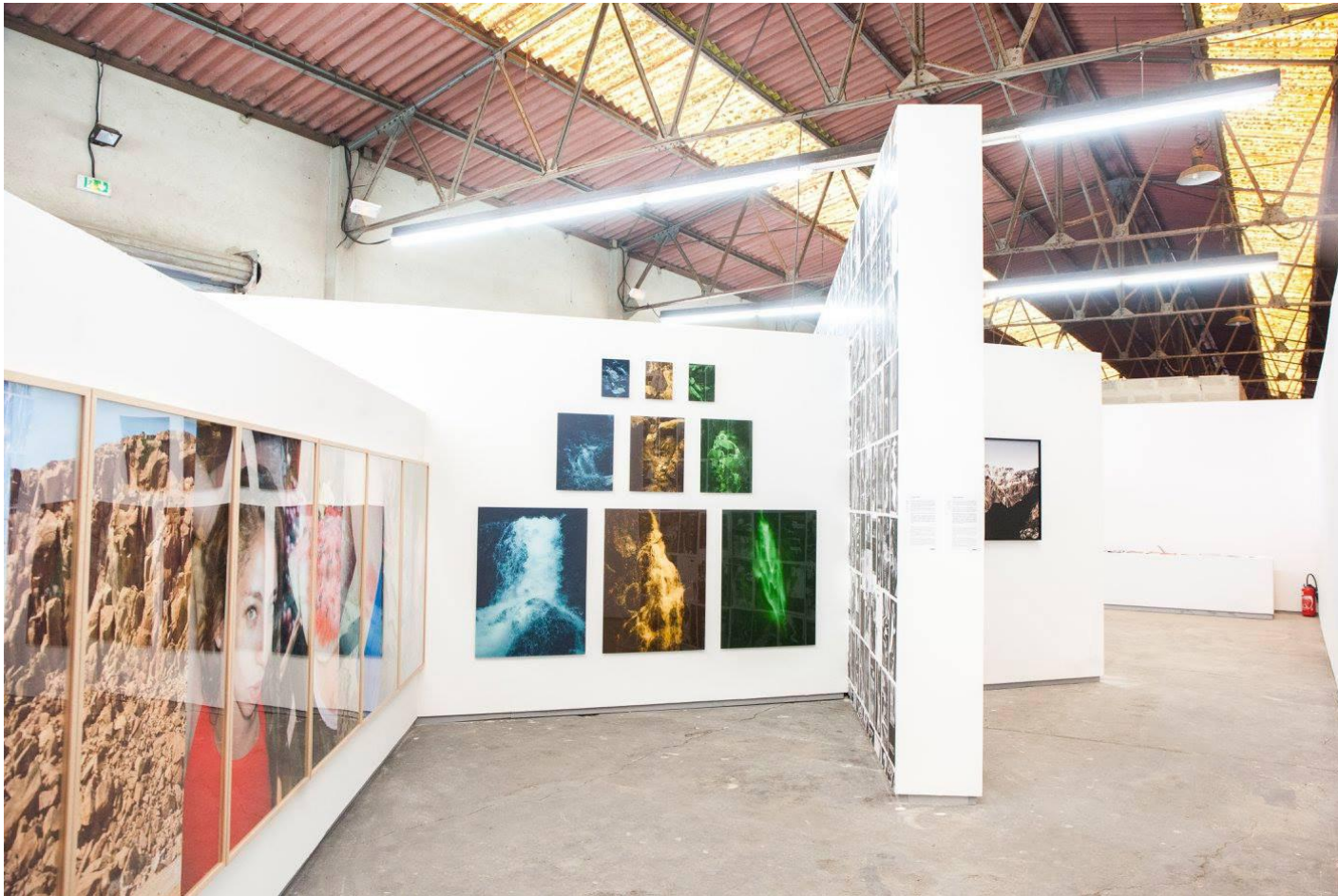




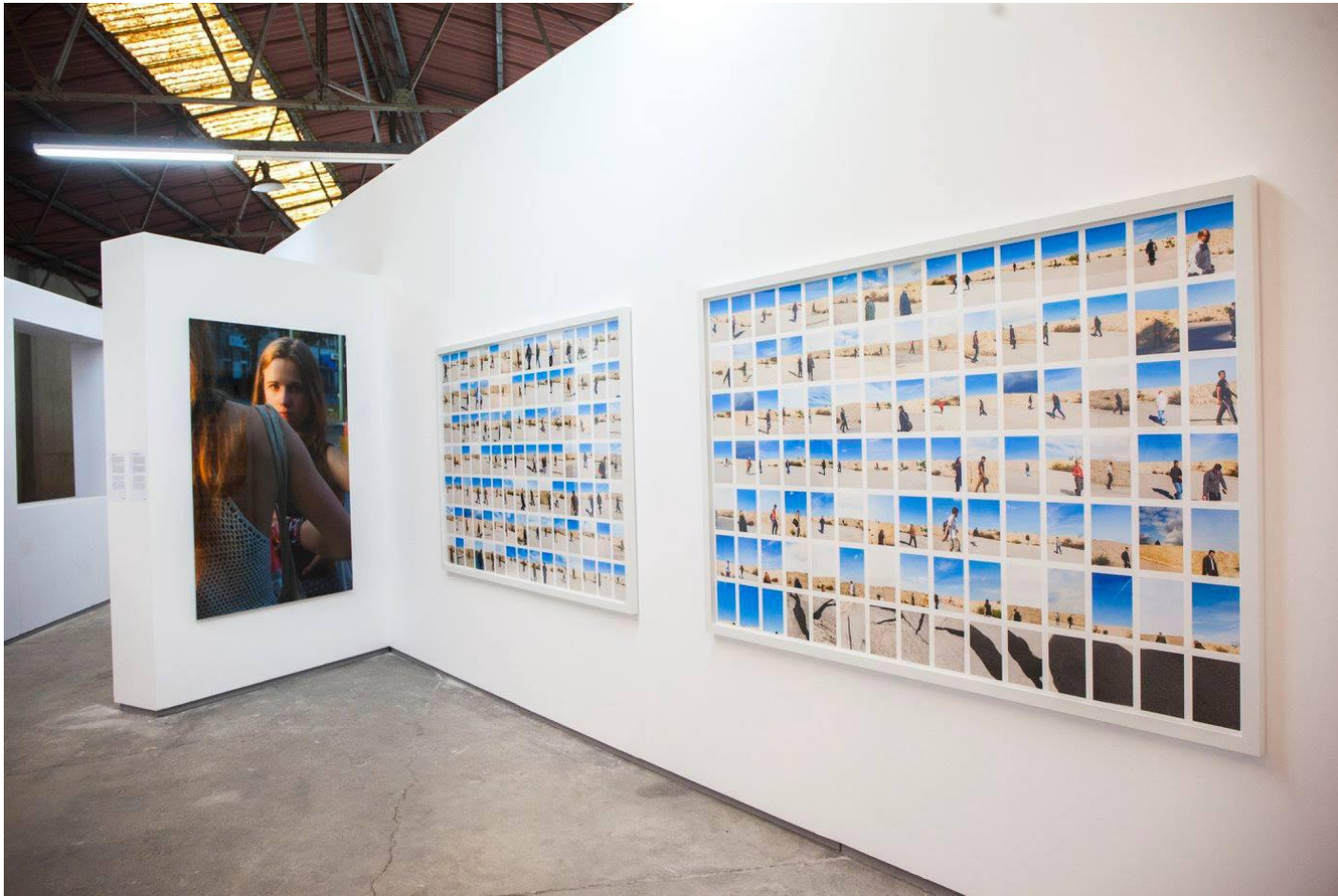




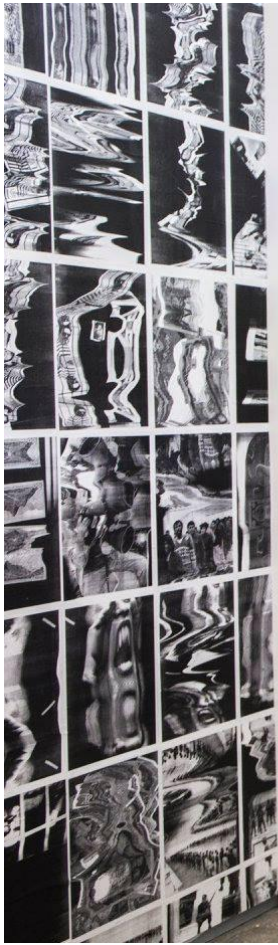














MEDIA

BRITISH JOURNAL OF PHOTOGRAPHY — ARLES 2017: BLANK PAPER, STORIES OF THE IMMEDIATE PRESENT

“An innovative, intersecting exhibition shows off the cutting-edge work made by the Blank Paper collective and its alumni”

