



TUDELA, OR HOW TO RESTORE THE LANDSCAPE

A conversation between Marta Dahó and Jorge Yeregui

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*Jorge Yeregui and Marta Dahó talk about the project *Deshacer, borrar, activar* [Undo, erase, activate].*

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Growing urban expansion and the sharpening of processes in relation to economic globalisation have been imposing ways of experiencing and understanding territories that are closely linked to images and their circulation. At the same time, the transformations that artistic practices have undergone in relation to the dialectic between landscape and territory have been extraordinarily rich and complex in the last five decades. Since then, the exponential increase in projects that have addressed the reflection on the alteration of territories has not only led to a remarkable production of knowledge, but has also manifested itself through a significant diversity of artistic processes.

In the case of the visual arts, this plurality of approaches, focuses and reflective potential has also contributed to the questioning of an overly narrow idea of what we understand by landscape, a category with varied meanings according to the discipline from which it is approached. It is from this questioning perspective that Jorge Yeregui (Santander, 1975) has developed his artistic career, and it is precisely in his work *Deshacer, borrar, activar, 2018*, that he approaches this through a specific case study.

This conversation, originally developed following the presentation of this project at the study day *Photographier le chantier: Transformation, inachèvement, altération, désordre*¹ (Photographing the site: Transformation, incompleteness, alteration, disorder), explores the main questions raised by the project, as well as the research process that accompanied it.

What can the deconstruction of an old tourist resort located in a natural park involve, to what extent can the traces of a real estate intervention be eliminated, and how can new processes of environmental recovery be activated? These are some of the questions that have guided Jorge Yeregui's work *Deshacer, borrar, activar*, the result of a prolonged artistic research that he has been developing since 2011 when he became aware of the landscape restoration project in the Tudela site; a space occupied for almost fifty years by a Club Med hotel complex in the heart of the Cap de Creus Natural Park.

¹ The study day took place at Jean Monnet University in Saint Étienne (France) on October 17, 2017 and a first version of this conversation was published under the title "Tudela: un chantier à l'envers?", in Jordi Ballesta and Anne-Céline Callens (dirs.), *Photographier le chantier: Transformation, inachèvement, altération, désordre*, Paris, Hermann, 2019, pp. 265-276.

Promoted by various administrations, this landscape intervention highlighted the undoubted natural heritage of the region by proposing a possible 're-naturalisation' of the site with low-impact deconstruction techniques and exhaustive measures to re-establish the autochthonous (indigenous) vegetation. A long-term intervention which, due to the cultural, economic and ecological connotations of the Tudela site, has raised many questions about the implications of this 'return' of the site to a previous natural state.

Jorge Yeregui's project, which is now being presented at the Faro de Cabo Mayor Art Centre in Santander as part of the PhotoEspaña 2020 programme, is based precisely on a reflection on the symbolic value of nature in order to think - in images - about the scope of the various recovery operations that have taken place in Tudela. Based on the rhythm of the transformation of the environment and the phases of the re-naturalisation process, such as emptying and displacement or juxtaposition, *Deshacer, borrar, activar* makes the different layers of meaning that accompany the actions in the territory resonate.

From a processual dimension of artistic practice, Yeregui's works articulating this project invite us to ponder what it entails to return the landscape to a natural state prior to its urbanisation through a replica of what it was before its tourist exploitation. Tudela is, in this sense, a possible example of what Michel Foucault called 'heterotopias'², among which he precisely included Club Med: spaces of multiple dimensions, overlaps and tensions that Jorge Yeregui wanted to place at the centre of his research as a symptom that urgently needs to be addressed. It is not only a question of reflecting on how it would be possible to reverse the evident devastating effects of the massive building that the territory has suffered over the last fifty years; *Deshacer, borrar, activar* also points to the need to identify the contradictions provoked by the ambivalent policies of greenwashing.

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Marta Dahó: Since your beginnings, fifteen years ago, your work has revolved around the idea and experience of landscape, addressing how it manifests itself and takes shape culturally and urbanistically. Suburban spaces have been at the centre of your reflections, but you have also been particularly interested in the organisation, management or abandonment of protected natural spaces. In both cases, your proposals have almost always developed from an essentially interrogative artistic practice and through long-term research. This interest in the perception and experience of certain environments has been approached from different perspectives and focuses, although without losing the basic discursive thread around which your main questions revolve: how we know the environments we inhabit, how we want to

² Foucault, Michel, "Des espaces autres", in *Architecture, Movement, Continuity*, n.º 5, October 1984.

orientate ourselves in them and what implications our modes of understanding have on the way we experience and transit them.

