

PRESS NOTE

Lo que nos queda

Solo Show: CONCHA PÉREZ

Dates: September 22nd 2009 – October 31st 2009

Opening: September 22nd 2009 at 19h30

ADN Galería, c/ Enric Granados 49, Barcelona

Concha Pérez (Madrid, 1969) develops her work in the context of edited digital photography, using this medium to carry out a deep investigation about architectonical articulation. Her reflection is constantly changing and declining itself to express through her images feelings and sensations derivaded from the creative praxis. But not only because of the technical condidions of her work it is possible (and necessary) to state that Concha is an entirely contemporary artist, but also in a more conceptual way, she shows an absolute commitment to the present context. Although her work is not political art in its most dialectical sense, it shows an unquestionable interest towards a sociological analysis of contemporary world and the consequences of the hegemonical gentrification process. In a more formal way, her works do not develop a simple documental and registration function, but the edition of the photography denotes a clear poetical purpose, not strictly aesthetical, but dignifying the chosen spaces.

Concha introduces *LO QUE NOS QUEDA* through the laws of thermodynamics: Energy can neither be created nor destroyed, it can only change forms; the change of energy implicates increment of chaos. This chaos generated by the change, by the transformation derived from the flux of life and especially by the action of human being, is made clear on her photographs. Uninhabited places, ruins of a past routine, of habitats and habits that today seem remote, hidden by the flowing of time.



Her photographs talk about the empty content of some spaces, but it is the emptiness itself that shows its content to us. They are not dead places. The change that makes these places look desert, obsolete, is the same change that expresses their kind of life. Her images do not represent an inanimate thing. The disuse, the desertion, not only refers to the transit and movement that one day took up those spaces, but also to the displacement of the activity to another place, so the energy only changes forms. It is the inertia of life that has been generating the place, and places that by the use and by the change we throw to chaos show again themselves, now through Concha's look and under the form of a photograph.

It is possible to consider that dissociation between content and contingent generates the strange. Life flow, its evolution, the everyday changes, unavoidably produce spaces to which what was bringing sense to them belong to the past. Concha's photographs show the strangeness of the life at present-time of the spaces forgotten by the flux of time.

What happens when a present space is inhabited by the past? How does this space, where two different times coexist, show to us? Probably ghostly, generating inevitably an excess of sense, printing in the imagination of the spectator an image of what it was sometime, continuously appearing, in an involuntary way and impossible to control by the spectrum of the reality that one day inhabited the space giving sense to it.



Is a school still a school even though its total unuse? What are the microphones of nonexistent lecturers talking about? Why are the tables so ordered if there is nobody to feed? It seems that some of the elements introduced in the photograph by the artist herself are talking about those spectrum, about the strangeness of an empty place, abandoned. This effect is made clearer by the difficulty to distinguish what is *real* and what is *manipulation*.



It is a dialectical game between the essences and appearance. The tension between what is, what was and what it seems to be, solves finally in the conclusion that things happen because we make them happen. What we get from those spaces, which are being and also were, is the question that Concha is presenting now, closed by a high technical ability and a remarkable sense of framing, an absolute control of the space perception.