Not since 1976 has a group show of Spanish photography been held at the Rencontres d'Arles. Back then, as research by scholar Enric Mira shows, the editor of the Spanish photo magazine *Nueva Lente*, Jorge Rueda, was tasked with producing an exhibition for Arles that would be “the first official international showcase of Spanish photography after the end of [General Franco's] dictatorship”. It included a Catalan photographer, Joan Fontcuberta.

Forty years later Fontcuberta, now also a writer, curator, jury and always a trompe-l'oeil artist, thought it was about time the Spanish photo collective and school Blank Paper had a show in Arles. He entrusted Sonia Berger with curating it, and with submitting a proposal to Sam Stourdzé, the director of the Rencontres – it's the first exhibition Berger has curated, but she founded Spain's first online book distributor to specialise in photography, which then became the exquisite photobook publisher, Dalpine, whose first international hit was Oscar Monzón's *Karma*.

The result, *Blank Paper: Histoires du présent immédiat* [Stories of the Immediate Present], which features recent work by Julián Barón, Ricardo Cases, Federico Clavarino, David Hornillos, Alejandro Marote, Óscar Monzón, Bernardita Morello, Miren Pastor, Michele Tagliaferri, Fosi Vegue and Antonio M. Xoubanova, opened this week at the offbeat Ground Control space in Arles. Images from the six-member collective are intertwined with those from teachers and alumni from the eponymous school. [...] **Continue reading:** <http://www.bjp-online.com/2017/07/arles-2017-blank-paper-stories-of-the-immediate-present/>

British Journal of Photography — Since 1854



DOCUMENTARY, EVENTS, EXHIBITIONS, FESTIVALS, FINE ART, INTERVIEWS, PHOTOBOOKS, PROJECTS, REPORT, UNCATEGORIZED

Published on 7 July 2017

Arles 2017: Blank Paper, Stories of the Immediate Present

Written by Juan Peces



Untitled, from the series A, 2012 © Alejandro Marote

An innovative, intersecting exhibition shows off the cutting-edge work made by the Blank Paper collective and its alumni

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L'OEIL DE LA PHOTO — ARLES 2017 — BLANK PAPER, A COLLECTIVE SCHOOL

In 2001, a handful of Spanish photographers graduated from the Escuela de Arte 10 in Madrid. Antonio Xoubanova, Óscar Monzón, Mario Rey, and Fosi Vegue wanted, and needed, to make their voices heard, to stand out, be present locally, nationally, and even globally. The solution was to pool their talents, their resources, and their skills. Two years later, the collective Blank Paper was born. As part of the program I am writing to you from a faraway land, the Rencontres d'Arles festival proposes a “present tense” retrospective of the Madrid—and more generally Spanish—scene.

As Antonio Xoubanova, one of the founding members of Blank Paper, asserts, “the idea was to create a collective that would enable us to pool our skills and experience, and raise our profile.” One of the mottos of the collective is “total honesty.” Everyone looks critically, rigorously, and impartially at other people’s work. “We have learned a lot from the critiques and from our colleagues’ experience, and this has enriched our work.” This critical method, applied to the work of others, ends up influencing how one looks at one’s own projects. Hence, Antonio Xoubanova doesn’t think of his work as the result of individual creation; for him, the work takes shape in response to its surroundings, within its specific context. “Creation is a collective endeavor, and the richer the environment, the richer the photographer’s work is going to be.”

