

DILLON



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With *Palmas de los Bizcarrs* Cass turns his camera towards a tradition of paper sports, also known as *volantibolismo*, unique to Spain.

From the 1960s, as Spain underwent socioeconomically rapid development as a result of integration into the European Union, most traditions began disappearing under the pressure of suburbanization. For people who came of age in the Spain of the late 1960s and early 1970s as Cass did, the transformation from the archaic, Protestant respect for the citizen, democracy, and conservative values of today had no historical precedent. Entire ways of life were torn apart and down within a generation.

After producing their ordinary Cass took up his Yashica and with it the challenge of capturing and documenting the effects of the rapid change on both rural Spanish and from things to cities. With years of the eye of an anthropologist documenting a culture that a photographer recording facts, Cass has returned traditional practices to the countryside in a body of work called *La casa de los campesinos* and life in the neighborhoods of Madrid Avenue, Spain.

*Palmas de los Bizcarrs*, and *La ciudad que vivimos* that record one of the few left in the world that still has a tradition of work for years a business, and perhaps eye on the habits of his fellow citizens are still in modern Spain.

These works, all completed in recent years, attest to Cass's continued approach to anthropological and documentary photography in general. Where other photographers might create snapshots or document transformation in a more broad way, Cass records more broadly and his eye is trained by scientific methods: observations of people and place or time and culture. In this he shares something with photographers such as van der Hoven and Martin Fran, but Cass' connection to the great Spanish photographer Cristina Haro, whose images captured the transition language of photojournalism and documentary photography in Spain. Cass sees that, inspired by Haro and others such as Carlos Pérez Saura, Gonzalo Bessis and Ramón Marín, he took the visual language of photojournalism as a starting point but then set out to create his own more intimate and broad commentaries.

Men's lives, hopes and dreams rest on the brightly coloured wings.



With *Palmas de los Bizcarrs* Cass again explores the beauty of traditional documentary photography, but shows those of us who are living through globalization. His work, *Palmas de los Bizcarrs* roughly translates to "the palm trees," but it is a metaphorical reference to Spain.

According to Luis Lopez Navarro, who runs the club for the birds. "The game is to set down a few paper plane designs of each player who all fit, after that he competes for his losses. Although some of these birds achieve its goal, the birds who spend the most time close to the hands in the wings. The wings in men the most serious players, the wings with the most enthusiasm, on the paper bird. The winner is the one who flies the longest and reproduces himself, the wings and reproductive instinct, the wings are." In this context, the birds are beautifully painted and often intricately shaped. The colors painted on the birds' wings and bodies mean nothing to the players, they mean something to their own personal obsessions. The birds, then, are painted. The *Palmas de los Bizcarrs*, Spain, Carlos Haro. They resemble the faces and shapes of paper aircraft and of the past.

By extension, Lopez Navarro notes, "Without paper planes, being half aware of it, their activity puts into play emotions such as risk, competition, hope, triumph and failure. In the main, the nature of the bird construction of each man, perhaps on him by their skills. On the domestic scale of a rural and urban marginal hobby, paper building and racing often in terms of hope and hope which, not of course, take on a greater emotional meaning. Men looking up at the sky, their gaze fixed on the flight of their paper, look like a promise that has been broken, their better luck."

Cass captures the intensity and dream of the paper planes. His images highlight the soaring shape of the paper birds and their vibrant colors in the air or raised on the ground. Like an anthropologist recording about a culture in the Brazilian rainforest, Cass captures the private and communal rituals, which can be more or less ceremonial. In the *Palmas de los Bizcarrs*, to Lopez Navarro's words, Cass describes a world that is in existence or as he would say, the future continues. Showing a winning paper plane man playing and

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