

A MEETING OF TWO ARTISTS: Yolanda López* and Aldebarán Solares**

The confluences in both of our artistic practices cannot be reduced to the space in which our pieces coexist. Rather, they emanate from our research and experimentation processes' artistic dialogue, through which we have identified certain nodes or points of convergence within the diversity and multiplicity of each of our practices.

Voids, Absences, and Presences

Using various means of production, both of our projects transit the void, while also playing with form — as we seek either to break with a surface or to create another — sometimes via the trans-

gressive gesture of cutting through the support pieces that contain the image, or dissecting a piece using fine incisions to create an elaborate collage-object.

Threshold, by Aldebarán Solares

This project explores the materiality of images and memory based on the idea of the void, using deliberate error and decadent images. The only thing that these photographs of different moments and spaces hold in common is the void: they're united by the vortex. The negatives were intervened and partially destroyed by making a direct incision in the film, thus violating the image. The beam of light needed to pass through the negative, cross the vortex, and reach the surface. This project detonated the research presented at the Sixth National Gathering for Research in Photography (ENIF) in Mexico's Image Center (Centro de la Imagen).

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Eden, by Yolanda López

Eden, absence and presence, the unreachable promised land of the fashion industry. The people in the piece shift to a different position from the one they were given, participating in a game of transparencies that allows us to access other readings, as re-

vealed by the light. This false paradise creates a landscape that bears witness to the storytelling of those who occupy places that was imposed upon them, yet, for those who feel trapped in their lives, the light evokes the hope of imagining another life.



Ontology of the Image

According to André Bazin, the essence of a photographic image doesn't lie in the result but in its genesis. Its fingerprints point to the psychological desire for realism,¹ just as the hand stencils in the Lascaux Cave would remind us of Pliny the Elder, whose encyclopedia *Naturalis Historia* tells another version of the birth of the image: that of the daughter of Butades, who falls in love with a young

Corinthian and sketches his profile on a wall as their parting nears, tracing his shadow. The next day, Butades is said to have filled in the profile with a layer of clay. Thus, this tracing of the shadow suddenly created drawing, painting, sculpture and, according to some theorists, photography, too.² This is all based on contact, on archive, and on the continuity between the signifier and the signified.

The Enigma is Glass, by Aldebarán Solares



The pieces shown here are the product of a trip to Athens. According to Cartier Bresson, chance is fundamental to the photographic process. This exercise emphasizes his observation: during the trip, at a key moment, the camera's shutter got damaged. Still, like Butades's daughter, I wanted a keepsake of this much-anticipated expedition.

