

Bleda & Rosa

Where time stays

5 February - 3 May 09

To coincide with the present exhibition the Photography Centre at the University of Salamanca and the Centro Andaluz de Arte Contemporáneo are jointly publishing the first comprehensive compilation of the work of Bleda and Rosa. This large-format book reproduces in their entirety all of the major photographic series the artists have produced so far: *Football Fields*, *Battlefields*, *Cities* and *Origin*, and the four groups of works that make up *Architectures*.

Centro Andaluz de Arte Contemporáneo

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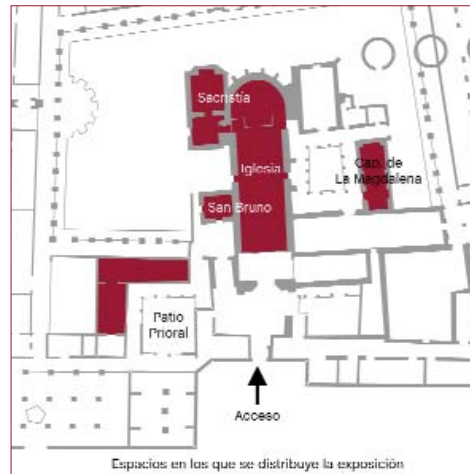
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Access

Avda. Américo Vespucio nº 2
Camino de los Descubrimientos s/n

Transport

C1 y C2 buses



Timetable

1 October - 31 March
Tuesday to Friday: 10 - 20 h.
Saturday: 11 - 20 h.

1 April - 30 September
Tuesday to Friday: 10 - 21 h.
Saturday: 11 - 21 h.

Sunday: 10 - 15 h.
Closed on Monday
Holidays: Please consult CAAC

Library

Monday to Thursday: 10 - 14 h. and 17 - 19 h.
Friday: 10 - 14 h.

Tickets sale until 30 minutes before closing.

Centro de Fotografía
UNIVERSIDAD DE SALAMANCA



Centro Andaluz de Arte Contemporáneo
CONSEJERÍA DE CULTURA

Cover: *Hall of columns*. Crossos, 2001, Rooms series



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This project addresses the work of **María Bleda** (Castellón, 1969) and **José María Rosa** (Albacete, 1970) with the aim of reviewing and reformulating a significant part of their photographic output by way of various projects that until now have had little or no public exposure or are still in the process of development. They constitute a group of works that the two photographers have produced in parallel with some of their most famous series and in some cases with a sense of transversality, both thematic and formal, in relation to the former. Under the generic term *Architectures*, Rosa and Bleda define four proposals-*Memorials*, *Corporations*, *Rooms* and *Typologies*-grouping together several lines of work connected by the common denominator of observation of the architectural, the built, and returning to their characteristic interest in the laying down of history and memory, engaged here as a dialogue with the historical sense of functionality, whether it be work and production, the construction and administration of memory, habitability or centres of power. The dialectic history-space-memory that runs through the body of their work is enriched here by the addition of a new element: functionality, or more specifically the nature and cultural condition of architectural spaces.

The four lines of work brought together in this exhibition all share an interest-crucial to Bleda and Rosa's career-in capturing the resonances generated by the material, invisible atmospheres and the breath of time that dwell in the petrified memory of built.

Bleda and Rosa's *architectures* contain both the capacity to perceive the traces of the absent past and the power to separate our experience of the sites of the strictly rememorative, descriptive or functional evocation so as to open it up to evocation and suggestion.

The presentation in the Centro Andaluz de Arte Contemporáneo, in the spaces of the monumental zone of the monastery of La Cartuja, is itself conceived as a structural element of this exhibition, because it is precisely the passage and the transit between these two presences of the architectural that is configured as "where time stays". The presence of the works of Bleda and Rosa in an architecture that itself embraces the dual nature of its spaces, between the historic and the functional, effectively opens up a dialogue that enhances and inflects both the images on show and the exhibition space, prompting a dual reflection that takes in both the spatial perception of the architecture and a reading of its conditions.

ROOMS While they were working on their series *Cities*, Bleda and Rosa started to photograph spaces related to the urban. This was the start of their special attention to and interest in symbolic and monumental spaces-palaces, noble villas, majestic cities-that manifest a dual nature: they were centres of power and decision-making, but also lived spaces, places of privacy for a variety of personages. This condition also speaks of a dual temporality: that which corresponds to the time of the historic event and that which belongs to personal biographical time. This particular tension in the nature of the spaces in *Rooms* is caught and accentuated by Bleda and Rosa through the fragmentation of their architecture, with columns, floors or corners calling up a palpable and intimate space and resisting monumentalization. Bleda and Rosa's images do not describe these rooms or place us in them, but cause us to experience them and return to them through evocation.

MEMORIALS / BERLIN With this work Bleda and Rosa initiated a proposal that reflects both on the categories of



Bendlerblock, Stauffenbergstrasse, 2005.
Memorials / Berlin series.



Domus, Pompei, 2008.
Typologies series

memorialization and on the conditions of monumentalization of memory. The first series was shot in Berlin, a city where the direct relationship between memory and monument is especially important, and their work explores a number of complex issues associated with this powerful binomial: the materialization of memory in the fabric of the city; the status of places of remembrance; the inscription of trauma in the fabric of the city; the progressive loss of function of memorials, and the relationship between memory and forgetting.

CORPORATIONS / TELEFÓNICA Bleda and Rosa invite us to reflect on the fact that architecture has for centuries now been subject to the idea of representing the corporation it houses. They set out to look at how different types of corporations make their identity and what they symbolize visible in their architecture. The first project focused on the telecommunications company Telefónica on the occasion of the construction and opening of its new headquarters in Madrid. This series juxtaposes three interiors in the old

Telefónica building on the Gran Vía with three aseptic interiors in the new construction, contrasting the different atmospheres and the different concepts that underpin them.

TPOLOGIES With this series, their latest to date, Bleda and Rosa take on the complex task of compiling a wide-ranging catalogue of architectural typologies. In some ways the essential core of the work is still framed within a reflection on the sedimented deposit of memory, in this case with a direct reference to its relationship to the concept of the archive and the tension between document and monument.

In keeping with the focus on the sediment of history, the treatment of the vestige is configured as a space of transit and passage, an implicit process of historical reconstruction that binds the architectural specificity to the activity carried out there and a passage that leads from the architecture's original use to museumification. The traces of the original function and the marks of the process of recovering the heritage are equally visible: in this encounter past and present unpack one another.