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Curatorship:

Carlos Quintáns Eiras

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Photography project:

Juan Rodríguez

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Room:

Aulario

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Dates:

10/2026 - 04/2027

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Proyecto subvencionado por el Ministerio de Vivienda y Agenda Urbana con cargo a las ayudas de difusión, fomento e investigación de la arquitectura

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**ES_ LA CASA DE LA
ARQUITECTURA**



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**ES_ LA CASA DE LA
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NATURAL RESOURCES

Before a building is constructed, what will eventually form it is nothing more than an accumulation of different materials that have yet to find a way to be properly joined together. They are the same components that will eventually re-emerge when the building is demolished years later, once again becoming a bare mountain of formless matter.

We work with the materials we are going to use, either by hand or with more or less sophisticated tools. Some retain the memory of the many hands that have used them before; others belong almost entirely to the present. In one way or another, all of them extend the human capacity to intervene upon what we encounter.

Natural Resources is a project that reflects on materials that require transformation and on the need to devise solutions that reduce their impact and respond to a logic of proximity.

In this exhibition of photographs by Juan Rodríguez, black and white and colour establish a first distinction. The colour photographs take us to the places where materials are found, extracted or modified: quarries, trees, open expanses, extraction sites. These are spaces in which human intervention becomes particularly evident. The earth has been opened up, the stone cut, the tree transformed.

Geometry then emerges as a form of violence, but also as a form of knowledge, as lines, planes, cuts, strata and surfaces appear, giving structure to what initially lacked a human geometry.

At first sight, a quarry may resemble a monumental architecture. Its enormous faces become walls; the marks left by machinery become drawings; the strata of the stone become a kind of abstract landscape. Scale becomes

ambiguous, and what we recognise as nature momentarily acquires the appearance of something constructed.

Through these photographs, Juan Rodríguez does not seek an untouched nature—perhaps because we can almost never contemplate it in that way anymore—but rather a nature permeated by our presence.

Rain, snow, mud, moisture and light are not merely atmospheric conditions: they act upon matter and alter our perception of it. The deep black of slate may meet the white of snow; the grey of granite, the sienna of earth; an apparently uniform surface may reveal an unexpected complexity when wet.

These are images that depend on a precise moment, one that is unlikely ever to occur again in exactly the same way. They are, therefore, records of a transformation.

In contrast to the colour images, the black-and-white photographs bring us closer to the work itself: to the people who cut, join, connect, assemble or knot; to the bodies and hands that intervene upon stone, upon different forms of vegetation, or upon the earth.

Black and white seems to strip away some of the circumstantial information in order to focus our attention on the gesture, on the relationship between body and tool, on the contact between hand and surface, on the effort required to transform a material.

If the colour photographs speak of places and surfaces, the black-and-white images speak, in a sense, of those who make transformation possible.

This exhibition is part of a broader project, Natural Resources, which will continue with a book to be presented in January in this same gallery.