



LOOKING THROUGH THE EYES OF MACHINES

FACULTY OF FINE ARTS OF THE COMPLUTENSE UNIVERSITY OF MADRID 2019

ÍNDICE

LOOKING THROUGH THE EYES OF MACHINES.....	3
ALEJANDRO JAQS.....	4
ÁNGEL ÁLVAREZ	9
CRISTINA DE PROPIOS MARTÍNEZ.....	14
EDWARD JOBST ANDREWS GERDA.....	20
ELIÁN STOLARSKY.....	28
ESTELA BARCELÓ MOLINA	33
INÉS JUAN YUSTE	37
JAVIER GOROSTIZA.....	43
JESÚS CRESPO	48
JULIA GARCÍA GILARRANZ	52
LAURA VALOR.....	58
PAULA VALDEÓN LEMUS	63
RAQUEL HERNÁNDEZ IZQUIERDO.....	68
ROBERTO FREIRE	73
SARA GONZÁLEZ.....	77
TANIA TSONG DE O´PAZO.....	82

LOOKING THROUGH THE EYES OF MACHINES

The class will engage with the production of digitally mediated prints at the Centre for fine Print Research in Bristol and consider the emergence of post digital practices in the graphic arts. In this instance the relationship with graphic arts practice relates to the discipline of printmaking and the realisation of physical artefacts in the digital age. Here the post digital emphasis does not negate the use of digital technology but also seeks to consider its influence upon making and contemporary craft orientated pursuits. By embracing both physical rendering and digital thinking the class will examine how technology has expanded conceptual and procedural possibilities for making prints.



ALEJANDRO JAQS

Madrid 1992. Majored in Fine Arts by the “Universidad Complutense de Madrid”. It is here where he discovers wood and its multiple possibilities as the support and medium for his painting. He studies and develops the different disciplines of engraving too, combining some of these techniques in order to obtain new plastic results.

He has performed different collective and individual exhibitions in Madrid and Segovia and his work has been published in several broadcast media. In addition to the graphic work and painting, he cultivates other languages such as percussion music and literature. His work keeps together a strong bond with the randomness of nature, mystery and matter.

UNTITLED

My working line is born from the debate and the exchange between the action of randomness and the physical manipulation from the human reasoning and its aesthetic, intuitive and communicative perception.

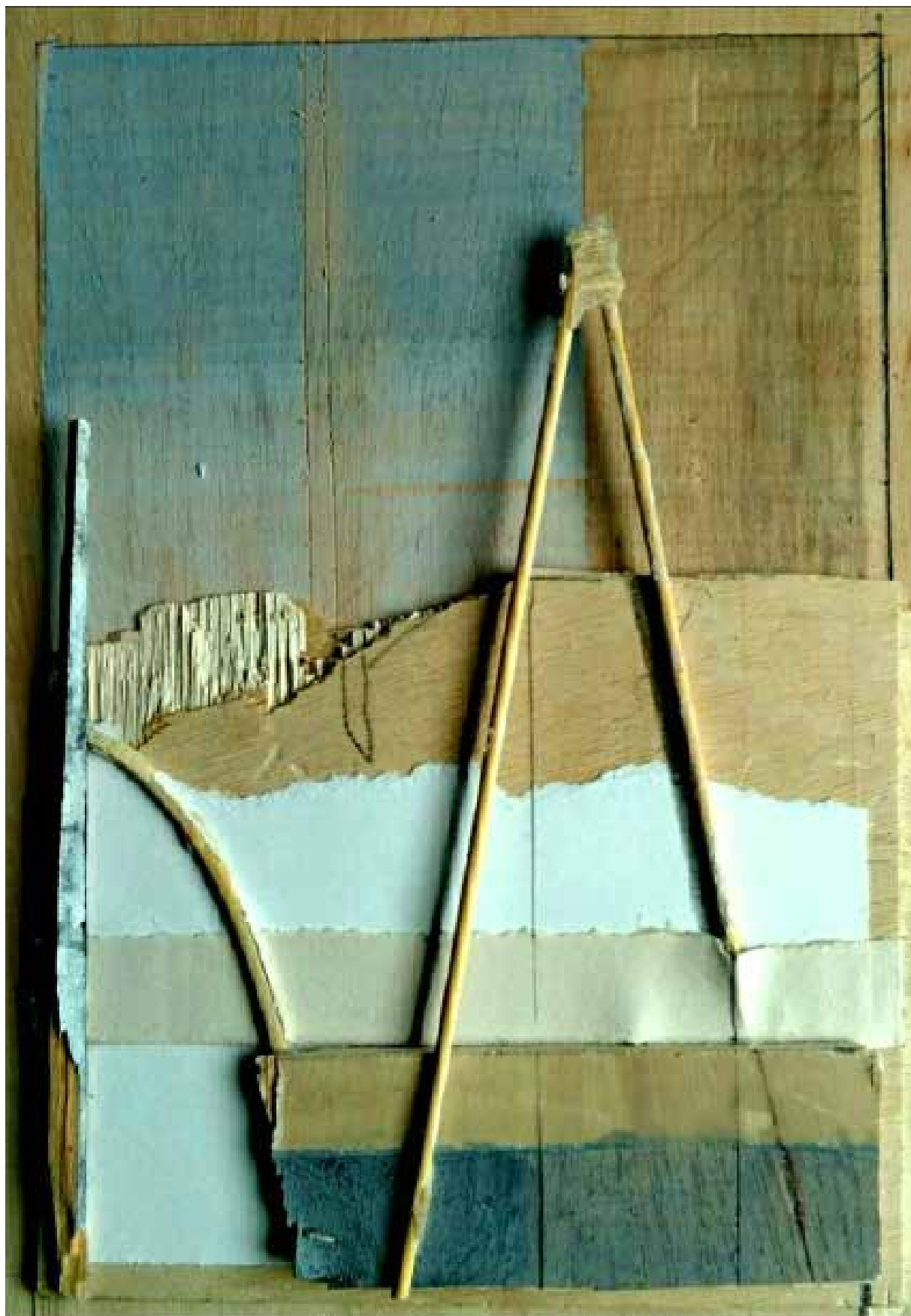
Painting and engraving allow me to immortalise those fleeting stimuli as well as the unexpected and unpredictable compositions which are offered by the matter, nature and its indefinite forms, rejecting any premeditated construction.

In certain way, all this procedure consists of finding something which, before that search, did not exist or I was unaware of, achieving the habitability of a new place which, unconsciously, I feel strongly identify with.

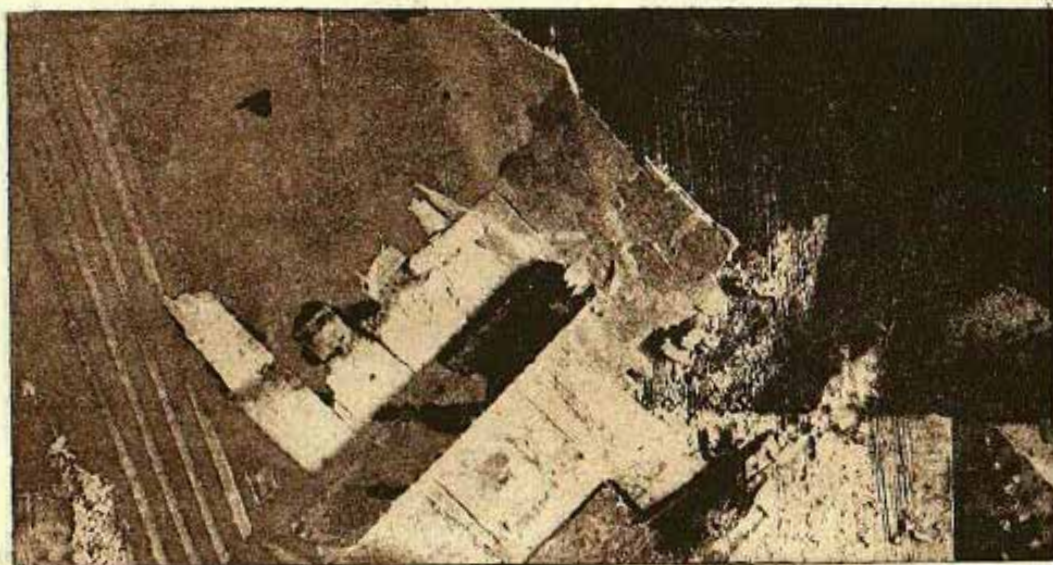
This edition of six stamps has gone through different formats in its evolution process. Its first stage is the fulfilment of several painting panels and the observation of their reliefs and randomness. In its second stretch, the sections of these paintings I am interested in are selected and worked digitally, obtaining the film negatives. In the third part, through a photosensitive process, the matrix is obtained. In this case, I lean towards working on rotogravure.

The last phase consists of the inking and printing of the pieces, the fulfilment of different checks and the execution of the final print run.









UNTITLED

2017

Medium: Photogravure.

Substrate dimensions: 29,7 x 42 cm.

Edition Size: 7.

ÁNGEL ÁLVAREZ

Bachelor of Science in Chemistry from the Complutense University of Madrid Angel Alvarez de Benito has always made his scientific studies compatible with artistic education from his earliest age. Of his artistic academic training can be highlighted: Preparatory Studies for Fine Arts in Drawing and Painting at Academia Peña in Madrid, Member of the Spanish Association of Watercolor Painters, Member of the Fine Arts Circle of Madrid, Student of the Prado Workshop, Madrid, Course Professional painting and drawing, Course “Technical, grammatical and chromatic approaches to the pictorial space.” Paloma Peláez Bravo, Beca Cátedra Extraordinary City of Albacete with Antonio López, Course of Realism and Figuration with Antonio López and Andrés García Ibáñez, Olula del Río 2014 and Artistic Training with various national and international masters such as Miguel Coronado, Alex Kanevsky Stuart Shils, Sangram Majumdar, Vincent Desiderio and Nicolás Uribe.

He is currently completing the Master of Research in Art and Creation at the Complutense University of Madrid. He has participated in collective exhibitions of engraving, painting and photography and received awards such as the “Four Season Award” in the photography section in the 2017 edition.