When you got to know the site of Tudela and learned of the existence of the project by the group of architects EMF Paisatge (landscape architects), what aspects challenged you to undertake an artistic work based on the unusual approaches deployed by this landscape recovery?

Jorge Yeregui: Ever since I developed the Cotacero³ project in 2006, I have been interested in the role that nature plays today. Sometimes I have worked on the idea of what a natural space is today, how it is perceived, what meanings it has. At other times I have focused on the way we relate to the territory, how we manage and transform the environment we inhabit. In the case of *Deshacer, borrar, activar* - the project I developed in the Paraje de Tudela, in Cap de Creus - I thought it was interesting to have the possibility of working on both approaches at the same time and in the same place. On the one hand, the process of transformation of a space; although in this case it is a process that occurs in reverse to the usual dynamics: it has gone from an urbanised place to an apparently natural one. On the other hand, what meanings this gesture could have in a context such as the present one.

As Philip Ursprung⁴ points out, over the last century there has been an interesting paradigm shift in the way nature is perceived. On the one hand, he refers to the presentation and subsequent dissemination of *The Double Helix* (1953), a model with which James D. Watson and Francis H. C. Crick showed the structure of genetic material. This breakthrough offered an "insider's" view of nature on a "micro" scale. It also opened the door to the idea that the natural process could be altered, with all the consequences and fears that this implied. On the other hand, Ursprung highlights the dissemination of the images that Apollo 8 sent back from Earth in 1968. These, on the other hand, presented a "macro" scale in which a representation of the planet is given "from the outside". These photographs clearly define the boundaries of the ecosystem we inhabit, and at the same time show that it is a small part of a much larger and as yet unknown structure, again conveying a sense of vulnerability.

This transformation in the perception of nature - something hitherto taken for granted and presented as inexhaustible - is manifested in many ways, especially as concern about climate change moves from the agendas of environmental groups to those of governments. At the turn of the century, this transformation is grotesquely evident as the notion of sustainability has moved from being an attribute to becoming a brand used to sell everything from a car to a packet of detergent.

³ www.jorgeyeregui.com/cotacero/

⁴ Ursprung, Philip, "The double helix and the blue planet: the visualization of nature in the 20th century", in Iñaki Ábalos (ed.), *Naturaleza y artefacto: El ideal pintoresco en la arquitectura y el paisajismo contemporáneos*, Barcelona, Gustavo Gili, 2009, pp. 243--250.



Vacios [Voids] (detail), 2011.
Mineral pigment print on cotton paper, 39x52 cm. © Jorge Yeregui—VEGAP

This phenomenon is defined as greenwashing⁵ and, very succinctly, it consists of investing more effort in presenting an eco-friendly image than in maintaining an attitude of genuine involvement with the environment.

In this context, it is undeniable that the way of perceiving nature has been profoundly altered and my work attempts to analyse some of these changes based on specific situations. This is the case of the Paraje de Tudela, where a singular process of deconstruction and re-naturalisation of a space that had been urbanised and exploited for years as a resort is put into practice. A very particular case in which this change of paradigm with respect to the natural acquires a new dimension, that of reverting a territory to a previous state, which has allowed me to ask myself new questions in relation to the way we perceive and relate to the environment.

*Your answer articulates very well the theoretical framework in which your research in *Deshacer, borrar, activar* is inscribed, as well as the way in which this project links up with your previous work, prolonging the line of critical reflection developed so far. You mentioned Cotacero, whose title has interesting Smithsonian reminiscences with its "low profile landscapes". We have commented on occasions how important his work has been for different generations, and in your projects resonates that*

⁵Bonacossa, I., M. Andrews y M. Canepa (eds.), *Greenwashing: Environment, perils, promises and perplexities*, Turín, The Bookmakers, 2008.

sensitivity to perceive in apparently banal spaces a complexity that is worked from a cross-disciplinary and epistemological approach. At the same time, tracing a sort of arc between your Cotacero project and the research carried out in the Tudela site allows us to distinguish here a significant aspect of your way of working: your interest in attending to what is involved in understanding a territory from the intersection between image, territory and landscape.