The photographers do not, however, reject their heritage; the range of influences remains considerable. Blank Paper is about exchanges, transmission, creativity, although certainly not about revolution. The collective does not want to erase the past, but rather to find their own place in contemporary creation and to engage in dialog with previous movements. Ricardo Cases has thus acknowledged recently the influence of such artists as Carlos Perez Siquier, for his use of color, and Cristobal Hara, for his use of the flash. The group follow, admire, and study such artists. [...] **Continue reading:** <http://www.loeildelaphotographie.com/en/2017/07/10/article/159959444/arles-2017-blank-paper-ecole-collective/>

L'OEIL DE LA PHOTOGRAPHIE
THE EYE OF PHOTOGRAPHY


PHOTO DAILY NEWS VIRTUAL GALLERY MAGAZINE PORTFOLIO
PHOTO CITY GUIDE

HOME MAGAZINE EVENT ARLES 2017 – BLANK PAPER, A COLLECTIVE SCHOOL

EVENT

Arles 2017 – Blank Paper, a collective school

JULY 10, 2017 - FRANCE, WRITTEN BY ARTHUR DAYRAS



© Michèle Tagliaferri. Sans titre, de la série "The Most Perfect Day", Berlin, 2016

© Michèle Tagliaferri. Sans titre, de la série "The Most Perfect Day", Berlin, 2016

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IN SHORT

12 July 2017
Record Auctions for Wolfgang Tillmans
Wolfgang Tillmans, Freischwimmer #84, 2004 © Wolfgang Tillmans, Phillips The 48-year-old German

10 July 2017
Bastille Day Exhibition at CCA Gallery
Johan van der Keuken, 14 July 1959 © Johan van der Keuken

EL PAÍS — LA FOTOGRAFÍA ESPAÑOLA REGRESA A ARLÉS

“El colectivo Blank Paper es protagonista de una de las exposiciones que se celebran en los Encuentros de Fotografía de Arlés”

≡ EL PAÍS

FOTOGRAFÍA

La fotografía española regresa a Arlés

El colectivo Blank Paper es protagonista de una de las exposiciones que se celebran en los Encuentros de Fotografía de Arlés



GLORIA CRESPO MACLENNAN

14 JUL 2017 - 17:01 CEST



Con la entrada del nuevo siglo, surgía una nueva generación de fotógrafos decididos a inyectar savia y definir un nuevo discurso dentro del escenario de la fotografía en España. Entre ellos se encontraban cuatro amigos: Óscar Monzón, Antonio Xoubanova, Mario Rey y Fosi Vegue, quienes en 2003 decidieron crear un colectivo, Blank Paper, con el fin de desarrollar su trabajo y crear un espacio intelectual común. Poco a poco el colectivo ha ido creciendo y consolidándose. Catorce años más tarde, los Encuentros de Fotografía de Arlés 2017 le dedican una exposición, Histoires du présent immédiat (Historias del presente inmediato), que muestra la buena salud de la que goza la fotografía española dentro del panorama internacional.

Han pasado más de cuarenta años desde que los Encuentros de Fotografía de Arlés, hoy considerado como el festival de fotografía más importante de Europa, le dedicó un espacio a un colectivo español. En 1976, Jorge Rueda, entonces director de la revista Nueva lente, recibió el encargo de comisariar una exposición sobre la fotografía española. Sería la primera muestra internacional tras la muerte de Franco, e incluía a Rafael Navarro, Gabriel Cualladó, Carlos Pérez Siquier, Toni Catany, el propio Jorge Rueda y Joan Fontcuberta, entre otros. Miembros de la llamada Quinta generación y representantes de las tendencias más vanguardistas del momento estaban todos vinculados a dicha revista, clave fundamental en la transformación del medio en nuestro país. Lo fue no solo a través de la difusión de nuevas propuestas visuales, sino también experimentando en la interacción entre texto e imagen.

Pero si bien fue una revista la catalizadora del cambio generacional en la década de los setenta, en la actualidad este ha venido de la mano de un colectivo y escuela que ha generado a su alrededor distintas iniciativas que han contribuido a afianzar y consolidar su carácter renovador. De esta suerte, “Blank Paper se distingue por seguir una práctica que implica la colaboración y el intercambio, aunque cada uno de sus componentes trabaja individualmente,” señala Sonia Berger, comisaria de la muestra. “El colectivo ha ido evolucionando desde sus inicios, absorbiendo a otros fotógrafos. En la exposición hemos querido mostrar su influencia como colectivo y como escuela que fue fundada en el 2007 bajo el mismo nombre. La exhibición incluye tanto la obra de seis de sus componentes como de ex alumnos y profesores”. Así encontramos obra de Alejandro Marote, Antonio Xoubanova, Benedita Morello, David Hornillos, Federico Clavarino, Fosi Vegue, Julián Barón, Michele Tagliaferri, Miren Pastor, Óscar Monzón y Ricardo Cases. [...] **Continue reading:** https://elpais.com/cultura/2017/07/12/babelia/1499854418_291444.html?id externo rsoc=FB