He is editor of the Web “The Art Digger” of international reach where he writes about Art and organises Art Courses with national and international artists in collaboration with the Complutense University and other private entities.

TRANSGENIC TRANSFORMATION

The background of this work lies on an exercise of artistic experimentation about the interaction between the image perceived by the machine and by the human eye.

It is an exploration of the successive relationships that occur between human and machine vision. The artistic research of this work has two aspects: the purely aesthetic and another conceptual one in which several elements emerge as motivation. The first concept is that of transformation. There is no more transcendental transformation than that of time, the verification of physical change and aging. All transformation is a process of union and integration and division.

The other concept refers to the transformation produced by the human intervention, which through technology translates into an interference into the ecosystem. One of the limits and exponents of this interference is genetic manipulation and transgenic experiments. The whole of the image is a reference to the forced transformation and the change of the essence of the perception makes me

reflect on concepts like fragmentation, superficiality and deep transformation. Transgenic foods seek to preserve some aspects and completely transform others but all transformation implies a change of the matter essence.

To frame the aesthetic work I have used an element as classic as the still life. In the tradition of still life, artists sought to represent the same concept of the perishable. In this work, matter is transformed, divided and integrated with another matter that symbolically alludes to classical representation.

There is no doubt that any of the elements represented have common elements; the most apparent is the perception that they produce, starting from a basic element, a conductive thread of essence in form, color and objectual integrity.

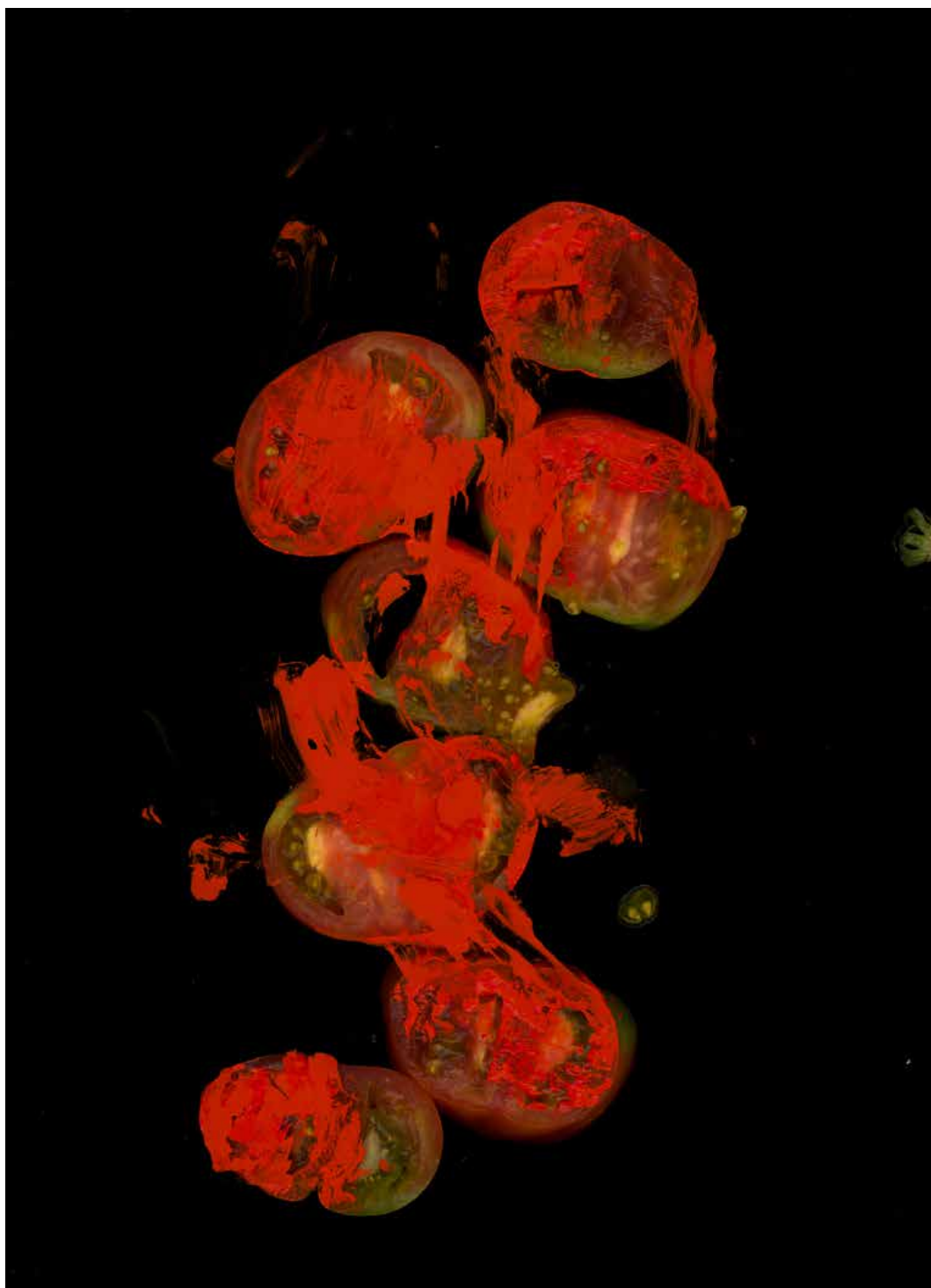
The lower third of the work. alludes to the transmission of information, to the perceptual journey from the real matter to the digitalized image, passing through direct human representation and returning again to the digital record and transformation.

The machine records a mechanical perception of a physical division and this vision of the machine is passed through the filter of sensory perception and the gestural and representative register. which in turn is registered again by the machine. The objective is to show the `process and present it as an allegory of the intervention and of the mixification, the material interaction, the perception and the representative registration.

It is the description of a cycle that metaphorically can be assimilated to the life cycle.







TRANSGENIC TRANSFORMATION

2017

Medium: Scanning, drawing with graphite pencil and gouache, digital transformation and digital printing with pigment inks.

Support: Photo Rag paper.

Paper dimensions: 49x 32.5 cm.

Edition size: 7.

CRISTINA DE PROPIOS MARTÍNEZ

Her first studies focused on art began at age seven in the workshop of the artist and national painting award winning Teresa Beltrán. Later on, she completed her High School Diploma in f Art, Image and Design at the School of Art and Superior of Conservation and Restoration of Cultural Property of Avila (Castilla y León). In 2011 she began her undergraduate studies in Fine Arts at the Faculty of Fine Arts of the Complutense University of Madrid (UCM). She then continued with a Master in Research in Creative Arts at the same university. Since the end of the Master she has been pursuing a PhD in Fine Arts, basing her thesis on the combination of art and technology; the relations between man and machine, robotics and art. Currently Cristina is conducting her PhD research in collaboration with the Robotic Department of the University Carlos III of Madrid.

She has worked as an extra-curricular teacher of Fine Arts in different Cultural Centers of the Community of Madrid, as a private photographer and has worked as packaging designer for several companies.

Collaborations and exhibitions:

In 2014 she participated in the exhibition “Learning, Creating, Investigating” at the Heritage of the Complutense University . In 2015 the “Fresh Art Project Exhibition” at Casa de Cultura of Torrelo-dones, Madrid. That same year she participated as a Special Mention at the Daniel Mataix Short Films Festival 2015. She has had two exhibitions of her artistic projects in two towns of Ávila: Assembly Hall of the Town Hall of El Hoyo de Pinares, and the Cultural Center “El Cabildo” in Cebreros. In 2016 she participated in the collective exhibition “Cuantos cuentos”; Collaborative Projects during Letters Week, UCM. Faculty of Fine Arts. Complutense University of Madrid. That same summer she participated in the PHotoEspaña 2016 Collaboration Program: “Europas” made by the company La Fabrica while working on the workshop “Books for the Memoirs”. Production of community art books for homeless people at San Martín de Porres shelter, Madrid. In 2017 she received the “I Accésit” in the first edition of the Demeter Recycled Sculpture Award.

THE MECHANICA SPIRAL

Taking Nature as a model the human being started to get inspired to create machines, resulting in the technology that we have nowadays. Tools that were used before to make machines, like the gears, have helped with the evolution of the inventions. The gear is taken as example of the objects and other things that are getting obsolete because of the technological advancement. The first robots, starting as automatic machines, were built with gears so they could move. The gear is presented as a symbol of the great advance of the technological industry, as well as the future end of the craft

tradition. These gears are built with the help of machines, being these a complement and help, no delegating the totality of the work to them. The gear in this case is taken from the industrial stage, from the industrial purposes, to present it from an artistic point of view, giving it a metaphorical freedom.

Making of the gears

Use of the lathe

To avoid having to round the wooden pieces by hand, the example of table or chair's legs is taken. These are sliced to get circumferences of different sizes and thickness. Not satisfied with this idea, the making of the gears is studied to be able to build them to our liking. This leads us to the manual rounding.

The use of the lathe gives us freedom to create our own designs: axels and thickness of the gears. After being lathed, guided by the incisions in the end grain made by the lathe, the piece is drilled to get the exact axel. With the circular or mitre saw the slices of different thickness are cut.

Taking into account that the pieces are end grain this makes it easier to drill multiple drills and incisions, working with the grain no woodchip. In the same way, it is difficult because it is easily broken. For the making of the teeth: the gears are fixed to a revolving axel, with a circular saw or knife grinder with a disc to work metal as this type is less dangerous because of it lacks teeth, not like the ones used to work wood. They also give an old and burned appearance, which is convenient for some gears. Having drawn the teeth previously, the gear fixed to such axel is taken closer to the tool, moving the gear in a circular way the teeth are created.

No satisfied with the result of the gears, an advanced solution is looked to be able to get a different kind of design with hollows and axels. A basic machine is desired. Finally, a plunge router is chosen, which is an electric motor that gets from 15 to 20,000 revs per minute and its mandrel allows us to fit different tools for the different types of gears.

- Adapting a spool to said plunge router and fixing all together in a vertical flat (wall). Entering stops are added to allow the tool to get into the wood as much as we want to.
- It is essential to add a spring for the backward movement of the spool to the initial position of the tool, so to be able to modify the position of the wood to continue drilling.
- It is important that the piece being worked is fitted in a horizontal spool. Making a canal in the horizontal base so it can be moved through said canal, we can put it on an off the toll to get different spokes and diameters. In this horizontal spool there is an axel or screw.
- A template is made secured to the spool explained before. This template shows the different

gears. A real gear is taken as an example. It is drawn on a board that is rounded and subsequently the different teeth are made, a gear reproduction made in wood.