I think it is particularly important to emphasise that this interest has developed from the concrete and specific, without renouncing the temporal and spatial complexity of the sites in which you have chosen to work. In Cotacero, focusing on a specific area of the Bay of Cádiz, you were interested in the attempts to use an intertidal and floodable territory that took place throughout the 20th century. In the same way, in Deshacer, borrar, activar [Undoing, erasing, activating] you have also chosen to investigate a relatively limited space, but one of extraordinary singularity due to the type of transformations it has undergone, such as the Tudela area. In both cases - and perhaps this idea could be extrapolated to other projects of yours - it seems to me that your way of physically going through them, of walking them, of being in these places also marks the way in which your reflections take shape and image, beyond the more theoretical investigations that always accompany your work.

To go deeper into the premises with which you have developed the project Deshacer, borrar, activar what were your first perceptions of the place of Tudela like? Could you tell us about the body-place relationship you experienced there and how it has been transformed into the pieces that now articulate the exhibition project?

The first time I was in Tudela I was particularly impressed by a series of large gaps in the standard configuration of a natural landscape. It was clear that something was missing there, so I was photographing these "gaps" with no other intention than to have a record of that moment, since the vegetation would sooner or later make them disappear. It was 2011 and the EMF landscape intervention project had only recently been completed - at least what is commonly understood as the construction process - and the recent demolition of the buildings that formed part of the Club Med holiday complex was still very visible.

I remember thinking on my first visit that what I was walking through was a construction site that had been interrupted. To discover that the architects' intervention was in fact complete, and that it was precisely that landscape that seemed to be missing something, surprised me and proved to be very stimulating. In 2008, while I was preparing the project *En el camino*⁶, I had worked on the notion of pre-ruin: constructions that are truncated before they are finished and that become ruins before they can house any activity. The sensation perceived in those abandoned places was very

⁶ VV AA, Jorge Yeregui, collection "El ojo que ves", Madrid / Córdoba, La Fábrica / Universidad de Córdoba, 2013.

similar to the one I experienced in my first visits to Tudela: that of a space subjected to a process that has remained unfinished. In Tudela, however, it was the opposite. The gaps in the landscape were not the beginning of something but the end, until the vegetation had finally made them disappear. Hence the idea of interpreting this site as a work - in the sense of a construction process - that develops in the opposite direction, in line with the thinking of Robert Smithson, who you quoted a few lines above and who has undoubtedly been an important author for me. The architectural firm EMF would have started with a series of buildings and, after several years, finished the process of construction (deconstruction) with a "natural" landscape.

After that contact with the site, it was very revealing to get to know EMF's project in detail. As established in the Management Plan of the Natural Park in which the Paraje de Tudela is located, on the one hand they had to eliminate all the constructions present in this space and, on the other, restore the plant species typical of the environment; a landscape intervention for which they have received multiple awards and recognitions.

One of the issues that interested me in the project carried out by EMF was the management of the rubble that they were meticulously extracting from Tudela. This was removed with the precision of an archaeologist, transported by lorry to the nearby town of Roses, treated and used to build a fill in the marsh to be used to store pleasure boats. In my opinion, this gesture symbolically linked the two places. By hollowing out and filling in a figurative mesh was established by which the two landscapes were connected, and this was one of the first aspects I wanted to address in my work.

At first, I thought that the artistic project could be articulated around this transfer of material and the connection that had been generated between the two spaces. Moreover, with this operation, which protected the natural space of Tudela, at the same time the marshland area of Roses was being damaged, which revealed one of those contradictions which, as I mentioned earlier, I want to be present in my projects.

One of the aspects I find particularly significant in your work is the importance you give to a processual and investigative artistic practice that develops over a long period of time. It is precisely thanks to the possibility of returning several times to the same place, physically and conceptually, that you manage to raise tensions that would be impossible to capture in any other way or with so many nuances. At the same time, the way in which your pieces and their possible installations take shape also incorporates that processual dimension that makes it possible to superimpose new layers of meaning. In this sense, and in an underlying way, I consider that your photo-graphic practice contributes to questioning and problematising the limits of what we usually understand as "the representation" of a location; what we take for granted that a photographic record supposes and implies. In a very eloquent way,



Deshacer, borrar, activar [Undo, erase, activate], 2020.

