The Minimal Landscapes series offers a conceptual survey of the symbolic value accorded to nature in the contemporary city. Advances in biotechnology and genetics recently applied in a range of life-science disciplines have enabled the workings of nature to be understood, regulated and even recreated. Efforts, both in biology and in agriculture, have focussed on developing controlled environments capable of generating optimal conditions for the development of each species, elaborating highly-sophisticated technology to allow complex artificial ecosystems to be built, maintained and regulated by computer. An increasing environmental awareness and the appeal of “the exotic” to urban residents have encouraged the integrated construction of such small, hermetically-sealed ecosystems (Minimal Landscapes) in the twenty-first century city. Elaborate constructs therefore become part of the daily life of its inhabitants, in which the garden, once built, soon assumes considerable significance, as a point of reference within the building and a landmark within the city. These environments are recognisable fragments of the natural landscape, spaces in which a habitat is recreated using technology, and is looked after as part of routine building maintenance. As natural décor, they reflect a concern for the environment that helps to build a more ecological, more inhabitable city, but can at the same time turn nature into just another consumer artefact, subject to the dictates of fashion. The series Minimal Landscapes records a number of new natural spaces the urban presence of which may be attributed to multiple, contradictory motives, ranging from real environmental commitment to greenwashing.

Jorge Yeregui is a photographer and lecturer at the University of Málaga. He was born in Santander, Spain in 1975. He studied Architecture at the University of Sevilla (2003) and got a PhD in Architecture in 2010. He currently lives and works in Sevilla and Málaga. He has been awarded with a Visual Arts Grant from the Botin Foundation (2011), he was selected for Pla(t)form 2013 at Winterthur Fotomuseum, he won the VI Pilar Citoler International Contemporary Photography Award (2011) and has received a Fellowship for an Artistic Residence in Rome from the Spanish Ministry of Foreign Affairs (2011) and a Fellowship for an Artistic Residence in Paris from the Spanish Ministry of Culture (2010). His work is usually shown in solo and group exhibitions in Spain and abroad. “The Circles of Life” (Córdoba, 2013), “New Botanics” (Huelva, 2011), “Minimal Landscapes” (Madrid, 2011) or “On The Natural Contract” (Madrid, 2010) are some of his most recent solo shows. He has participated in various group shows in renowned photography festivals as PhotoEspaña Photography Festival (Spain), Festival Internazionale di Roma (Italy), Pingyao International Photography Festival (China), Fotofestiwal (Poland) and Foto30 (Guatemala). He has recently participate in the Photo-Books exhibition “Books that are Photos, Photos that are Books” that took place at the Museo Nacional Centro de Arte Reina Sofia, in Madrid. His work is present in many public and private Art Collections.
Paula Anta : L’ARCHITECTURE DES ARBRES, 2013
4 photographs C-Print, Dibond, 165 x 117 cm

L’architecture des arbres is composed of a series of 4 photographs taken at different installations in different areas of the Cité Internationale Building in Paris. In this way, through the photographs, I establish a game with elements of nature and architectural structures. It is here where I propose a stage where, in a subtle way, nature is introduced into the structure as if it were casted from a drawing stroke. Through the tree shape, including its irregular branches marked by organic and unordered lines, we penetrate into a cold and distant architecture. The tree is, at the same time, manipulated, its form is due to everything around it, all that invades its space. Thus, nature generates a belief that contrasts with the solid of the structure. Then a relationship is established between them, silent and subtle, almost like a painless incision.

Moreover, through a natural and artificial (with key) light kit, composition of space is established. Nature gradually appears. It invades inert space in a fragile way but with a presence that transforms its own structure. The artificiality of the real space (unmodified) with shades that are, nevertheless, the result of a light manipulated by man. The light breaks the space by way of a soft incision through an outside natural light from an exterior even more uncertain.

Again an internal landscape, a specific space, the residue of an architecture where nobody realizes despite being a place of passage. There it appears, through a hole, at the top of a tree. Another inaccessible place, coming down to us, volatile, subtle, delicate. It is not us who ascend to their treetops. The Rampant Baron waits for branches to descend to him, perhaps to climb back on them and see the reality, this time, from below.