This template is secured to a screw previously fitted to the spool. In the same way it is used to secured the gear to make, so the gear that made will be on top of the template and both would turn around the axel or screw.

- For the precision of each tooth it is necessary to anchor the piece and the template to the hole made in the gear, this way a fixing point would be created to cut across the wood. This allows us a total number of incisions as the ones that the template has, or skipping one or two to increase the distance between the gear's teeth.

To anchor, a rivet that fits between two teeth of the template is used. A spring is added to this rivet to be able to remove it when the piece moves and be able to continue doing more incisions.

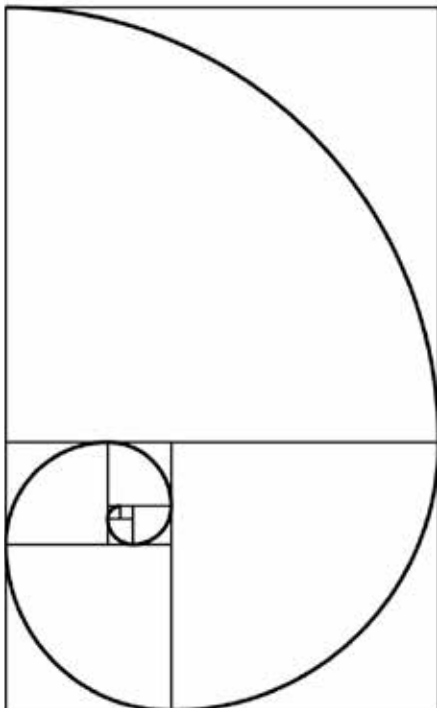
Assembly of the final work

Considering all the pieces with the different designs and woods, a selection of the designs is made to determine the gears that would be used for the set.

When it is time of setting the piece in A3 we take the Golden Spiral as reference. This spiral appears in a natural way in different elements from Nature.

The spiral is the graphic representation of the Fibonacci number which has a great variety of mathematical uses. In the art field, it has been used by Durero, Da Vinci and Dalí, among others, it caught their attention because of the way natural elements follow this sequential pattern, which inspired several of their pieces of work.







THE MECHANICA SPIRAL

2017

Medium: Embossed wood by turning and carving.

Substrate dimensions: 43,5 cm x 32,5 cm.

Edition Size: 7.

EDWARD JOBST ANDREWS GERDA

I received my Degree in Fine Arts and a Master by Research in Creative Arts by the Complutense University of Madrid. I am currently doing doctorate research at the same university. I have collaborated in conferences and workshops on precariousness, soundscape and performance. My artistic research in recent years is directed towards installation and Action Art. It examines the notion of the probabilities between art, resistance and politics and about the incidence of art in specific impossible and imaginary horizons. I have participated in several group exhibitions, and my individual exhibitions include: Gallery L21, “A Real Difference”, Madrid, (2015) and “I believe in...”, (2015) and “Only by chance”, (2016), in the El Tránsito Synagogue Museum in the Viox Vives festival, Toledo, among others. I have assisted artists such as Christian Andersson, Mark Dion, Diango Hernandez, Daniel Guzman and Hisae Ikenaga in several projects curated by Virginia Torrente. I have also participated in the exhibition “Open House”, in the Sala de Arte Joven of the Community of Madrid (2017), which arose from the Programa Sin Créditos Research Group (2016). I am a volunteer at the Bajo del Sombrero Association. I also Coordinate the Art Club activities in the Nebrija University, Madrid, and I am currently part of the “In the Margins of Art: Emancipation Attempts” research group.

CREASE MEMORY

Several weeks ago I received the usual reminder from Facebook informing me that the birthday of a friend of mine was just around the corner. It read, “It’s Teresa’s birthday! Help her celebrate. We thought you wouldn’t want to miss a chance to wish Teresa a happy birthday. Write a birthday wish on her timeline. If you’re bringing friends together, invite them by making an event.” I then wandered over to Teresa’s home page and scrolled down to her intro, which stated that Teresa studied at so and so university and lives and works in Madrid. Lives and works in Madrid; she died of breast cancer three years ago. Yet some remote computer cloud that stores her friendships, relations, thoughts and recollections was keeping her alive by means of her digital identity. Face-book, for a moment, made me experience Teresa as a living person. However, a sense of loss and emptiness overcame me causing me to weep.

In some way, she continues existing, but without her body. This made me reflect upon in what manner technology has transformed how we, as a society, handle loss, memory and life after death on social media. Thanks to digital technology and especially to social networking, the possibility of outliving our physical bodies has seemingly become a reality. Online activity has altered the way we experience death, which we increasingly sense as failure, because our culture’s defining values, such as youth, progress, and success shun death. In spite of this, the number of deceased social media users increa-

ses everyday. Their presence in the near future could outnumber living users. This has lead Facebook to create a memorialisation platform to administer our accounts when we die. However, not all Facebook users who have died are memorialised. My friend Teresa is not memorialised, which means that her death hasn't been recognised by Facebook. In other words, her digital identity continues to exist. Digital technology, particularly social media, is chang-ing how we approach reality and the way we remember.

Throughout history, the practice of origami has often been associated with memory and overcom-ing loss. Memory is an inherent quality of both paper folding and the human psyche, so much so that they don't easily forget; their crease memory lingers on. Each fold of a paper creates a memory that doesn't disappear, even when there is an attempt to remove the crease. Descartes, using the term "vestige," linked the conceptual idea of memory to the notion of trace. He compared traces to creases in a piece of paper in that the traces in the brain cause a predisposition to a particular way of being or behaving, just as a folded sheet of paper, when unfolded, has a tendency to return to its folded state. These traces are purely physical in nature (Draaisma, 2000). A crease, like a cerebral trace, exists only as a manipulation of a medium. Each fold changes the memory of the paper in the same way a trace alters the structure of the brain. As in paper, the fold changes the mind's character and the position that it most wants to be in. Our creases, in other words: ex-periences, actions, rituals, and thought patterns, make imprints in our memories. Hence, a char-acteristic of the origami metaphor is that it allows a spatial awareness of personal identity with the potential of extending itself beyond the individual psyche. A single fold can change the behaviour of an entire sheet of paper, which suggests that experiences and their meanings are formed through processes of social construc-tion, in such a way that each crease becomes a new memory.

As in paper folding, digital data also boasts remarkable memory, insomuch that it never forgets. Platforms such as Google and Facebook remember everything that has been uploaded, download-ed and searched for, by whom and when. Consequently, digital technology and global networks are increa-singly intervening in our natural capacity to forget. The past has seemingly become our present. With the exception of streaming, social media constantly regurgitates situations or posts at the click of a mouse that have already occurred. Due to digitization, cheap storage, easy retrieval, and global access, Viktor Mayer-Schonberger, Professor of Internet Governance and Regulation at Oxford University, believes that humans are losing their capability to forget and the right to be forgotten, which he considers fundamental to the human condition. According to Mayer-Schonberg-er, forgetting allows us to act, live and experience the present (2009). However, digital technology forces us to remember, and compels us to revive our dead friends on social media. In the past, remembering the deceased had a

physical element to it: photographs, memorials or simply taking the time to think about the moments spent with that person. Now they just pop up on our computer screens as if they were still alive. Consequently, we find ourselves thrown into a sort of uncanny Schrödinger entanglement paradox, where analog and digital realities are parallel and seem to compete with each other. Nobel Laureate Richard Feynman describes this paradox as “a conflict between reality and your feeling of what reality ought to be” (1964, p. 18). Encountering a dead friend on Facebook is not unlike that feeling. Even though my friend has passed away, she still lives on, oddly enough, via social media. Teresa exists in Facebook almost the same way I do, and in a way, there is no moving on neither with nor without her.

20 February, 2018



Fig. 1. Retrieved from: <https://victorianachronists.wordpress.com/2013/02/07/victorian-mourning-rituals-tear-catchers/>

“Crease Memory” draws from these notions and the mythical lachrymatories that were supposedly used in the Victorian Era as part of the mourning process after the death of a loved one. The bereaved would shed their tears into these dainty vials, also known as tear catchers, topped with cork closures. However in this particular case, my tears were placed in a reaction tube by means of a pipette and sent to Dutch photographer and artist, Maurice Mikkers, who developed the Imaginarium of Tears Project (<https://imagariumoftears.com>).



Fig. 2 - Fig. 3. Courtesy of Imaginarium of Tears (<https://imaginariumoftears.com>).

Research has shown that everyone's tears are different in that the composition of tears caused by emotion differs from that of tears as a reaction to irritations. Tears are primarily composed of water, salts, antibodies and lysozymes. However, emotional tears are composed of more protein-based hormones, such as prolactin, adrenocorticotrophic, and leucine enkephalin, which is a natural pain-killer. (Frey, Desota-Johnson, Hoffman & McCall, 1981).



Tear collector kit, image courtesy of Imaginarium of Tears (<https://imaginariumoftears.com>).



This image shows the reaction tube that holds my tears.

Mikkers boasts the technology, equipment and knowhow to process and photograph tears under microscopic conditions. This process includes the drying, storage, crystallisation methods, conservation of the crystallised slides and the enlargement of the micrograph of the crystallised tears.



Fig. 4. Photographic enlargement of my emotional type tear made by Maurice Mikkers.

Upon receiving the photograph of my tear, the positive image of the tear was inverted into a negative one to differentiate the tangible realm from the virtual or digital realm. This was done in order to highlight the notion of parallel universes where a self-simulated reality (the digital, social media) coexists with one's own (the analog, materiality).

