



PEDRO COLL

DOSSIER
BOOK / PHOTOGRAPHY

Graphic
document
of a historic
moment

HAVANA IN EXTRA TIME

FOREWORDS by
AGUSTÍ VILLARONGA and MIGUEL COYULA

Intro

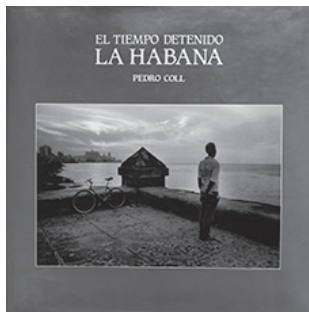
Pedro Coll visited Havana for the first time in 1994, when Cuba was immersed in a profound economic crisis due to the breaking up of the Soviet Union. His personal vision of that suffering Havana was recorded in an essay in black and white, under the title of 'EL TIEMPO DETENIDO. LA HABANA', printed by the Editorial Lunwerg publishing house.

Twenty years later, in 2015, Pedro was a witness of another crucial moment, when Obama and Raúl Castro

announced that relations between both countries would be re-established. Although nobody expected the process to be plain sailing, the news was welcomed by everybody. The unexpected arrival of Mr. Trump opened the thunder box again.

In 'LA HABANA. TIEMPO DE DESCUENTO', Pedro Coll paints a picture of the real situation at that time: the watered down revolutionary ideals and the inevitable arrival of a consumerism to which nobody raised any objections.





El tiempo detenido. La Habana.
 Pedro Coll
 Lunwerg Publishers
 Barcelona, 1995
 120 pages

Special periods

The colour photos included in the book were taken between December 2014 and August 2015.

The black and White images were recovered from the book 'EL TIEMPO DETENIDO. LA HABANA' 1995 in order to establish a connection

between two crucial historical moments, one that Fidel Castro called a "Special Period" (years of isolation and severe shortages after the collapse of the Soviet Union) and today's very different "special period" in which ordinary Cubans, now well-informed, combine basic shortages with superfluous luxuries while living in a state of mutation with unforeseeable consequences.

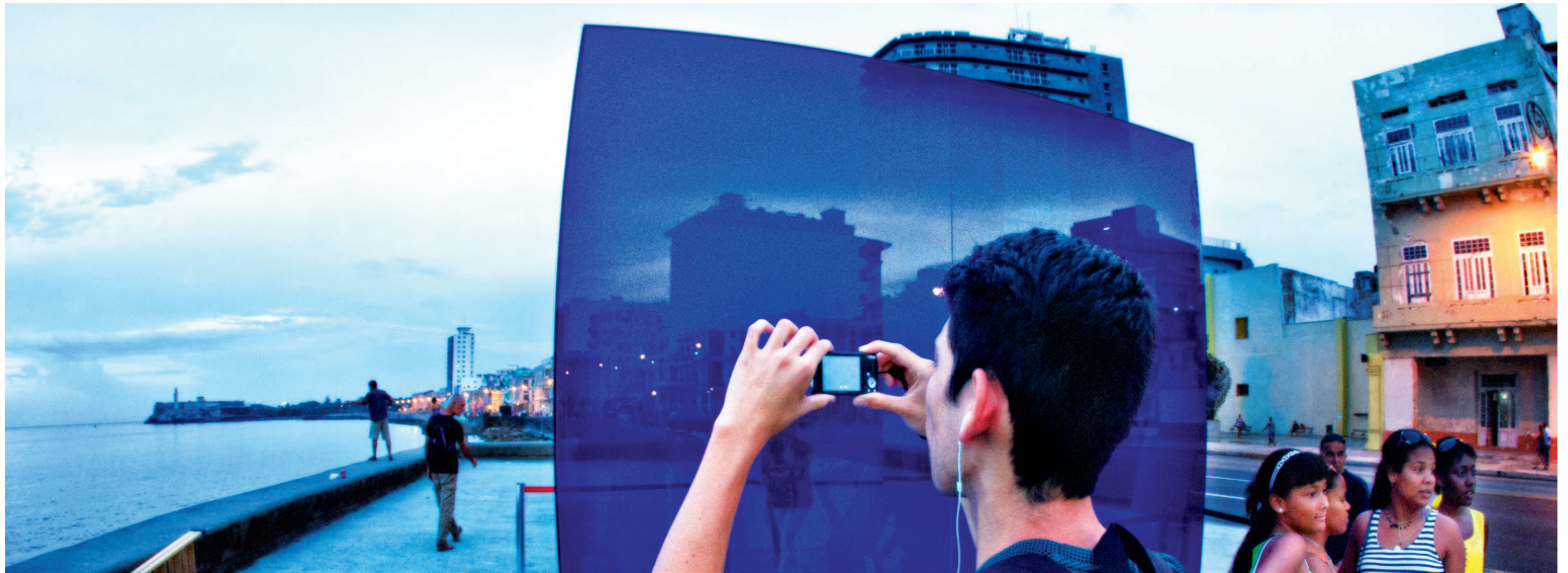




**Surreal
Havana**

Havana is a unique, surreal space, a bubble within the world in which we live. It retains sensations that we lost a long time ago, it suffers from uncomfortable vices, difficult to understand. Havana is not easy, as they themselves say, it exasperates you almost as much as you love it, and you lack it when you're away.

