

Jorge Yeregui

Deshacer, borrar, activar

(To undo, to delete, to activate)

2.4 > 21.5.22

Opening: 2 April 11 a.m

Deshacer, borrar, activar is a research project on the symbolic value that nature has acquired at the beginning of the 21st century. The proposal addresses the process of re-naturalisation of an urbanized space within a natural park. A landscaping intervention promoted by different administrations that highlights the value of the natural heritage of a region raising different questions about the cultural connotations implied by this operation.

This project aims to reveal this change of perspective by taking as a specific case the Paratge de Tudela, located in the natural park of Cap de Creus (Girona). In this location, there was a process of deconstruction and re-naturalisation of a piece of land that had been exploited for years as a resort. This is a very particular case in which this change of paradigm with respect to the realm of nature acquires a new dimension - that of reverting an urbanized territory to a previous state - and which raises new questions and interrogations in relation to the way in which we perceive and relate to the environment.

The *Club Med* was built during the property boom of the 1960s and opened in an area of 240 hectares with a capacity for 1,200 visitors. The resort included two restaurants, a bar, a swimming pool, sports courts, a small theater, a discotheque, a small private harbor and a large number of bungalows to accommodate tourists. In 1997, Cap de Creus was declared a Natural Park, but the area remained a hotel resort until 2004, as a small urban island within a protected natural site. With its closure, a lengthy process of natural recovery began, the most representative intervention of which consisted of the demolition and emptying of the existing constructions. A gesture of enormous symbolic and formal value that is accompanied by a series of less visible but equally important measures and interventions within the restoration process, both in a landscape and ecological sense.

It is important to note that all these actions aimed at the re-naturalisation of the land revolved around a common element: the presence of a limit, a line drawn on the plan that for decades has segregated two territories, thus separating public space from private space. Over the years, its borderline character intensified, differentiating the natural space from the artificial one, the native landscape from the landscape of tourism, the original and the imposture, the protected and the dispensable, etc.

Deshacer, borrar, activar focuses on the presence of this line and the process of erasure. Through its work on both sides, the project acquires a certain performative character in which the location from which each image is taken becomes a determining factor to analyze the "stitching" of the territory.

In this respect, the presence of the three verbs in the title highlights the temporal component of the landscape intervention and shows how the superposition of actions has been developed on the same space. This, in turn, serves to structure the project by organizing it into a succession of chapters that replicate the phases of the re-naturalisation process. These three blocks, together with a work that closes as an epilogue, consolidate the framework that gives shape to a project that is open to the future of the site.

From the ideas of limit, materiality or superimposition, as well as from the implicit processes of emptying, juxtaposition or overlapping, *Deshacer, borrar, activar* presents a proposal that reflects in broad terms on the symbolic value that nature has acquired and raises specific questions such as the possibility of an original and a copy applied to landscape.



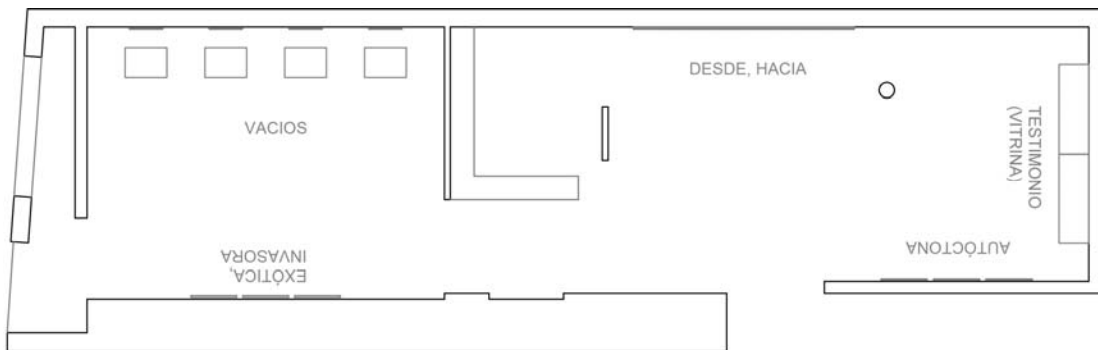
Paratge de Tudela (Girona) before and after the re-naturalisation process.