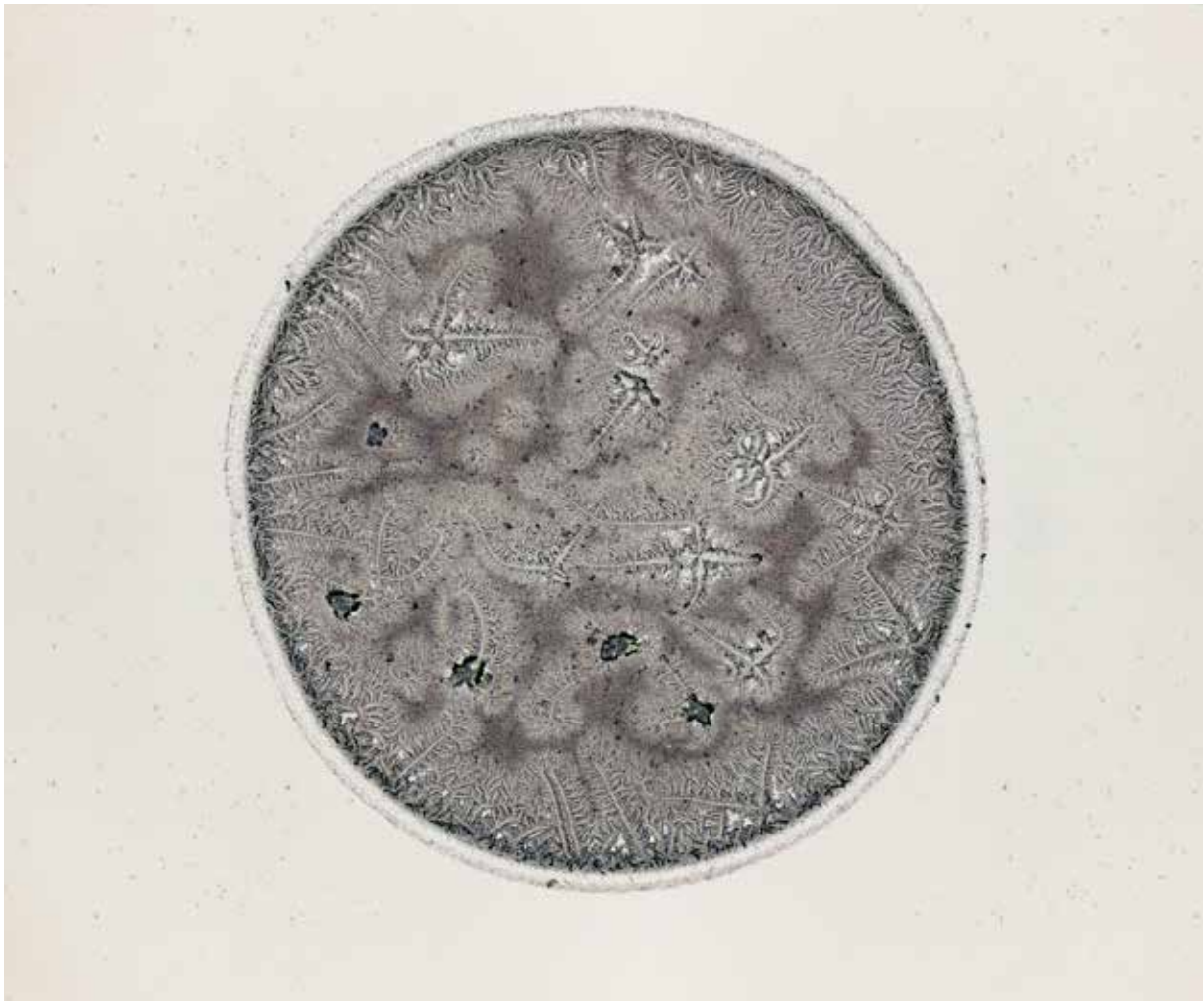


Fig. 5. The negative tear image.

The negative tear image was printed on A2 proto-paper and then worked into a square water bomb origami tessellation to stress the correlation between paper folding and memory. (fig. 6). The square water bomb tessellation is easily identified for its characteristic square grid, and from a distance, it resembles a cloud. It was developed by, computer scientist, and applied geometrist, Ron Resch (fig. 7) (<http://www.ronresch.org/ronresch/>).

A tessellation is a geometric folding technique in which a pattern is created by folding edges across a sheet of paper. Tessellations often comprehend repeating patterns and may be flat or three-dimensional. I used a square water bomb tessellation due to its resemblance to a pixel or voxel construction and to emphasise the digitalisation of the negative image of my tear. By working the A2 tear image into an origami tessellation, the size of the paper is collapsed or compressed into an A3 format, which brings to mind the basic principles of data compression or ZIP files. Likewise, the practice of origami is associated with the processes of memory and overcoming loss.



Fig. 6. This image reveals the process of collapsing the 3-dimensional water bomb origami tessellation.



Fig. 7. Square water bomb tessellation.

Bibliography

- Draaisma, D. (2000). *Metaphors of Memory A History of Ideas About the Mind*. Cambridge: Cambridge University Press.
- Frey, W. H., Desota-Johnson, D., Hoffman, C., McCall, J. T. (1981). Effect of Stimulus on the Chemical Composition of Human Tears. In: *American Journal of Ophthalmology*. 92 (4). P. 559-567.
- Mayer-Schonberger, V. (2009). *Delete: The Virtue of Forgetting in the Digital Age*. Princeton: Princeton University Press.



CREASE MEMORY

2018

Medium: Digital print.

Support: proto-paper on foam board Paper.

Tessellation dimensions: 38 x 26cm.

Edition size: 7.

ELIÁN STOLARSKY

Elián Stolarsky, Montevideo 1990. Visual artist, stage designer and 2d animator, Elián Stolarsky develops her own artistic process: from photographic archives, she realizes frescoes and installations made up by drypoint engravings on Plexiglas. With her “Inventory series”, she follows the traces of emigrational movements as a way of collecting pieces of the big puzzle. By migrating herself as her family did.

MFA with honours KASK Conservatorium, Ghent Belgium 2016. BFA Instituto Escuela Nacional de Bellas Artes, Montevideo, Uruguay 2015. She had also studied with recognized Uruguayan Masters such as ser Claudia Anselmi, Mayerling Wolf, Ombú, Tunda Prada, Edgardo Flores, Rimer Cardillo, among others. Her works has been exhibited (solo and group exhibitions) in Uruguay, Brazil, Mexico, USA, Germany, Belgium, Paraguay, Spain, China and France. She has participated in many residencies such as Casa de Velazquez Madrid Spain 2017, fellowship artist at KALA Institute Berkeley USA 2017, Frans Masereel Centrum, Kasterlee, Belgium 2014, fellowship artist at Cite Internacionales des Arts, Paris, France 2015-2014, Elefante Cultural Center, Brasilia, Brazil 2014. She was granted an Institut Française scholarship 2014, Goethe Grant 2014, the 1st Paul Cezanne Prize 2013 by unanimous decision of the jury. She participated on Asylum Retreat, New York, USA 2015, BIA Bienal, Asunción Paraguay 2015 and TRIO Bienal, Rio de Janeiro, Brazil 2015.

STATEMENT

“...What can we be looking for in the attic
except the flotsam of disorder?
To forgetting, to all forgotten objects, I have just erected this monument,
(Unquestionable less durable than bronze)
which will be lost among them.”

J. L. Borges (1979), Inventario

I am the result of an immigrant family. I have heard stories about relatives that I have never known. I have shaped my identity from stories that I have never lived. My artistic practice allows me to get closer to my roots, and to continue to investigate my various roles - a Uruguayan, an immigrant, an artist.

I believe that history is not linear, that it is instead made up of the simultaneous superposition of different periods. Memory and fiction are often two sides of the same coin. Combining traditional forms and techniques (etching) with new media (installation, digital photography), I aim to materialize this

process of learning about both personal and collective histories.

Retouched photographs, drypoint engraving, words scrawled on a dilapidated wall, songs of my childhood in Montevideo, all of these elements resonate in my creations. My practice is a constant and necessary inquiry, and through its metaphorical and formal aspects, I raise questions about the concept history itself.

Each series of Inventory deals with the concepts of memory and identity, and with the bias needed to discern the porous borders between reality and fiction. Each opus shows itself as a meticulous catalogue of objects, portraits, photographs and engravings that create a scenario - a display which invites the viewer to reflect on the construction and the transmission of memories.

I see the carving process as a way to record and remember. In Spanish we use the word “grabar” which is the same word to say “to etch” and “to record”. So the practice of etching becomes a metaphor of the act of retaining a memory. I believe memory is an insistent way of approaching to others. One remembers in order to be able to tell, in order to be part.

LESS THAN AN ACTION, MORE THAN 60 HOURS

The act of recording is in itself an action of memory. And technology has been at the service of new methods to archive the increasing amount of information that we generate as society. But even though this new digital memories solve the problem of storage, they had not found a solution yet to overcome the passage of time. As immaterial as they are, they become too fragile.

