BREOGÁN TORRES
(BREOGÁN XAGUE)

The Landscape Issue
Needs a Metric of its Rhythms

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A hegemonic culture does not question itself; it ends up generating fixed narratives and solid images that are presented as the only valid option. However, a culture that is undermined by it tends to be constantly reviewed and questioned in its own territory. It winds up being more liquid and the fact that it survives is in itself an achievement for its population. In my work, I investigate how this situation occurs in Galiza, a stateless nation belonging to the Spanish state located in the northwest of the Iberian Peninsula.

There is an evident power relationship between the two cultures within the territory. In recent years, the process of linguistic substitution of Galician (a minoritized language with serious problems of normalisation) for Spanish has been dramatic, extractive policies regarding Galicia's natural resources have led to employment situations that are constantly at risk, and the move from the countryside to the city has produced a context that is ideal for completely erasing some of the sources of Galician culture. This is reflected both in the lives of its inhabitants and in its landscapes, which are often also its livelihood. It is tremendously complex to try to extract a descriptive picture of the environment of a Galician village. They are hybrid spaces, with many contrasts, they are the periphery within the periphery.

In this way, the landscape works here as an economic engine of an impoverished region and, at the same time, as a living part of its culture. I believe that within this context, there is a connection between the local and particular of Galicia and certain global aspects at the level of economy and functioning of natural environments. I am thinking, for example, of how the cyclical acts both in the life dynamics of the landscape and in the professions that are dedicated to it and that end up passing from generation to generation: in the relationship that occurs between a geological, planetary, or seasonal time and another shorter and more human one, with a less universal but still historical and cultural sense.

In my creative research I am interested in all the possibilities that the analysis of the mechanisms of representation of these landscapes and their processes open up. I think many questions arise when contrasting a scientific representation based on fixed data, which we presuppose as something technical and objective, with the idea of the landscape as a kind of sediment that is transmitted and recreated collectively through different generations within the same feeling of cultural identity.

I do not seek to reflect a place in an image, I am more concerned with being a kind of connector between two existing ways of approaching that place: one more popular and the other more scientific, to show the contrast between the two and question them. To understand the circular process of the symbolization of the landscape (and its times).

The landscape issue needs a metric of its rhythms.

Exhibition map at artist-run gallery ID: I Stockholm.

1. *São Jaquinzinho da ilha (Saint Jaquinzinho of the island)*

Each image in this project corresponds to the state of the sea in Ons Island, Galiza, in a specific day, from August 24 to September 10, 2020. They have been generated in a 3D program from the data available at the island's weather buoy. These are wind speed and direction, air temperature and wave height, direction, and wavelength at high and low tide.

Part of my intention in using such specific information from the sea is to generate an image in which my work is limited. That is, to use the mechanism of the buoys to construct the images; to allow the data that affect the trade of the sea workers to be the protagonists and not my vision of the place.

However, in this work, I ended up making a series of decisions that are detrimental to it. For example, I use the red background to emphasize that these are artificial seas generated from data and not photographs of the place. Looking at it now, with distance, this flat background creates too spectacular a contrast with the sea, the foam of the waves end up having too much prominence in some specific pieces. Visually, it unconsciously replicates a romanticism and idealization of the landscape that I really want to avoid. To end up falling into these kinds of questions is very significant for understanding the symbolization that landscape can undergo. I want to question the conventional way of looking at landscape as something merely natural and neutral, while being aware that this implies my own vision.

This same project, *São Jaquinzinho da ilha*, also consists of an installation made with the prints of the 3D files of each day. In other words, it is a different completion from the same data mechanism explained above—a more physical continuation of the same research. This way allows me to intervene less, I don't make decisions on colour and texture and that give more weight to the data itself.

In these days the dead tides began and ended, having this a relationship with the activity of a coastal area. That is why the title refers to a traditional seafaring song of the area, in which people ask the Saint Xaquín “to give wind in the stern to return healthy.”

Boia de Ons

(42° 19' 21" -8° 57' 18")

Creada o mércores, 2 setembro 16:04

02 setembro 2020	00:00	03:00	06:00	09:00	12:00	15:00	18:00	21:00	Marea	Hora local	Altura
Estado do ceo	-	-							Preamar	05:00	3,3
Vento									Baixamar	10:57	0,7
Temperatura do aire		16°	16°	18°	21°	20°	22°	20°	Preamar	17:12	3,6
Altura significativa	1.0	1.1	1.2	1.1	1.0	1.1	1.2	1.3	Baixamar	23:22	0,6
Dirección do mar											
Temperatura da auga											
Período da onda	9	9	4	10	10	10	10	10			
03 setembro 2020	00:00	03:00	06:00	09:00	12:00	15:00	18:00	21:00	Marea	Hora local	Altura
Estado do ceo									Preamar	05:32	3,3
Vento			VAR	VAR	VAR		VAR	VAR	Baixamar	11:30	0,6
Temperatura do aire	19°	19°	20°	20°	20°	19°	19°	20°	Preamar	17:44	3,6
Altura significativa	1.2	1.2	1.2	1.3	1.3	1.3	1.3	1.4	Baixamar	23:53	0,6
Dirección do mar											
Temperatura da auga	16°	16°	16°	16°	18°	17°	17°	16°			
Período da onda	9	9	11	11	10	10	10	10			
04 setembro 2020	00:00	03:00	06:00	09:00	12:00	15:00	18:00	21:00	Marea	Hora local	Altura
Estado do ceo									Preamar	06:02	3,3
Vento	VAR	VAR		VAR			VAR		Baixamar	12:02	0,7
Temperatura do aire	20°	20°	20°	20°	20°	18°	18°	20°	Preamar	18:16	3,5
Altura significativa	1.4	1.4	1.5	1.6	1.6	1.7	1.7	1.6			
Dirección do mar											
Temperatura da auga	17°	17°	17°	16°	17°	17°	17°	17°			
Período da onda	10	11	11	11	12	11	11	11			