View of the exhibition at the Centro de Arte Faro Cabo Mayor, Santander. © Jorge Yeregui—VEGAP

the photographic work you present in this project avoids the panoramic, instead privileging other, less taxing parameters of observation, closer to the tentative and the questioning of how to interpret that which is expressed in a given place.

As I delved deeper into the history of the place, it seemed to me that the artistic project could not be limited to the question of demolition and the use of the rubble. Before discovering this place, I had been reading about other places where some constructions near the coast had been demolished, but they did not have the relevance of Tudela. On the one hand, because it is a place whose geological formations give it a very unique character that has led it to be declared a Natural Park, which has made it present in the imagination of the region and has inspired authors such as Josep Pla and Salvador Dalí. It was not, therefore, an anonymous place where buildings are demolished and the natural aspect is recovered. In itself, Tudela already had an iconic presence and an identity value, and it was important to take this into account in order to articulate the work. On the other hand, the transformation of this site seemed to me to be an important case also because of its recent history: that of both planning and on-site actions, which overlap over the same space in a short period of time and which reveal a much broader and more complex context.

The Club Med was built on Cap de Creus during the real estate boom of the 1960s, a phenomenon that completely transformed the image of the Costa Brava. It opened its doors in 1962, occupying an area of 240 hectares and with a capacity for 1,200 visitors. The resort included two restaurants, a bar, swimming pool, sports courts, a small theatre, discotheque, a small private harbour and a large number of bungalows

to accommodate tourists. It was a project by local architect Pelayo Martínez and, despite the transformation it entailed and the privatisation of the land, it was designed with respect for the context in which it was located, with a vernacular style that integrated it into the Mediterranean landscape and using construction techniques that, in most of its buildings, meant that they were only "resting" on the rock. As an architectural project, there were many people actively trying to preserve it until the day it was demolished in 2009, when the demolition of the buildings began and the restoration project of the Tudela site was started under the guidelines of the EMF project. With a total cost of 11 million euros and the deconstruction work completed, the site opened to the public in 2012. protector

It is important to emphasise that all these situations develop around a common element: the presence of a boundary, a line drawn on the plan that for decades has segregated two spaces. This line appears when Club Med acquired the land for the construction of the resort, separating public space from private space in the 1960s. As the Paraje de Tudela has been transformed, the character of the border established by that first administrative boundary has intensified, differentiating the natural from the artificial space, the native landscape from the landscape of tourism, the original from the imposture, the protected from the dispensable, etc.

It seemed to me that the process of erasing this line that separated the two spaces, which began when the Ministry recovered the Club Med land, could be an articulating element in my project. I was interested in working on how this boundary gradually disappeared and what was happening on either side. In this way, the artistic project has evolved from the initial idea - focused on the voids and the management of the rubble - towards a richer and more complex structure in which the notion of the boundary introduces important new reflections on the management and symbolic value of "the natural".

The precise reasoning and arguments you offer regarding the history of the place and the evolution of its transformations are extremely useful for understanding your work processes. Knowing them through the research you offer in these lines also allows us to identify the complexity with which different layers - political, territorial, aesthetic, ecological, economic - have been so strongly interwoven in this place. The apparent confluence of different imaginaries in such a small space is truly surprising. No wonder Michel Foucault included the Club Méditerranée in his list of heterotopic spaces. Although the Paraje de Tudela is undoubtedly even more exceptional, both for the density of references that criss-cross its landscape - such as, for example, Pelayo Martínez's relationship with Dalí, who is closely linked to this place - and for the more recent reconversion of the place into a guided tour for visitors to the natural park. In a certain sense it is still an island, although it has now changed sign.



Vacíos [Voids], 2011.

4 photographs 39x52 cm and 8,000 offset prints, total dimensions variable. Installation view at the Centro de Arte Faro Cabo Mayor, Santander, 2020. © Jorge Yeregui—VEGAP

Perhaps we can come back to this point later, but in line with what you have just mentioned, I would like to ask you about this idea of limit to which you refer. More specifically, this opposition between what is considered natural and what we perceive as "altered", as well as its overlapping in relation to the temporal character implied in the process of the work of the landscape project. How have you dealt with the dialectic implied by these categories in your project? And, at the exhibition level, in what forms and volumes do these reflections take on space in your work?