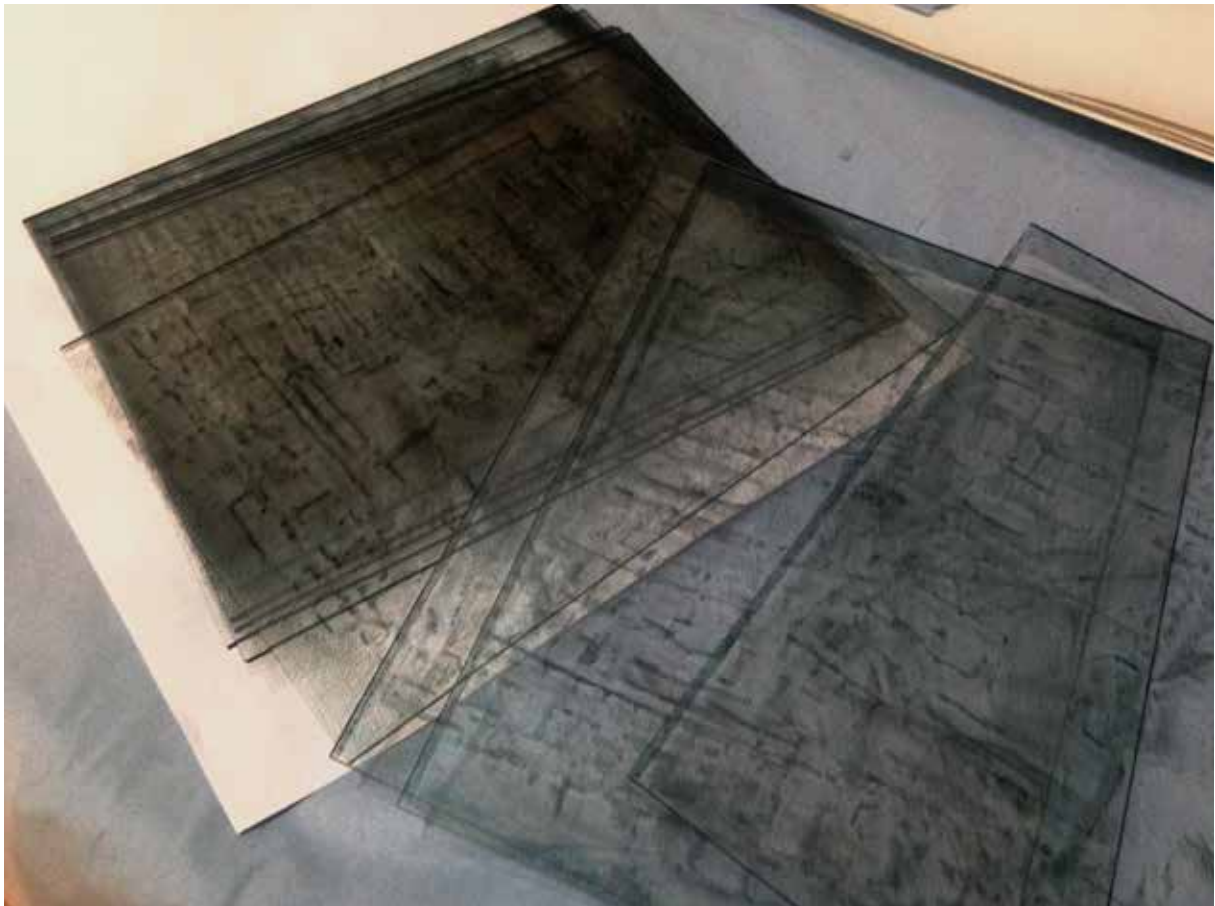
This simple etching that I present for this exhibition, in its materiality, becomes an attempt to make a short fragment from a family video more enduring. A wound on the material that is more durable than a film. A remembrance that comes from a video to end up in an object. And not the other way round.

I play in this work with that process, between analogic and digital. To try to find a more lasting way to archive. to investigate about duration and formation of memories.

The carved images are based on frames from real footage. It seems that truth is closer in pictures or videos. But the fact of redrawing each frame of the film, reinforces and shows the fictional aspect of my story as well as the memories I decide to keep.

Because at the end, remembrances are the result of choices. And the new ways of archiving are as ephemeral as the second I show on this animated gif.

*This work is inspired by the books When we are no more. How digital Memory is shaping our future by Abby Smith Rumsey, and Three Minutes in Poland by Glenn Kurtz







LESS THAN AN ACTION, MORE THAN 60 HOURS

2017

Medium: Animation 0.46 loop. 1440 x1080 together with a printed copy on paper of a frame from the animation (Drypoint on Plexiglas).

Paper dimensions: 29,7 x 40 cm.

Edition: 7.

ESTELA BARCELÓ MOLINA

Estela Barceló, La Canyada (Alicante), 1995. His lines of research revolve around the local, the memory and the digital.

During 2013/2014, she takes part of a group of SUB21 youth in the CA2M of Móstoles, where they held guided visits to exhibitions, activities, performances and interviews with artists. In 2015 she coordinates as Nexos Collective a series of talks with artists in La Trasera of the Faculty of Fine Arts of the UCM. As a fundamental part of his Erasmus+ project 2015/2016 in Florence, she exposes in Carta d'Imbarco, a collective exhibition with other students at the Vespucci Airport of the Tuscany capital. In 2017 she presents his most procedural work in different universities of the UCM.

PROMEMORIA

Memories are both, real and not real.
Sometimes they can be completely false.
Sometimes they can be highly real.

Martin Conway

<http://www.rtve.es/alacarta/videos/redes/redes-como-construimos-recuerdos/1606286/>

01:55 min

This work is about the degree of decay that execute our memory over the images.

It has been made mixing the techniques of photoengraving and digital print. A layer of hole photo-polymer of 187x131mm has been superposed on a print image of the same dimensions in A3 paper. Both images represent the same building with the only difference that the image of the layer suffers a bigger degradation. The manual process of the print, makes the originals multiples getting unrepeatable qualities that could be considered an error in other circumstances. The cut of the paper is made manually using a guillotine, and the marks of cut are predictable in some cases.

Each of the prints acts as our memory would. The blurred image that suffers loss of information (foreground) supplants the original image of the memory (background). The result is a third image which is the mixture of both.







PROMEMORIA

2017

Medium: Photoengraving and digital print.

Paper dimensions: 40 x 29,7 cm.

Edition size: 7.

INÉS JUAN YUSTE

Inés Juan Yuste alias Inés Ji, born on April 15 of 1995 in Madrid, studied ESO at the IES Pedro de Tolosa in San Martín de Valdeiglesias and then, Baccalaureate, achieving honors in the last year. She enrolled in Fine Arts in 2013 and finished the degree in 2017. She participates in projects such as the engraving and digital art seminar of Paul Laidler and exposes his final project at the End of Degree Exposition in La Trasera of the Complutense University of Madrid. During the third year, she spends five months in Saarbrücken (Germany) as Erasmus. She has participated in two collective exhibitions in Cenicientos (Madrid) and a collective exhibition in Chueca (Madrid).

Her work focuses on achieving perfectionism through very fine and irregular lines in recent works. The theme is usually surreal, with dreams being the main theme. She has made a total of three self-financed short films starring, two of them, by the student of Physics Víctor José López Pastor. She owes her passion for art to the work her parents did taking her and her younger brother to museums when they were both young.

THE VAPOROUS HEROES

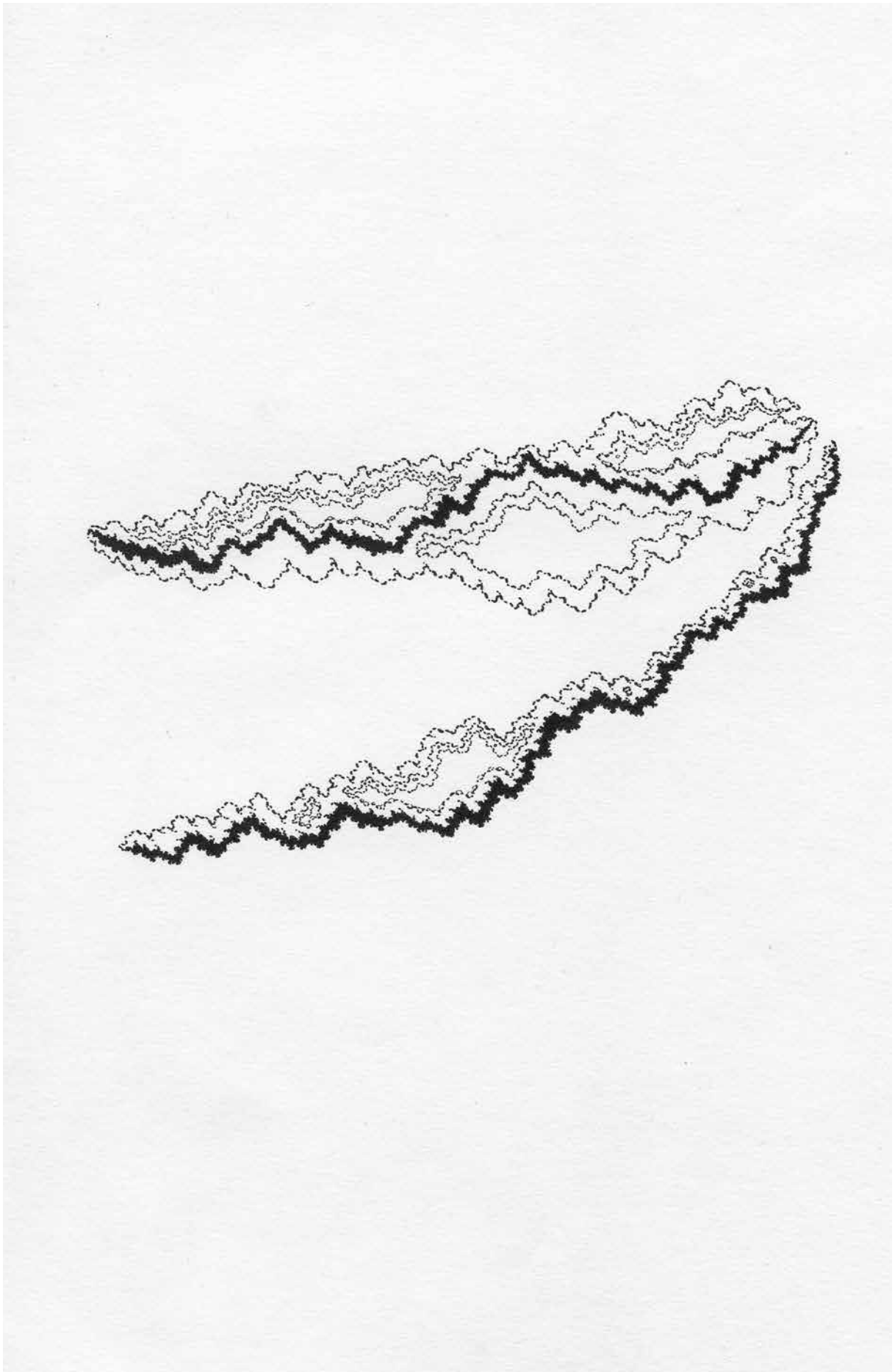
When we started this workshop in April, the idea of the project that I had in mind was very different from the one I have finally made. I could lie and say that in reality that change is simply because there has been a maturation in my way of seeing things and that thanks to this, I have been able to continue investigating my own style and take it to limits that I never thought I would reach; however, I would not be honest with myself. From February 4 to September 10 of 2017, my life has been a real madness. Everything I have experienced has taken me to risk and thanks to this my heroes were born an exhausting day of June in the company of wonderful people. At first, these drawings arose without a purpose, just because I enjoyed doing them. Little by little, I began to recognize feelings that I experienced for the first time in 2011, when I was sixteen, when I made a drawing with a pen on a piece of paper during a boring French class. That passion has led me to fight against my own demons and to overcome them in some cases; It has led me to turn a deaf ear to negative criticism about my work that, if I had minimally taken it into account, would have led me to abandon an activity that I consider the most wonderful thing that has happened to me in life. The vaporous heroes did not have such an intense start. His level of intensity was increasing as I began to impose a series of rules when drawing. I spent several days of the summer dedicated to experimenting with different materials that would allow me to reach that desired perfection that I look for so much but that I do not finish finding in my drawings.