Jorge Yeregui (Santander, 1975) is a visual artist, architect and lecturer at the School of Architecture in Malaga. His work explores the construction of landscape, the transformation of the territory, the relationship between architecture and the environment as well as the influence of markets on urban growth, all of which are topics of his interest. His most recent projects take the form of complex visual essays combining texts, videos and installations. He has received awards, commissions and grants from the Botín Foundation, the Ministry of Education, Culture and Sport, the Pilar Citoler International Contemporary Photography Prize, the Ministry of Foreign Affairs and the Andalusian Center for Contemporary Art, among others.

His recent solo exhibitions include: CDAN, Huesca, 2022; Un repertorio improbable (Espacio de Creación Contemporánea de Cádiz), 2021; Sobre el derecho a la ciudad (Galería Alarcón Criado), 2019; Acta de replanteo. Performatividad y Paisaje (Centro Párraga, Murcia), 2017; Acta de Replanteo. La Fragua (Tabacalera, Madrid), 2016; Inventario (Galería Alarcón Criado), 2015; The Circles of Life (Sala Puerta Nueva, Sevilla), 2013 or Paisajes mínimos (Centro de Fotografía de la Universidad de Salamanca), 2010. He has participated in multiple group exhibitions at photography festivals such as PHotoEspaña International Festival of Photography and Visual Arts, Festival Internazionale di Roma (Italy), Pyngyao Photography Festival (China), Fotofestival (Poland), Foto30 (Guatemala), as well as the Ibero-American Biennial of Architecture and Urbanism held in Medellín, 2008. Yeregui has also collaborated in research projects and publications with the University of Cordoba, the University of Salamanca and the University of Cadiz, with which he has published 3 books and an extensive monograph dedicated to his work. His artistic production is present in renowned public and private collections such as the Ministry of Education, Culture and Sport, the Ministry of Foreign Affairs, the Botin Foundation, the Pilar Citoler Collection, the Coca-Cola Foundation and DKV Seguros.

Thanks to Galería Alarcón Criado for their collaboration and support, to Marta Dahó, curator of the PhotoEspaña exhibition where this project was shown for the first time, and to Jorge Ribalta for his text based on the work of Jorge Yeregui.

Map of the exhibition



VACÍOS (Deshacer)

Installation | 4 photographs + 8.000 offset prints | 39 x 52 cm each | 2018

It is the centerpiece of the project and deals with the emptying process by which the constructions that formed part of the resort have been eliminated, resulting in a series of voids that nature will be occupying for years to come. With the material extracted in the Natural Park, a dock has been built to store recreational boats in a nearby village. Therefore, the material removed in one space is moved and deposited in another, and a connection is established between full and empty, volume and mass.



EXÓTICA, INVASORA (Borrar)

Triptych | Mineral pigment print on cotton paper | 102 x 71 cm each | 2018

In the process of restoring the space occupied by the resort, the removal of invasive species is one of the actions that requires the greatest persistence. For several years, work crews have been visiting the site periodically to uproot and leave this type of exotic and invasive vegetation to dry in the sun.



AUTÓCTONA (Activar)

6 diptychs | Mineral pigment print on cotton paper | 60 x 74 cm each | 2018

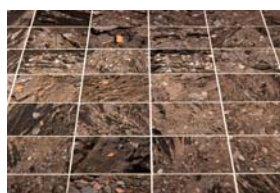
After the removal of the existing buildings and the elimination of the invasive species, the next step in the re-naturalisation process involves protecting the colonization of the vacant site by native species. On this occasion, photographs have been taken of those plant species that the Natural Park plan highlights as particularly representative. Each piece combines an image of that species taken outside and another taken inside the restored area.



DESDE, HACIA (Activar)

16 photographs | Mineral pigment print on cotton paper | 63 x 42 cm. each | 2018

One of the actions involved in the re-naturalisation of the space consists of favoring the mimesis between the intervened area and the surrounding space. In this work, crossed images are interspersed between the two places, half of them taken from the inside out and the other half from the outside in, without indicating which type they belong to.



Epílogo: TESTIMONIO

100 photographs | DYE print | 10 x 15 cm each | 2018

When the re-naturalisation process will have been consolidated, someone strolling through the site will not be able to recognise the history of its urban past. The presence of small remnants of building material, mainly fragments of brick and small traces of cement on the rock serve to activate the memory of the place and act as testimonies.