In addition to the idea of limits, there are two other very important issues that are very present when structuring and formalising the project. On the one hand, the temporal component, which, as I explained a little earlier, covers a historical period of more than forty years and which, moreover, extends into the future as long as the process of re-naturalisation continues to develop. On the other hand, the notions of superimposition or overlapping, which, derived from the temporal aspect, also allow us to reflect on the material plane on the stratification that the whole process entails.

The title of the project - *Deshacer, borrar, activar [Undo, erase, activate]* - serves to structure it by organising it into a sequence of phases or chapters that introduce the question of time and consider the superimposition of layers - more specifically, of actions - on the same space. These three blocks, together with an artistic work that acts as a prologue and another that closes as if it were an epilogue, establish the

skeleton that articulates the work. A narrative structure which, from the idea of action suggested by the existence of three verbs in the title, unfolds different questions relating to the process of re-naturalisation of the Paraje de Tudela.

Firstly, as a prologue, I conceived the work *Pegmatita, asfalto [Pegmatite, Asphalt]*, 2018 which introduces the idea of a palimpsest in which different actions are superimposed on the same space. On occasions, this accumulation of layers can generate a distortion of the surface, metaphorically speaking, which allows a place to be identified as particularly representative. This is the case of the Tudela site which, given its singularity, as you pointed out in the question, responds to the interest in analysing the symbolic value that nature has acquired with the turn of the century.

The actions included in the title, far removed from the spontaneous processes that might occur in any natural environment, point from the outset to the presence of an external agent that choreographs the transformations that take place within the place. If, as Philip Ursprung pointed out, nature was until recently something self-evident and given to us, today it would be possible to have a natural space (re-naturalised) through anthropic actions and, therefore, an artificial process could lead to a natural result.

So, we might rather say "apparently natural" or likely to offer the expected image that corresponds to what we culturally associate with "the natural", as opposed to what has been altered by humans; although it remains to be seen what has not been altered and what we mean by 'alteration'.

Precisely, the title and the structure put on the table one of the first reflections raised by the project: to what extent an "artificial" landscape is natural. More precisely, the section Undoing refers to the process of deconstruction that EMF Paisaje carried out in Tudela and through which all the resort's buildings were demolished. A key action, both in the process of re-naturalisation and in my project, as it reverses the usual dynamics of transformation of the territory, going from an urbanised space to an apparently natural landscape.

In my work, this section is based on the images of voids that I took in Tudela during the first visits and which document the effect of this action. Therefore, undoing alludes to an absence, to something that has disappeared and, in its place, has left a gap. But the process of deconstruction proposed by the landscapers was more complex and did not end with the demolition. As I pointed out earlier, much of the material removed in Tudela was used to build a dock in Roses, so that the emptying in one place was completed with the filling in another. For this reason, in my artistic proposal the photographs of voids are confronted with images of the concrete slab, and are shown forming small blocks of images. Emptiness versus mass, void versus volume.



Exótica, invasora [Invasive Exotic Flora], 2018.

Mineral pigment print on cotton paper; triptych, 102x213 cm (102x71 cm each). © Jorge Yeregui—VEGAP

Once this action was completed, a series of processes were initiated in the affected area that will complete the re-naturalisation of the site in the future. On the one hand, the removal of other minor elements associated with the existence of the holiday complex, such as the invasive vegetation that for years had spread beyond the limits of the complex. On the other hand, the encouragement of the growth of autochthonous plant species that fill in the gaps and homogenise the image of the site.

The second section of my project, which corresponds to erasing, focuses on the elimination of plant elements that are alien to the landscape to be restored. Mainly small accumulations of *Carpobrotus Edulis* that are periodically uprooted by crews of workers who leave them to dry in the sun. Over the years, these mounds have acquired a brittle appearance and an intense black colour which are recorded in the form of still life.