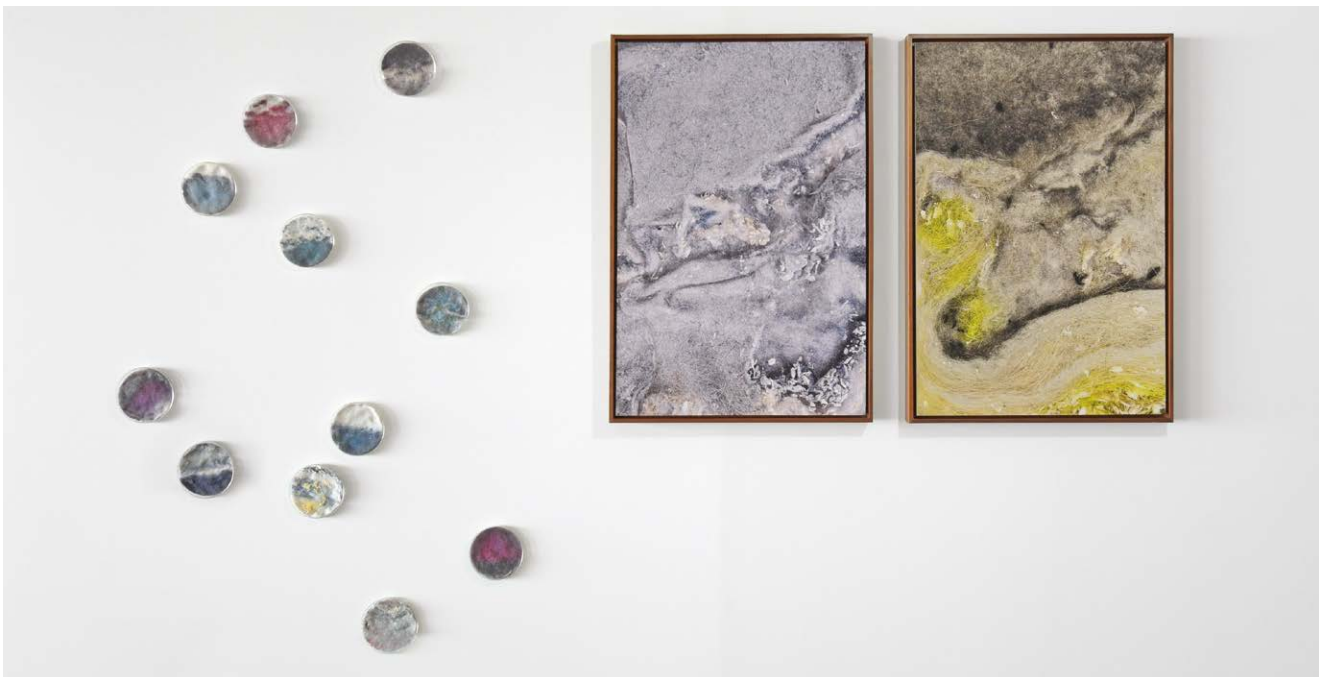
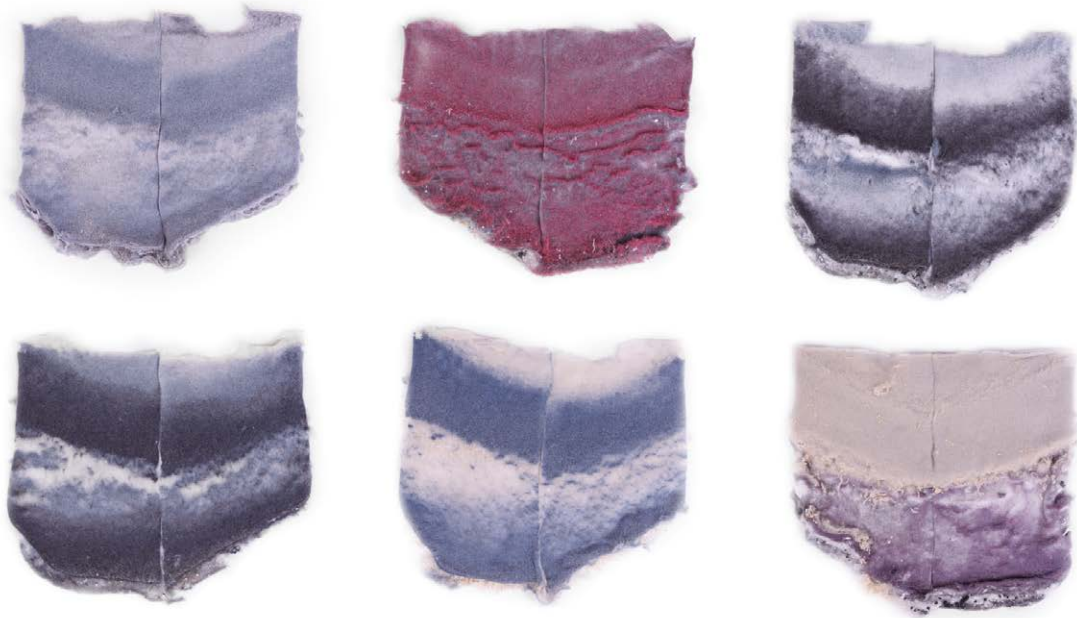
I took the roll out of the camera.
A postcard shot became impossible for me.
I decided to go without the camera.
I rubbed the (35mm) film on the landscape.