Vento: a dirección en graos meteorolóxicos ó nivel do mar.
Altura significativa (m): altura característica da distribución de ondxes.
Dirección do mar: dirección media de propagación de ondxes.
Período da onda: período pico.
Marea, orto e ocaso: horas en horario local.

Aviso para navegación

Os datos proporcionados son resultado da utilización dos modelos de predición de ondas WaveWatch III e SWAN e do modelo de predición meteorolóxica WRF.
As horas da predición (día) amósanse en horario UTC.
Para ver máis detalles sobre a operativa e a fiabilidade dos modelos e da predición consulte a páxina web: www.meteogalicia.es

São Jaquinzinho da Ilha

1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	18

1- 24 August 2020

2- 25 August 2020

3- 26 August 2020

4- 27 August 2020

5- 28 August 2020

6- 29 August 2020

7- 30 August 2020

8- 31 August 2020

9- 01 September 2020

10- 02 September 2020

11- 03 September 2020

12- 04 September 2020

13- 05 September 2020

14- 06 September 2020

15- 07 September 2020

16- 08 September 2020

17- 09 September 2020

18- 10 September 2020

2. *Great Sole Tide*

In an upwelling movement, deep water masses rise and carry with them the nutrients needed to become more productive. This happens in the Great Sole fishing ground, which is vital for understanding the Galician fishing industry. It is so regularly visited that in my area people who worked at sea refer to a period of about 4 months as a Great Sole tide, as this is the time they spent on board every time they went.

From this sculpture I seek to transfer these measurements of time, so human and linked to this concrete labour, to a spatial section. To establish an analogy between the waves of graphs of time dimension with the image we have assimilated of a sea wave. I use thin, long, and malleable metal plates (formed in an industrial process and therefore related to it), contrasting them with a firm and heavy mass of resin—which is placed as a result of the movement of the wave from one point in space to another.

3. *The outside, night cycles.*

In this series, I use very long exposure times to capture situations in the places that are not seen with the naked eye. In particular, artificial and natural light movements are reflected in parts of the landscape, revealing what is happening in them.

Nighttime is a space that favours achieving this, exposing details that in broad daylight would go unnoticed. The contrast between light and dark becomes almost palpable, while allowing the generation of highly interpretable forms. In a certain way, these processes are mixed in images that end up being completed by the spectator, having to assume their continuation in the dark.

4. *The sea is the religion of the landscape*

A superficial current or a water exchange zone is visible to an eye accustomed to the sea. However, underwater currents are not, only their practical effects are. The relationship of local seabed sedimentation to these currents is even more imperceptible. Nevertheless, people who have worked in these areas, without scientific knowledge, can recognize some of these movements and processes that carry life. When they are shorter term, they can even predict them. There is a way of folk and traditional knowledge here, transmitted orally and related to working conditions.

Throughout this year I have been particularly interested in finding graphical representations and underwater maps of the floor of the fishing grounds for Galician sailors. It is important to see who accesses this information, how it is obtained, what language it is displayed in, under what premise and with whom.

The research of this project is based on understanding how the inner workings of the ocean affect and condition the jobs that surround it. The aim is to reproduce and combine different maps of oceanographic basins of the Galician bank coast and their sedimentary movements in silkscreen printing. These images are reproductions based on sound or sedimentary analysis, they are inaccessible places, with processes that are difficult to see with the naked eye, but which have nevertheless been taken into account in certain trades since before their explanation was known. I am interested in making them visible in order to connect them with this folk knowledge.

To access these images we have to rethink the mechanisms that create them. Sonar consists of emitting sound waves in the depths with the aim of transferring their bounces and durations to a visual representation. That is to say, the images that make up my work cannot be treated as a photograph, they take into account cultural values when representing a place, they are a translation of something that by its very nature is not visible to human beings. I return to this idea to transfer these translations to another radically different format: screen printing.

This came to my mind when I saw the exhibition *Norusta*, by Erlea Maneros Zabala. The whole of it is a reaction to a lithograph of the coast of Lekeitio in the nineteenth century. She considers that this print is an unnecessary idealization of that landscape and begins to work on other ways of approaching it, to understand it from its own functioning. I think it is interesting to pose reactions to formats that are associated with this understanding of the landscape.

I propose to put the format of screen printing in dialogue with a form of landscape that is not related to it. For all these reasons I propose putting the format itself in dialogue with a form of landscape that is not related to it. That is to say, to question the validity as an image of that sonar, which as we already know, is a translation of data.