Finally, the part that is part of the Activate action deals with the process by which the indigenous plant species gradually recover the space previously occupied by the resort. From an artistic point of view, this is one of the most interesting parts of the re-naturalisation project, because it raises a large number of questions that allow us to delve deeper into the symbolic character that nature has acquired today. Once the line that separated the natural park from the Club Med site has disappeared administratively, the latter space must be integrated into the surrounding context and, therefore, recover a state prior to the construction of the resort, both in ecological and aesthetic terms. This situation leads me to think of the existence of a model or a reference image that has been guiding the whole process and towards which the evolution of the Paraje de Tudela is being directed, and this would suggest the existence of an "original" and a "copy" in terms of landscape.



Desde, hacia [From, To] 2018.

Installation view at the Centro de Arte Faro Cabo Mayor, Santander, 2020. Printed with mineral pigments on cotton paper, variable overall size, 18 photographs 63x42 cm. © Jorge Yeregui—VEGAP

The series *Desde, hacia [From, To]* - within the section *Activar* - proposes a reflection on this part of the process in which an attempt is being made to equalise the space of Club Med with that of the natural park, both in terms of the environment and appearance. Taking as a reference the line that administratively separated the natural space from the urbanised one, a grid of 18 images is proposed in which half of the photographs were taken from the inside to the outside of the area occupied by the resort and the other half from the outside to the inside. These are presented mixed and unidentified, so it will be up to the viewer to deduce in which direction he or she is looking when contemplating each of the images and, ultimately, whether the two spaces are sufficiently similar.

Similarly, and within the same section, *Autochthonous plants* is also developed on both sides of the line separating the two areas, although on this occasion it focuses specifically on flora. Taking into account the species that the park plan highlights as particularly representative of Cap de Creus, this part of the project is concerned with recording the presence of plants for example, *Crithmum Maritimum* (sea fennel) outside the enclosure and then verifying that it is also found inside. This process is repeated in the same way with other plant species such as *Astragalus Tragacantha* (sea coixinet) or *Juniperus Oxycedrus* (red juniper), constructing a series of diptychs that verify that the re-naturalised area has the plant species that would identify it as part of the natural park.

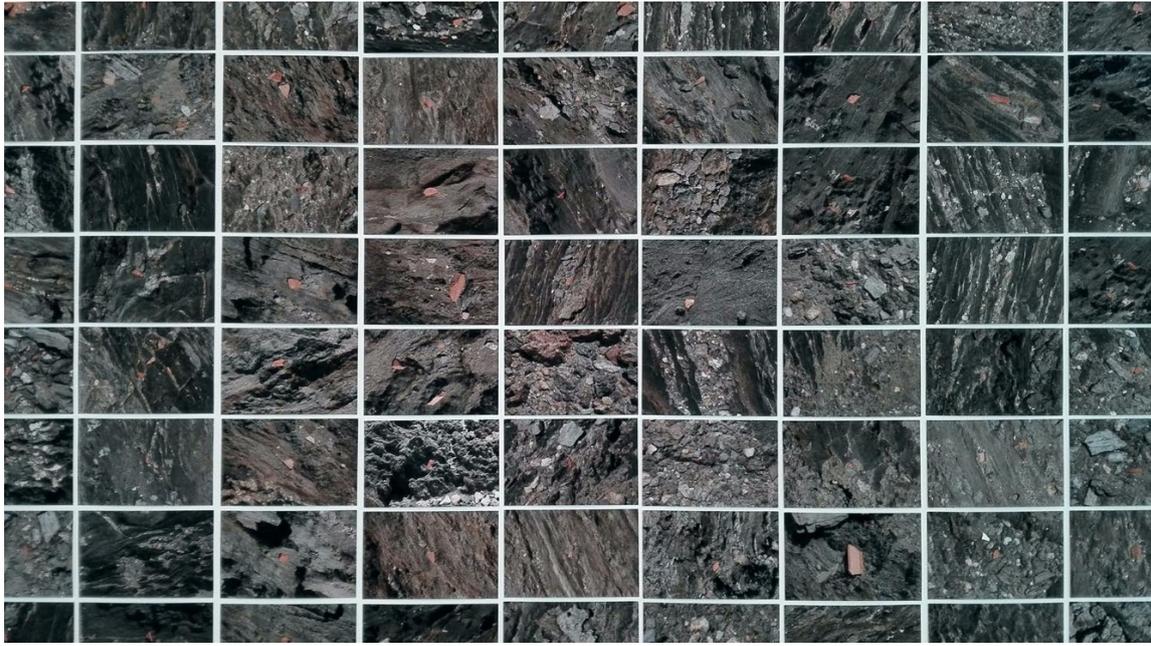


Autóctonas [Native], 2018.

