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With his very first projects Aleix Plademunt began his significant investigation of landscape, an ongoing exploration that not only examines the most-debated topics today (standardization, spectacularization of landscape or its ubiquity in media culture) but also provides a reflection about his chosen genre. His approach establishes a recurring dialogue between the representation of territory and the stories that cross it, without neglecting to mark the importance of the dialectical interplay between what is shown and the possible referents with which we, as spectators, will regard the image.

In this sense, the photographs of Aleix Plademunt are defined, above all, by their interrogative nature. With each new project he has gone deeper in his contemplation of the characteristics of certain formal methods and their effects. At times it has been the pure tradition of the documentary style, in line with classic American photography, that he has chosen to examine: in projects such as *DubaiLand* or, more recently, *Small Dreams* for example. In other projects, like *Espectadores*, *ALL*, or *Nada* his photographic work has entailed making a performance art intervention.

This approach might seem excessively formalistic if it wasn't accompanied by a genuine interest in the question of landscape. His work is concerned with representing contemporary territory in a constant and rigorous effort to examine what is entailed and what is at stake when photographing specific places: places which are undoubtedly provided with visual connotations by any artistic works carried out.

Despite the diversity of the projects he has completed up until today, we can still highlight the coherence of a thread of discourse that outlines the notion that it is now more important than ever to go back and revise: the success of certain, particularly hegemonic landscape models, and the study of that which is the polar opposite of the saturation of certain photographic approaches. The body of work that Aleix Plademunt has developed over the eight years since his graduation articulates, in a way that is both remarkably intense and complex, his continuing search for ways to bring new perspectives to the question that could be regarded as the nucleus of his oeuvre: how to read the contemporary landscape, where to find the new instruments that will allow us to keep orientating ourselves within it and so be able to preserve this mother tongue that is nature.

*Almost There* is probably the most experimental of all the projects he has carried out so far; a new *tour de force* in his constant interrogation regarding the reach of the photographic vision and its languages, as well as its systems of ordering and classification, i.e. the archival culture intrinsic to the history of photography as a medium. In *Almost There*, there is an air of deconstructivism that allows Aleix Plademunt to go deeper in his analysis of issues that he had already examined with previous works. Moreover, what is particularly interesting here is that his zeal and analytical abilities are not reified by a typological approach, nor do they exclude a poetic evocation that can verge on the absurd at times. He uses as his method the systematic interruption of narrative flow produced by photo editing, alternating different photographic

languages and genres with an apparent lack of order. Aleix Plademunt knows that in this disruption of a supposedly lineal discourse, anarchy also constitutes a kind of order. It is through this subversion of the visual narration that he reveals the processes through which the meaning of an image – and thus reality itself – is constructed.

In tune with other contemporary artists, such as some of those from the Dusseldorf school, or Clare Strand, with whom his work shares important affinities, Aleix Plademunt's images pose undeniable challenges and interpretive difficulties which defy the spectator's search for clues to understanding. By using images that don't tell the whole story, or whose position in the sequence prevents the usual reading, a continual sliding in the solidification of a stable sense and a logical order is generated. This reaffirms the condition expressed by the project: the account of an undetermined journey and the threat that a possible closed circuit will prevent a final destination from being reached, as occurred with the post card from 1909, which Aleix Plademunt offers as a prologue to the project, and whose image we are unable to see.

With regards the expositional character of Aleix Plademunt's work, I can say, as someone who has worked with him on two occasions, that his exhibitions have always been extremely interesting and coherent, both in terms of the final quality of his copies and as regards his discursive proposals. Furthermore, I would not wish to end this letter of support without stressing the professionalism with which Aleix Plademunt has worked from the beginning, as well as the attention and rigour that he has brought to bear in carrying out his projects. These qualities have earned Aleix Plademunt the deserved reputation of being one of the most noteworthy Spanish artists of his generation.

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