

Visual Regime

1. When the Spanish state transitioned from dictatorship to democracy, political forms and behaviors coexisted. Ingrained in them was a certain conception of public representation. The grandiose and the excessive, characteristic of this era, incited disorder.

Within this great political circus, photography and censorship allied in manipulating the people through the false use of images as documents. Such documents were used by the mass media to, subtly but constantly, mask perspectives that did not favour the interests of political parties or the press. Here, reality is blurred and disfigured.

The series of photographs that make up C.E.N.S.U.R.A. (C.E.N.S.O.R.S.H.I.P) have been photographed with a maximum-intensity flash. The images were created during the 2011 election year at press conferences, political meetings, city council sessions, inaugurations, and other daily activities carried out by politicians.

2. The State and the police are responsible for maintaining public order and citizens' security. Their continuity depends on the social consensus regarding their actions. Recently, demonstrations and protests have become habitual places to exercise power and violence: social control mechanisms are set in motion to legitimize authoritarianism.

The images of TAUROMAQUIA (TAUROMACHY) document various presentations that the police carried out in bullfighting arenas to audiences of schoolchildren. Computer screenshots present material that is available online. The result features images from several viewpoints: films made by the police, by local media, and by teachers. The incredible fervour of this national spectacle thus appears from multiple perspectives: from the children's entrance into the arena, to the representation of a criminal's execution.

3. Los últimos días vistos del rey. (The Last Days Seen by the King) examines the construction of a historical narrative through television. The subject is King Juan Carlos I's abdication, and the proclamation of King Felipe VI in June 2014, as seen through a series of photograms. The photograms were taken from the ceremony's live broadcast on the major Spanish public television (TVE). This presentation follows the format of *Los últimos días de Franco vistos por TVE* (Franco's Last Days Seen by TVE) and *Los primeros días del rey vistos por TVE* (The King's First Days Seen by TVE), two books published in December 1975 by the Spanish Ministry of Information and Propaganda.

An individual's submissive stance towards his or her representatives is manifested during ceremonies of power that protect this farce, which is perpetuated by repetition. This work examines how a collective memory, constructed in such a way, may actually be a counter-memory. Thus, we see a deconstructed and reconstructed memory of a great historical moment in which the people were not present in order to decide, but as necessary observers.

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