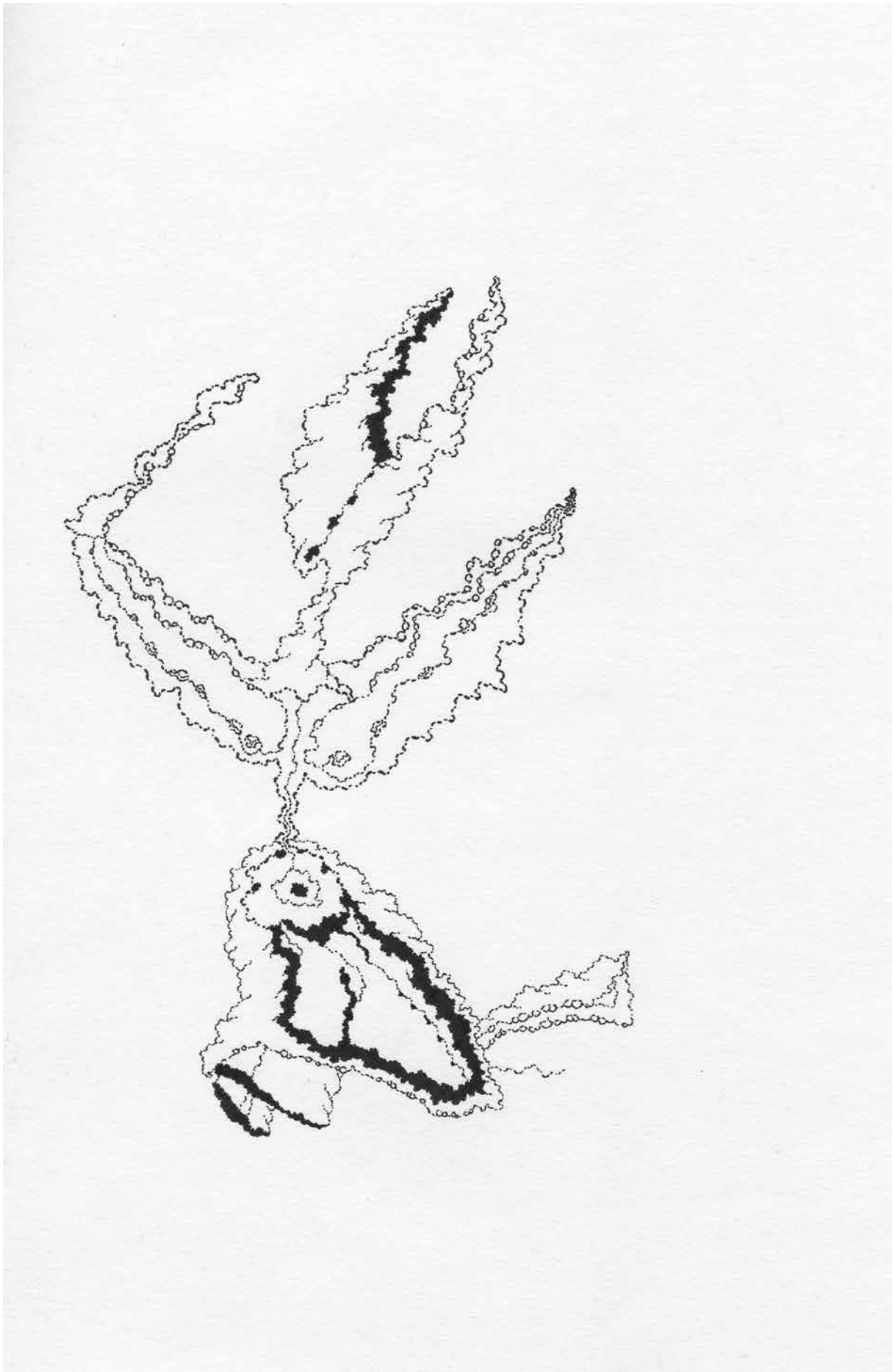
“It is not a drawing, it is a subjective exploration of the surface of the paper”

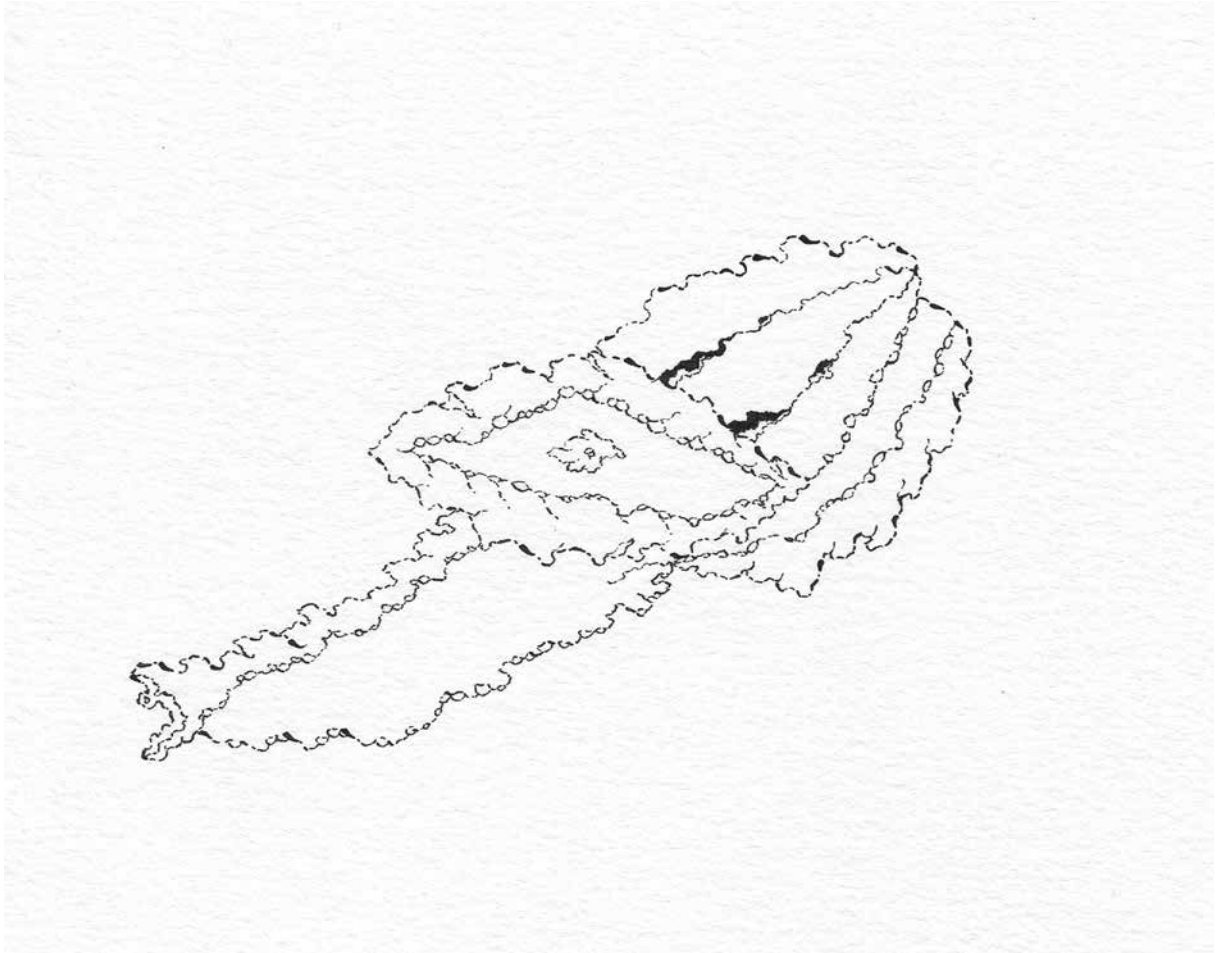
This is how I define them. I reached such a level of perfectionism that I was able to preview the drawing before I even placed the tip of the pen on the paper. In some cases, I let the paper guide me and the result that ended up being successful; in others, I was the one who decided, but I used to err. This way of proceeding led me to consider making an embossing, engraving technique in which the inking of the plate is not required, but only moistening the paper so that the silhouette of the design is in relief, in this way, could bring the public closer my way of working: The drawing, before I started to draw, is already on paper and it is the paper itself that guides me to find it.