*Printed with mineral pigments on cotton paper, total dimensions variable, 6 pairs of photographs 60x74 cm.
Installation view at the Centro de Arte Faro Cabo Mayor, Santander, 2020. © Jorge Yeregui—VEGAP*

On the other hand, the sequence of actions that gives the project its title - *Deshacer, borrar, activar* - suggests a clear timeline both in the transformation of the place and in the articulation of the artistic project. Today, the space is still being transformed through that process of mimesis whereby one day it should no longer be possible to distinguish the area occupied by Club Med from the rest of the natural park. At that point the appearance of the two places should be identical, although this does not prevent the history of the two areas from being very different in terms of landscape.

With this in mind, I have created the piece *Testimonio*, which acts as an epilogue to the project. It is a set of small-format photographs that record the presence of remains of concrete, on the one hand, and fragments of brick, on the other, which are scattered throughout the re-naturalised area. The record of these tiny remains is a testimony to the time when a resort existed in this space and shows that, although the administrative border has disappeared, it is, as I pointed out above, a question of two spaces with a different history. This closes the timeline suggested by the title and, although the process of homogenisation of the ecosystem will continue to develop in the future, the presence of this 'testimony' always brings us back to the starting point and the existence of the resort.



Testimonio [Testimony], 2018.

DYE print, variable overall size, 100 photographs, 10x15 cm.

Detail of the installation at the Centro de Arte Faro Cabo Mayor, Santander, 2020. © Jorge Yeregui—VEGAP

*This idea that you propose based on this process of mimesis and replication for the restoration of a territory that has such deep roots in the notion of landscape as territory and as representation seems to me to be particularly significant. On the other hand, and having visited the site of Tudela recently, I was struck by how the imposition of the visit interrupts this process of full restitution of the landscape. A large part of the route offered to the visitor, rigorously marked by a tarmac strip, does nothing more than allude to the memory of the resort and its history. Tudela continues to welcome tourists. Although they can no longer stay in the bungalows, they can leave their cars comfortably parked and enter the site on foot to explore it as if they were visiting the rooms of a museum. Along with the geological and scenic interest, the remains of its urbanised past are now also strategically marked as new archaeological evidence: panels illustrating what Club Med was like, a flight of stairs, a sewer, remains of the resort's paving... or, precisely as you point out in your piece *Testimony*, the remains of the dismantled building materials still visible on some of the paths that can be walked along.*

Returning to your work in its exhibition display, do you consider the project complete, or, like the landscape of Tudela, is your research still in progress?

I am aware that, especially, the art market demands a rather closed type of production; but in my case, most of the projects I have proposed admit configurations that vary, both in the formalisation of some pieces and in the incorporation of new elements or in the configuration of the exhibition set-up. I sincerely believe that this is an advantage that we have in the artistic context and that we exploit very little.

Although every time the work is shown it must be done with integrity and conviction, in my opinion, this does not imply that modifications cannot appear. Even for the touring of exhibitions that are considered closed, I can't avoid rethinking the structure according to the space, the dialogue between pieces, the formalisation in some cases or even the production of some specific element for that context. It's something I find very enriching, especially when it's done in collaboration with the curator.

On the other hand, I normally work on extensive projects, which take a long time, and closing them is never easy. For this reason, I often prefer to think of my work as the chapter structure of a book. It is likely that by the time I am closing chapter 1 I already have a number of questions that I would like to develop in chapter 3, but I never know for sure if I will do so. Moreover, in my approach to projects, theoretical research occupies a very important role - and time - and can therefore have a decisive influence on the evolution of a line of work or, specifically, on the development of a proposal.

In any case, I believe that allowing some time to pass is important to see how the work settles, and that is why I tend to intersperse projects with a different theme. In this way, when you return to a line of research you can see more clearly which parts of the work have lost interest and which are holding up and have even gained consistency. This is the moment when you consider adjusting some of the works - even after they have been exhibited-, going deeper into a theme that you didn't finish at the time, or opening up a new path. In the specific case of *Deshacer, borrar activar*, and given its special temporal configuration, I think it is a work I will return to.