Paula Anta was born in Madrid in 1977. She currently lives and works between Madrid and Germany. She studied Fine Arts at the Complutense University of Madrid where she later obtained the Degree. Her photographic work has been focused in the relationship between humans, nature and structure from the point of view of artificiality, identification and history. Her work has been exhibited at the Contemporary Museum of Madrid and Barcelona, in the prestigious Art Academy of San Fernando, in the Center for Contemporary Creation Matadero, in the Cultural Contemporary Center of Tabacalera or in the Royal Botanic Garden of Madrid. But also in other European countries, specially in Germany where she has worked with the curator Danièle Perrier, director of Balmoral Castle, Prof. Peter Weiermair, director of the Museum of Bologna and Prof. Dr. Felix Semmriede, Deputy Mayor in charge of Culture of the City of Frankfurt, among others, or recently showing in the specialised in Photography Center, Château d’Eau, in Toulouse.

Concha Pérez : PLAY ROOM, 2009 - 2010
6 photographs dibond

Concha Pérez (Valladolid, on 1969). Graduate of the Fine arts (School of Fine Arts) of the University Complutense of Madrid. Her work is characterized by the use of tools and computing techniques applied to the photography. These last years, she participated in collective exhibitions of international level, among which El ángel exterminador. Versión expandida, presented to Bozar of Brussels in 2010, Ficciones it realidades in Moma of Moscow, exhibition of the Foundation Coca-Cola welcomed by the various centers of the Institute Cervantes in Brazil and in Seoul. In 2003, she won the First prize of the XIIth L’Oreal Prize; and in 2008, a certificate of merit in the Competition of Photography Marqués Valle de Tena. Her work was rewarded by the Generación grant on 2004 and her works are in the collections of Comunidad de Madrid, l’Instituto Valenciano de Arte Moderno, le Musac, Coca-Cola Fundation.

Nicolás Combarro : LINES & HIDDEN ARCHITECTURE. ARCHITECTURAL DIALOGUES.
4 photographs 135 x 160 cm

My photographic work is based on a research process on the constructed space based on the reflection and analysis of its different forms and expressions, its patterns and structures, seeking references that enable its understanding and the different ways of tackling it. That is how two different looks are established -on the built space as well as on the constructions in the space- leading up to different methodologies as the constructed spaces offer the possibility of dialoguing with them through interventions of different nature.

Hidden Architecture is a series intervening on the unfinished construction’s frameworks and that have become a sort of contemporary ruins; the idea is to revitalize the space by creating a new reality inside the building. These interventions are carried out with the abandoned buildings’ own wood and are painted with bright shades, which are characteristic of the construction works.


Amaya Hernández: RESISTANCES, 2009 - 2010
4 photographs N/B 90x130 cm

Many times I think about a site there is in San Bernardo Street. Years ago there was a hospital. One of the rooms had a very special meaning to me. The construction was demolished and there is a big uninhabited hole now. However, when I pass by, I cannot find anything more restless than observing this small floating space in the void… We appropriate space. With architecture, we define, structure and transform the void, turning it into living spaces. We adapt to it and we make it ours. The light that enters in our living rooms is altered and modified, it moves slowly forward reminding us the passing of time… but it is when everything banishes that it becomes vertiginous… we need artifice, simulation and simulacrum.

Amaya Hernández (Madrid, on 1980) has studied Fine Arts at Madrid’s Complutense University, specializing in sculpture; as well as photography direction in film at the TAI school, and the International Master’s Program in Photography at the Elfi institute, were she currently works as professor and advisor on photographic projects. She received, among others, Art Numérique Bancaja’s Price, the Prize Price(Prize) Injuve for the Young Creation, special Mention(Distinction) in the Competition(Help) of Photography Purificación García, Circuitos de las Artes Plásticas it of Fotografía de Comunidad of Madrid and Jóvenes Creadores Avenida of America. Among her individual exhibitions are grey Detras del, on 2010 (Gallery Elfi, on 2009 and International Festival of photography Emergent-Leida, on 2010), Resistances (Centro de Arte Joven Avenida de América in Madrid, on 2008).