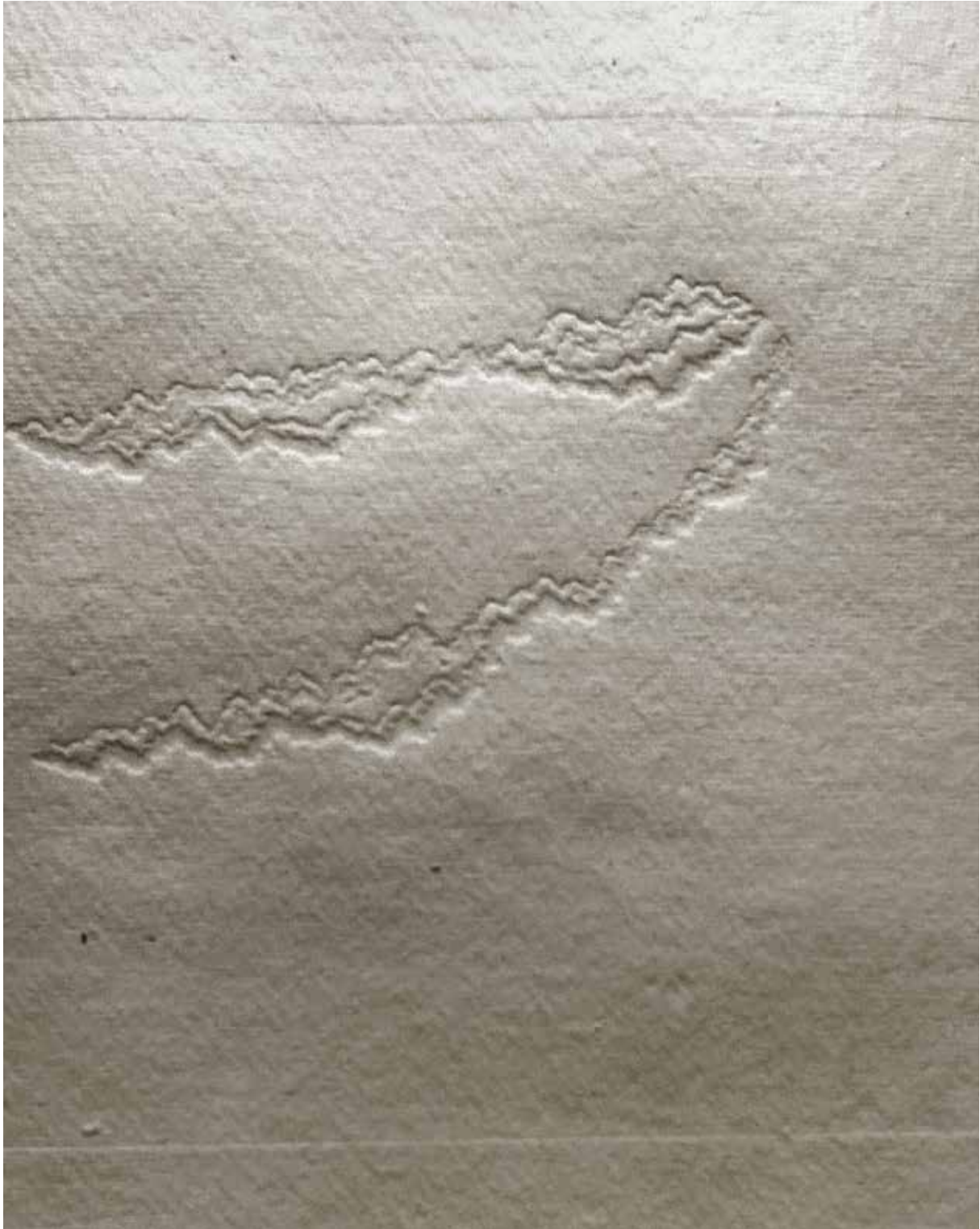
The type of line that I have used in these designs is the opposite of the type I used in my first drawings. In this case, it is an irregular and undulating line that constructs suggestive shapes, like clouds. They could be defined as drawings that depend on the viewer's perception and not on the artist's intention. This radical change has no justification; I just started thinking that I could experiment with a type of line that did not require so much attention and effort and that allowed me to create more expressive and dynamic forms and not as limited as in the case of my previous linear style.

About the technique and the support: Uni Pin pens of different thicknesses and Fabriano paper for the drawings and cotton and Basik for the prints. The pens had thicknesses 0.8, 0.4, 0.2 and 0.05. The 0.8 was for the outer lines, those that made up the body or face of the person who drew; 0.4, for the inner lines: Line of the mouth and eyes; 0.2 for gums, teeth and details and 0.05 could replace 0.4 and 0.2. Never at 0.8 unless I used only that pen for the whole drawing. I have also used pens, but always used two heads: One of them, for lines both thick and thin and the second, only for fine. I made the embossing part by passing the drawing to Photoshop CS6, cleaning it completely and converting it to negative. Then I used a photopolymer plate that I exhibited for two minutes with the drawing printed on vegetable paper touching the surface of the plate and finally I made the embossing using cotton paper first and then Basik, which was better since the design was very delicate and on the cotton paper the details were not very well perceived.









THE VAPOROUS HEROES

2017

Medium: Embossing.

Paper dimensions: 29,7 x 40 cm.

Edition size: 7.

JAVIER GOROSTIZA

Artist based in Madrid.

Bachelor in Fine Arts from UCM.

He is currently doing his PhD on Drawing Machines, and the relationship between traditional fine art approaches and new technologies.

My work is centered around drawing and the incorporation of computer technology into my artistic practice. Using software and hardware tools bridging the digital and the physical mediums, I attempt to materialize drawings which present aspects evoking rational analytical systems while at the same time retaining the subtle, organic, and expressive qualities of hand-driven processes and artistic products. In my work, I aim to close the gap between what can be done manually with traditional techniques and training, and those possibilities offered by contemporary digital tools. With this I hope to achieve a symbiosis of sorts, blurring the boundaries between both worlds.

Vegetation ONE

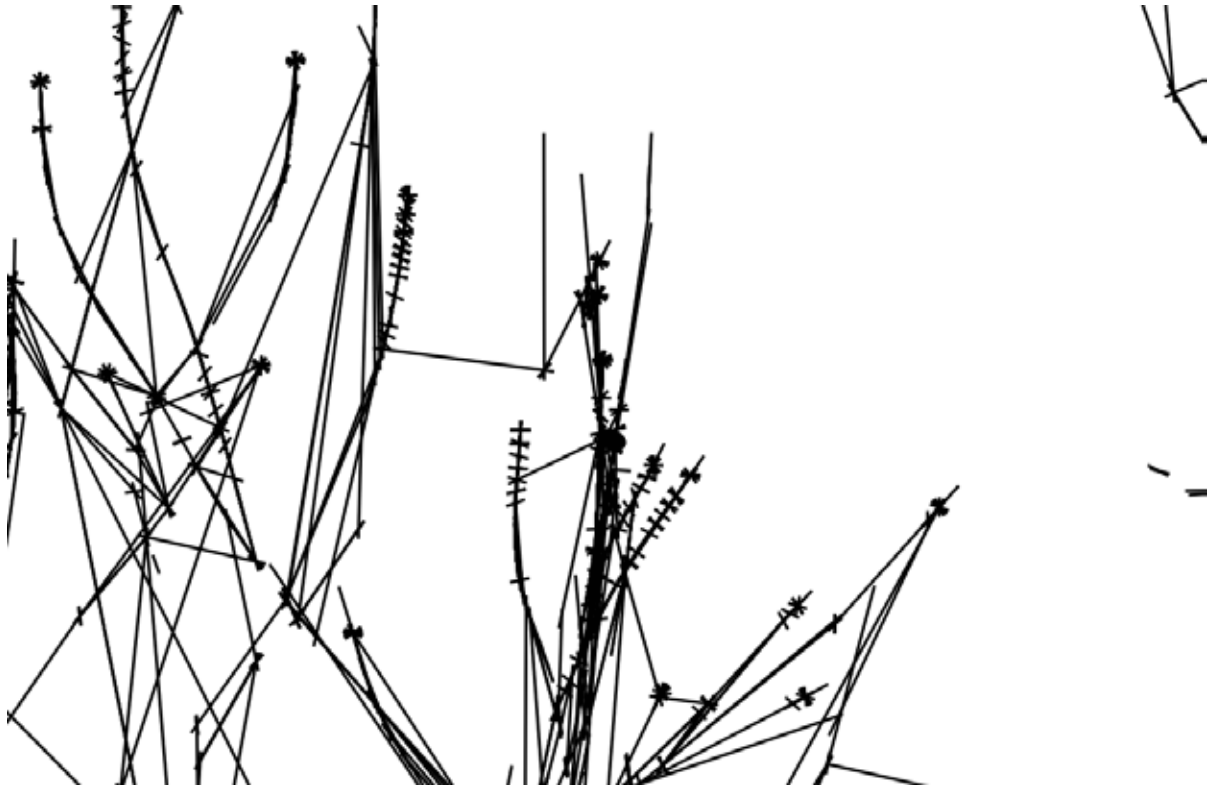
The piece I present to you here is a relief print. It is part of a wider research in which I employ computer aided manufacturing techniques to create matrices for use in a traditional printmaking context. Using computer numerical control machinery, such as CNC mills, laser cutters, and 3D printers, I am able to transfer designs generated on the computer onto a physical substrate suitable for printing on a press.