The result is the documenting of this experience:
Not a perfect image, but Ariadne's thread tying the image to memory;
Not mimesis, but the footprint of the act, of presence.

In its final state, the image produced by the performative act, in its abstract condition, reminds me of Monet's *Water Lilies*. Though far removed from a typical Greek landscape, in my view, the vortex of fortuitous encounters reiterates the image's inevitable condition as a cultural object comprised of infinite, superimposed layers.

Land_escapes, by Yolanda López

This piece originated in daily housework. It was during one of these days of cleaning that I noticed how the dryer filter transmits many emotions, filled with color. These traces of the everyday can transport me to other places, to magical landscapes whose ephemeral condition appeals to the nature of the image.



Detail, Ruin, and Fragment

Pieces that oscillate between personal and collective experience, pieces composed of the smallest, Benjaminian detail, a detail that

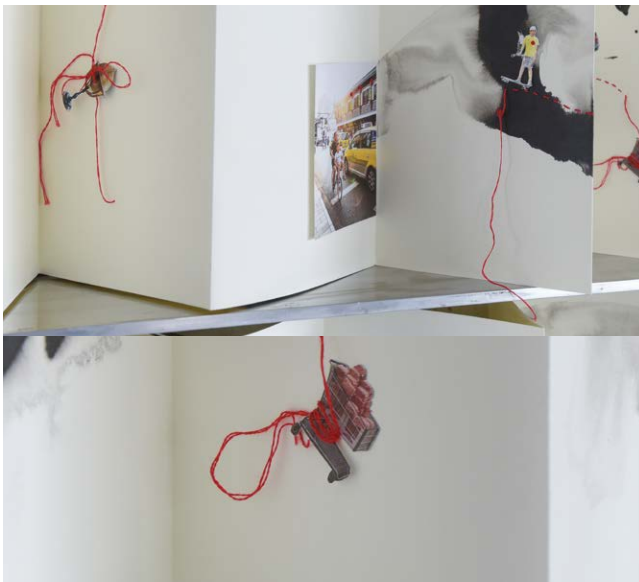
is a ruin or fragment, a detail that can show a whole through absence, breaking with the great human choreography.³

Broken Ties, by Yolanda López



Broken Ties is a piece composed of instants. Supported by three paper sections, these artist books narrate the experience of the years 2020 to 2021. This logbook unfolds like an abstraction of time, shapes, and textures configured through collage, ink, and string.

We don't live in a house,
it is space that takes me,
runs through my dreams,
possesses my mind,
my steps, my skin . . .



In Mexico, to be Beaten by the Police is Not a Crime, by Aldebarán Solares

In a Mexico of specters, a country of simulation in which images are always blurred, this plaque commemorates and legitimizes an act of violence, while this series of official documents corroborate the system's incompetence. There's a complaint against the State Police for excessive use of force, instant photographs showing lacerations and the breaking of a body, and judicial resolutions producing a ruling on the events, all of which attest to the fact that "In Mexico, to be beaten by the police is not a crime."

This piece is the result of a shared reality. Here, the authorities in charge of protecting and serving our society use violence and power to maintain the status quo, and problems only get worse after filing a legal complaint, pushing the entire system to intimidate and persuade the victim not to complain: no argument, reason, or medical statement produced or presented in or by the institution has any value, since any mechanism or action will be reduced to nothing. It would seem that this simulation is controlled by shadows of sorts, and the piece is a part of this simulation. **MM**

Notes

- 1 André Bazin , *¿Qué es el cine?* (What is Cinema?), Madrid: Rialp, 1966, p. 26.
- 2 Philippe Dubbois, *El acto fotográfico* (The Photographic Act), Barcelona: Paidós, 1986, p. 110.
- 3 Federico Galende, *Walter Benjamin y la destrucción* (Walter Benjamin and Destruction), Santiago de Chile: Metales Pesados, 2009, p. 130.