1995



**Havana
turns 500
years old**

In November 2019, the City of Havana celebrates 500 years since its foundation. This notable event, together with the especially complicated times Cuba is passing through, make this work even more timely and interesting.

LA HABANA. TIEMPO DE DESCUENTO is not simply a publishing project. Around eighty images have been selected for exhibition in private and public spaces, with polyvalent settings appropriate for different sized spaces.

The high quality of the originals means they can be greatly enlarged and installed on different mounts: aluminium Dibond, Forex, methacrylate, etc, while strong and compact packaging ensures trouble-free transport.



Collaborators

Two cinema directors, Cuban **Miguel Coyula** and Mallorquin **Agustí Villaronga**, add to the work, while architect **Mario Coyula** finishes it off with a brilliant and definitive epilogue on the history of Havana, *The taking of the great white city*.

In the Foreword, Miguel Coyula writes: “In contrast to the most desolate statism of the 1995 book, the Cubans in ‘TIEMPO DE DESCUENTO’ move through scenes full of colour and movement, if you wish, somewhat more sure of

themselves, but you cannot help wondering whether they can really decide for themselves, or whether they know where they are going. One asks oneself if everything has changed for things to remain as they were”.

And Agustí Villaronga makes a direct reference to the photographic language used: “His panoramic photographs, full of life and movement, at times seem to be taken by a hidden camera, without anyone having the sensation they are being observed”.





References

Pedro Coll cites as references for his project two unquestionably important works on photography: 'New York', by William Klein (1956) and 'The Americans', by Robert Frank (1958).

From then onwards, in 'TIEMPO DE DESCUENTO', as in 'EL TIEMPO DETENIDO' (1995), he tries to capture and fix a historic moment. In the words of Basilio Baltasar, "He aims to be the ideal anthropological chronicler, with infinite curiosity, a great respect for persons and

their way of life, a vocation for the truth and a scientist's scepticism". For this he uses a dynamic and choral language, extremely enveloping, in search of the closest possible proximity, almost physical contact. And, curiously, he does this with great discretion and respect

for the subject, while "managing to remain unseen", as Robert Frank used to say. Because the myth this type of introverted and observant photographer is aiming for is that of the invisible man: see everything, record everything, without bothering anyone.



Pedro Coll (Mahón, Menorca, 1947) has published articles in magazines like Periplo, GeoMundo, El País Dominical, Viajar, among others. In the nineties, together with Eddy Adams, Elliot Erwit, Mary Ellen Mark, Sebastião Salgado, Steve MacCurry, Cristina García Rodero, Bruno Barbey, Giorgius Pinkashov and others, he took part in the series by Collins Publishers 'A day in the life...'. He contributed to a book on Spain and this

was followed by other contributions on Italy, California, Ireland, Philippines and Vietnam. Some of these projects were exhibited in Nikon House at the Rockefeller Center in New York. In 1995, Lumwerg Publishers (Barcelona) published *El tiempo detenido*, a personal essay in black and white on suffering Havana. Since 2015 he has been working on personal projects, one of which is 'TIEMPO DE DESCUENTO'.

Datos biográficos



Miguel Coyula (Havana, 1977), Cuban film director, made several short films until directing his first feature film *Cucarachas Rojas* (2003). His second was premiered at the Sundance Festival. In 2013, La Pereza Ediciones published his first novel, *Mar Rojo, Mal Azul*. In 2015 he directed the short film *Psique* and the Cuban series *Rafael Alcides*, the starting point for the documentary feature film *Nadie*, which premiered in 2017. At the present time he is making his third feature film, *Corazón Azul*.

Agustí Villaronga (Palma de Mallorca, 1953) saw the premier of his first feature film, *Tras el Cristal*, in 1987. With *El Niño de la Luna* he won the Goya Prize for an original script. In 2000, *El Mar* obtained the Manfred Salzberg Award at the Berlin Festival. In 2002, together with Isaac P. Racine and Lydia Zimmermann, he made



Aro Tolbujhin. En la mente del asesino. For *Pa Negre* (2010) he was given nine Goya Awards, and in the same year he received the Spanish National Cinema Prize. In 2015 he directed *El Rey de La Habana*. His new film, *Incierta Gloria* (2017) brings his non-premeditated trilogy on the Spanish Civil War to a close.

Mario Coyula Cowley (Havana, 1935-2014). Architect, urban designer and author. Professor of Merit, National Architecture Prize 2001, and Habitat Prize 2004. Co-author of five books, including *Havana. Two Faces of the Antillean Metropolis*, Choice Prize 1998, and author of more than 190 papers, essays and reviews. In 2002 he was Visiting Professor at Harvard's Graduate School of Design, and in 2006 was Guest Professor of Urban Strategies at the Vienna University of Applied Arts.

The book



Photography

Pedro Coll

Texts

Agustí Villaronga
Basilio Baltasar
Mario Coyula
Miguel Coyula
Pedro Coll

Format

253 x 189 mm

Pages

288 pages

Paper

Tatami White, 135 g

Binding

2 mm hardcover, chrome lined

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**ELPUNTO
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FOTOLIBROS

www.pedrocoll.com | info@pedrocoll.com
www.elpuntoamarillo.com | fotolibros@elpuntoamarillo.com