

# Unai Requejo



This room sheet has been structured into several sections, whose original Spanish-language titles are all anagrams. These translate into English as Conservation, Conversation, Verse Song and Basque Corner.

## CONSERVATION

Before the exhibition itself came the work of archiving. I catalogued all my negatives. For me, archiving is a system for creating discourses. Although this archive is made up of my own photographs, over time the pictures have morphed into a kind of raw material.

This exhibition is one possible approach. I wanted to play with the notion of the encounter, symbolically preserving the way of taking photos —unplanned, guided by intuition in a way that is conducive to random discovery— and applying this procedure to the process of editing, selecting and installing.

## VERSE SONG

It is impossible for nothing to happen

It is not possible for nothing at all  
to happen in places,  
even in non-places  
in an in-between moment

Even if there is no one there  
Even in the desert, in the sea

Above all  
when we are bored  
an event is brewing

Everything enters the archive,  
something emerges from the archive  
which is all that can emerge;

everything can emerge from the archive,  
something emerges,  
everything enters the archive

It is possible for something to happen

It is possible for something  
to happen in places,  
even right here  
it is a decisive moment

Although there is someone  
Even in the city, in a forest

Above all  
in an exhibition,  
an event is brewing

## CONVERSATION

Two conversations are taking place on the platform, just as the train is leaving the station. The exhibition is devised as an open dialogue between the pictures. One topic links to another; sometimes we change it altogether, or the different dialogues intersect.

Do photos speak in the same way as drawings? Can a drawing be more photographic than a photograph? Conversation often leads to argument.

Sometimes it is appropriate to talk about the weather (although that is another topic); the atmosphere and the light change from one moment to the next.

## BASQUE CORNER

In the photo of the site at La Casilla, there is a green graffito with a line across it, like the wall of a ball court. It looks as if it has been deliberately painted for the practical purpose of playing Basque *pelota*. “Basque Corner” alludes to the *txoko* [front left-hand corner] of the ball court or some picturesque spot, but also to non-places and corners.

In the photographs there are internal and external angles. Within the plane of the photo, they have been flattened. This is an optical illusion; if we look at it for a while, the faces of the cubes change position.

We see picturesque spots, like the cliffs at Barrika, the Muskiz refinery at night or one of the first structures in the extension to Bilbao superport, photographed in 1996 and 2011.

Sometimes they are not Basque corners, but they do preserve something of that function that photography has had from its very inception: of replacing an actual visit with the simple viewing of a picture, and thus of supplanting the world with its flat image. Reality is represented in a map. Indeed, the layout of this exhibition might also be viewed as a kind of atlas.

## Unai Requejo

(b. Santurtzi, 1982)

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Unai Requejo currently lectures in the School of Fine Arts at the University of the Basque Country. He works with video, photography, drawing and sound. He has self-published *Ladren Perros* (2023), *Lugorri* (2021), *Urmael* (2017), *Monte* (2016) and *Teleport* (2015).

He has staged solo exhibitions of his work in ANTI- liburudenda and Petra Tatuajes and interventions on the Deusto Bridge and Breda Station (Netherlands). He has also taken part in group exhibitions in Galería Aire, Bizkaia Aretoa, Iturfest, Inmersiones (Vitoria-Gazteiz), Museu de Lanifícios (Covilhã, Portugal), Space4art (San Diego, California), Institut Français (Tétouan, Morocco), Instituto Cervantes (Beijing, China) and Espacio Menosuno in Madrid.

In 2011, a video he made with Miriam Isasi won second prize at Ertibil Bizkaia. In 2010, he completed a residency in Beijing as part of the Goazen Txinara programme.

As a musician he has composed soundtracks for audiovisual works, performing and editing under the name dj Yuju!. He has also participated in the le Larraskito club collective and Espora espazioa. He is a member of Txaranga Urretabizkaia.

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**5 September – 1 October 2023**

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### Opening hours

Tuesday through Saturday:

10 am – 2 pm; 3:30 – 7 pm

Sundays and public holidays:

10 am – 2 pm

Closed on Mondays