

lighted windows  
MP&MP Rosado

lighted windows  
MP&MP Rosado

From 15 December, 2005

CENTRO ANDALUZ DE ARTE CONTEMPORÁNEO  
Monasterio de Santa María de las Cuevas  
Avda. de Américo Vespucio nº 2  
Isla de la Cartuja. 41071 - SEVILLA

**Access**

Avda. de Américo Vespucio nº 2  
Camino de los Descubrimientos s/n

**Transport**

Buses: C1 y C2

**Opening times**

1 October - 31 March

Tuesdays to Fridays: 10 - 20 h.  
Saturdays: 11 - 20 h.  
Sundays: 10 - 15 h.

Closed: Mondays  
Ticket sale until half an hour before the museum closed

**Contact details**

Tel. (34) 955 037 070  
Fax (34) 955 037 052  
educ.caac@juntadeandalucia.es  
www.caac.es



# l i g h t e d   w i n d o w s

MP & MP Rosado



The work of the Rosado brothers (Miguel P. & Manuel P., San Fernando, Cádiz, 1971) proposes a reflection on identity at a moment in time characterised by the very plethora of unsatisfactory possible definitions of the concept. Their proposals use a variety of media and materials, such as photography, painting or sculpture that they combine to make installations with a clearly theatrical aim. The places they create are artifacts ready for habitation, either by the characters they obsessively portray or by the spectator unwillingly converted into the accomplice to a narrative.

The workplan the Rosado brothers follow is heir to the tradition, begun by Manet, among others, who converted painting into the "picture-object", a device by which the classic operation is inverted. The viewer's gaze is expelled from the spectacle, the illusory stage and the optical trick are shown in a "disillusioned" way, as Foucault would say.

Having destabilised the contemplative situation of the viewer, a speculative closed season was opened for the entire twentieth century right down to the present. On the other hand, although still in the same class of understanding, *lighted windows* is an installation inheriting Duchamp's ideas suggesting the creation of an imbalance between the fact and its effect, in this case, between "modified ready-made", the simulated architectural fragment and the perceptual experience it provokes. The brothers' criticism of the naturalism of the image on the retina allows the window they hide to be simultaneously the object that gives light.

In *lighted windows*, eleven pieces of houses are placed in the branches of as many trees at the entrance to the Andalusian Centre for Contemporary Art. Each tree represents a block of flats in an anonymous city from which hang "cubes" with one or more windows - some are empty and blind, others are mirror-like or curtained and some are open and light up when the sun goes down. The windows have no standard size, they are "models" with a naturalistic appearance, but intentionally smaller than real windows, as MP & MP Rosado do not want to disguise the theatrical character of their intervention, its artificial dimension that alters the scale of the real with the power of the imaginary, placing the spectator in the position of involuntary, possibly indiscreet, *voyeurs*. The Rosado brothers

used very simple materials (mainly paper and wood) and shapes (boxes, blocks) to make these fragments of houses, since their abstract quality suggests greater fantasy and imagination.

In a text that inspired this project (*Aguafuertes porteñas* [Buenos Aires Etchings]), the Argentinian author Roberto Arlt speaks of windows lighted at three in the morning, which constitute a polysemic metaphor of contemporary urban idiosyncrasy, the thousand and one stories hidden in the corners, the experience of the masses and the solitude experienced daily by the inhabitants.

Windows are frontier zones, unstable, fragile boundaries between the inside and the outside, we and you, exhibitionism and concealment, the public and the private. MP & MP Rosado turn them into miniature theatres where we cannot see the action, sometimes seeming lighted refuges, spaces of protection and intimacy, sometimes shining beacons, points of reference and sociability. What takes place inside these little invisible stages will depend on the imagination of the visiting spectators. The Rosado brothers thus suggest a reflection on otherness, on the "fabulous possibility of not being anyone", in the words of the Barcelona anthropologist Manuel Delgado, "disappearing or lying, vanishing into nothingness, becoming just one's own body and shadow".

In fact, in previous work MP & MP Rosado have used sculpted figures, many self-portraits which, on this occasion, seem concealed behind these impenetrable fragments of the city. Strongly influenced by the conceptual and visual density of the baroque tradition so deeply ingrained in the culture of Seville, MP & MP Rosado's work examines the relations between identity and difference. They are driven by a theoretical, but also a profoundly vital interest, for as they acknowledge, their work is conditioned by being identical twins, meaning that they experience a sensation of permanent duality in their everyday life, of simultaneously being one and the other.

By means of a dense scenographic discourse containing numerous aesthetic references (literary, plastic, filmic, architectonic, etc.) in *lighted windows* these twin creators achieve an atmosphere of suspicion that converts the spectator into both guardian and the guarded, observer and the observed. MP & MP Rosado build an enigmatic urban landscape with psychoanalytic connotations. A landscape both chaotic and ordered generating confusion and surprise, that suggests a metaphorical game with multiple interpretations, just like the numberless stories imagined by Roberto Arlt behind the lighted windows in any city, any night: "What is happening in there?" the Argentinian author wonders, (...) *Who is there? Card-players, thieves, suicides, the sick? Is someone being born or dying in that place?*"

Like a metonymy, *lighted windows* presents fragments or details of a nameless city, allowing the spectator to reconstruct the stories hidden behind those windows on the basis of their own fears and desires - feelings which, according to Eugenio Triás, stem from the subconscious and give us existence as subjects. Before the theatrical reconstruction proposed by the Rosado brothers, one can feel, to paraphrase Enrique Vila-Matas, who in turn quotes Italo Calvino, the same thing as "the instant before the moment when we begin to write, we have the world at our disposal, a world presented in blocks, with no before and no after, the world as individual memory and with implicit potential".