Collectif d'artistes espagnols créé en 2003, Blank Paper s'est lancé le défi de travailler dans un pays bouleversé par une crise économique majeure en misant tout sur la photographie. L'exposition qui présente leurs dernières créations témoigne d'une formidable énergie. — TEXTE: EMMA BUBOLA — PHOTOS: BLANK PAPER

Exposition Histoires du présent immédiat. Blank Paper. à Ground Control. www.blankpaper.es

BLANK PAPER, L'ESPAGNE EN PARTAGE



En une poignée d'années, des photographes espagnols indépendants ont produit un ensemble de travaux original et un réseau de diffusion dynamique. Leur force ? Le caractère individuel et collégial de leur production. « *Quand on se retrouve, on ne propose pas de projet collectif, mais on essaie d'enrichir le travail de chacun* », explique Ricardo Cases, photographe de Blank Paper, qui fait partie de l'exposition *Histoires du présent immédiat, focus sur la scène madrilène*, présentée aux Rencontres d'Arles, avec sa série *Estudio Elemental del Levante*. On distingue dans les différents travaux du collectif une approche analytique du médium photographique, une attention à ses limites et ses possibilités. « *Je veux comprendre la forme à travers la photographie* », analyse Alejandro Marote. Le photographe s'affranchit de la couleur pour capturer les effets visuels que la lumière produit sur

les surfaces. Sa série *A*, elle aussi présentée aux Rencontres, est une étude de l'environnement urbain à la recherche de « *formes pures* ».

TRAVAILLER AVEC DES CONTRAINTES

On retrouve au sein du collectif une réflexion commune sur l'existence humaine, l'incertitude du futur et les failles de notre époque. Le point de vue de ces photographes n'est pas limité à l'Espagne d'aujourd'hui, ils défendent une vision globale avec des thèmes et des sujets qui dépassent toute identité locale. En se concentrant sur les abords d'une gare à Madrid, les photos de David Hornillos immortalisent un univers hors du temps et de l'espace. Sa nouvelle série, *Ustedes Los Vivos* (« Vous les vivants »), est le second chapitre de *Mediodía* (« Midi »), son précédent travail. Hornillos

se focalise sur un lieu précis et la photographie à plusieurs moments de la journée. Il en résulte un ensemble de personnages défilant devant un fond immobile où le gris opaque de la terre percute le bleu du ciel. « *J'aime travailler avec des contraintes que je m'impose, détaille Hornillos. Et j'aime la propriété et l'esthétique que j'obtiens en travaillant de cette manière.* » Antonio Xoubanova, un des cofondateurs du collectif, joue lui aussi avec les contraintes. Son livre *Un Universo Pequeño* interroge le rapport entre espace, temps et matière sur les dix mètres d'une rue de Madrid. La taille de chaque cliché est proportionnelle au temps d'exposition de la prise de vue. « *C'est le temps que chaque photo contient* », explique le photographe. Au total, les 250 images du livre « *durent* » environ deux secondes. « *Ricardo Cases qualifie ce beau projet de "long-métrage de deux*

secondes », et j'aime bien cette expression », confie Xoubanova. Une déclaration qui nous révèle le caractère participatif de ce travail. « *Grâce à son intégration et sa prédisposition au partage, Blank Paper a revitalisé la photographie en Espagne* », nous explique Sonia Berger, commissaire de l'exposition (en collaboration avec Joan Fontcuberta, Anna Planas et Pierre Hourquet). L'équipe de Blank Paper a ouvert une école de photographie à Madrid en 2006, une suite logique et cohérente avec leur conviction que le dialogue est le véritable carburant de la création artistique.

DAVID HORNILLOS, SANS TITRE, EXTRAIT DE LA SÉRIE USTEDES LOS VIVOS (« VOUS LES VIVANTS »), SECOND CHAPITRE DE MEDIODIA (« MIDI »).

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