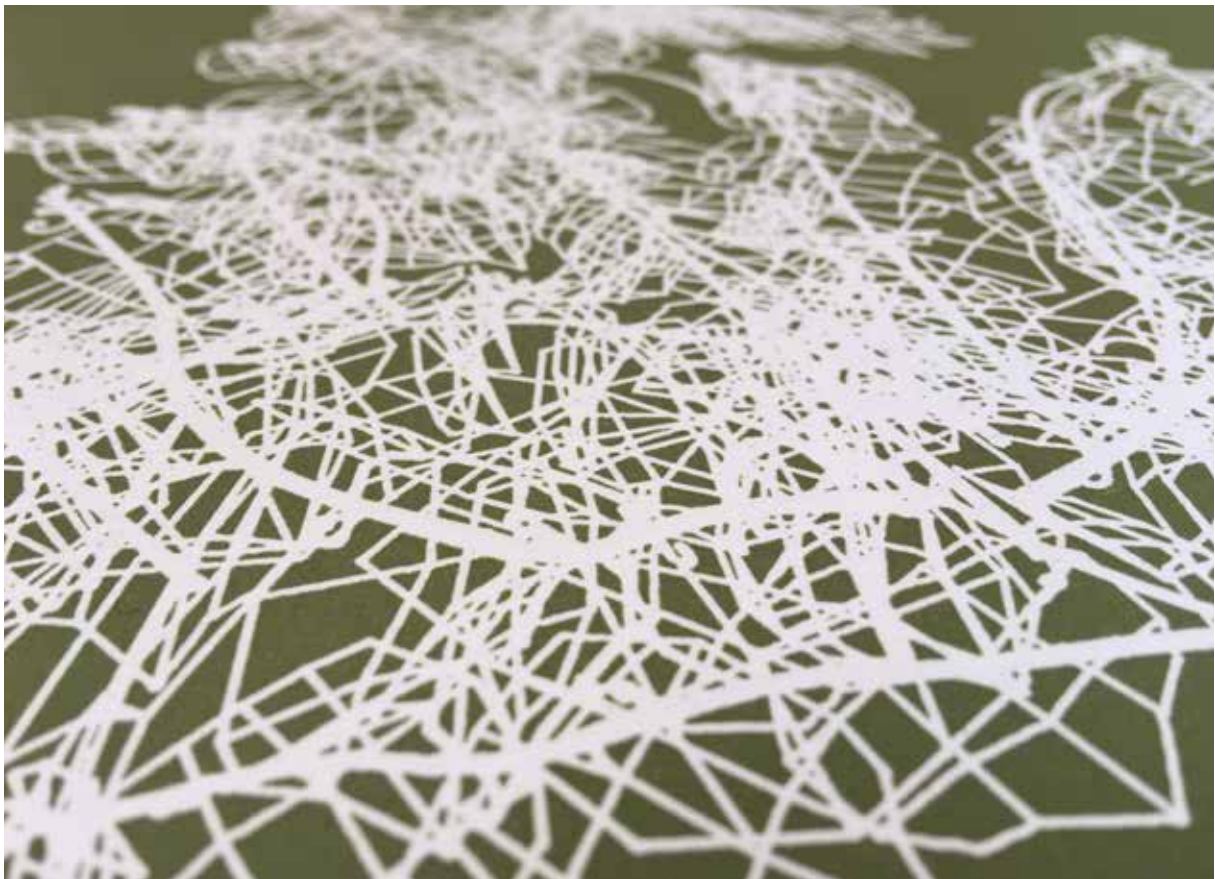
This transfer, however, is not without transformation. Depending on the technique and tools used and the different parameters involved in the fabrication, the character and appearance of the final product will vary greatly. This, of course, is true also in the printing phase, where variables such as the pressure, the type of paper, dampness, consistency of ink, etc. all have an effect on the outcome. What I find interesting is that all these steps and phases interleaving the digital and the physical, contribute to the hybrid nature of the piece, and enrich it with subtlety and possibility for variation. For this project, I was investigating the possibilities of laser engraved matrices. PMMA (acrylic) was chosen as the material of the substrate as it is one of the most compatible materials for CO2 laser cutting, while being sufficiently adequate for relief printing. Small tests were engraved first, using similar designs or fragments of the final piece, and various combinations of cut values (speed, power, and focus settings) were tested, and results checked on the prints.

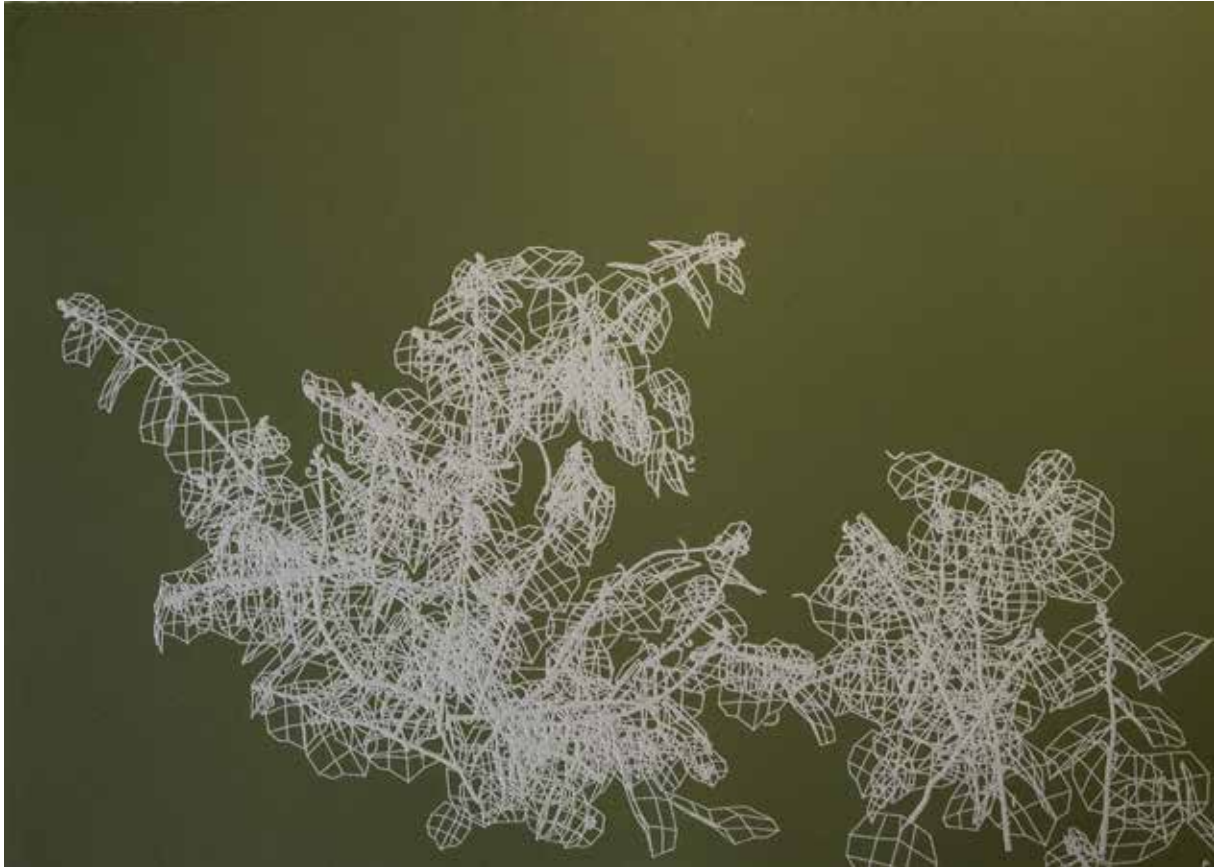
Previously, other tests were made in an attempt at intaglio printing, and although the results were very promising, they were also complex and not without their problems. Further research would be needed in order to attain a moderate level of understanding and predictability in producing satisfactory prints with these designs. For that reason, and due to time constraints, relief printing, which worked as expected, was chosen to carry onward.

The motif present in 'Vegetation ONE' is an organic one, as is the case in many of my recent drawings. Still there is a sense of rationality and logic to the structures, a synthetic quality in its elements which does not disrupt the organicity procured by the materialization and printmaking process. I can only attest to this effect through my own eyes, and ofcourse I am biased, but I belive it is the particular manner in combining these disparate tools (and perhapps conceptual subject matter) that allows me to create my prints and drawing with those qualities in mind.









VEGETATION ONE

2017

Medium: Relief print from laser etched plate.

Paper dimensions: 29,7 x 40 cm.

Edition size: 7.

JESÚS CRESPO

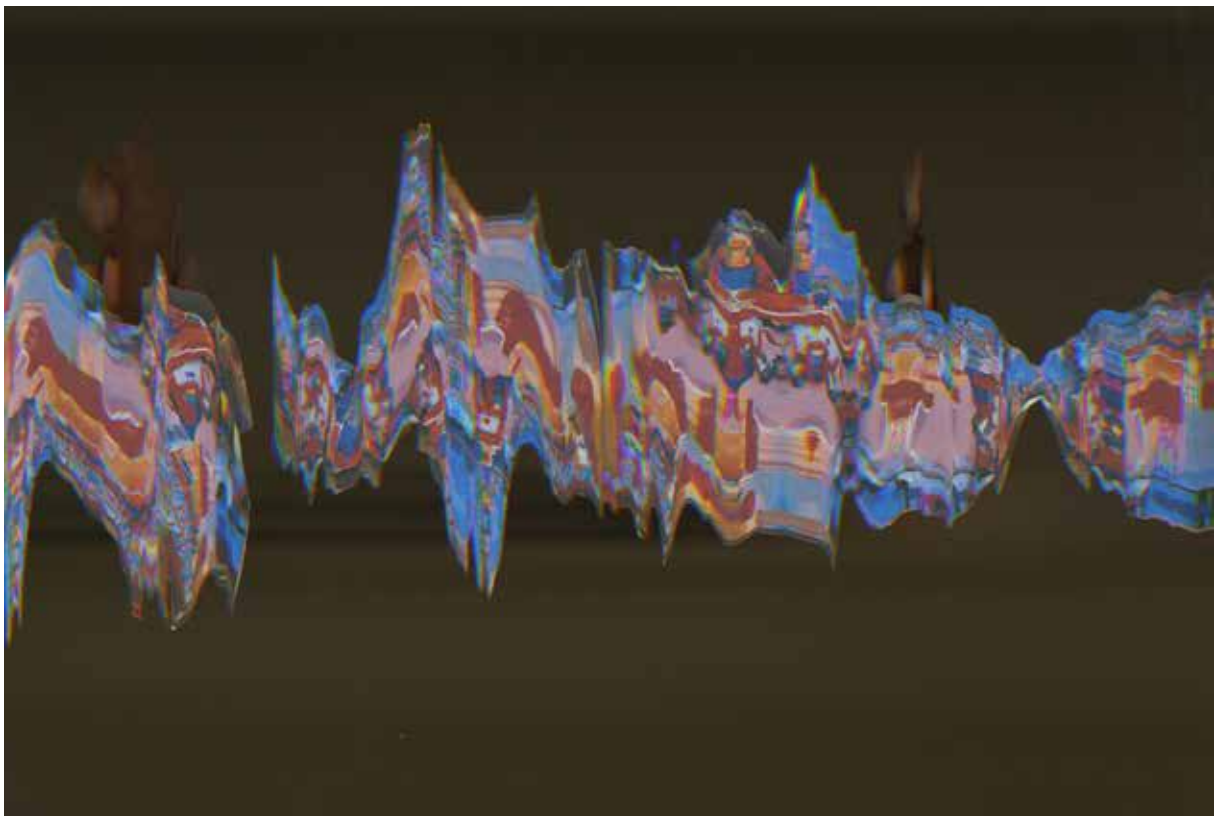
Jesús Crespo is a visual artist based in Madrid. He has a BA Fine Art and a MA in Arts, Creation and Research from the Complutense University of Madrid. Currently, she is doing a PhD at the Complutense University of Madrid. His work has been exhibited in numerous group exhibitions in Madrid, London, Paris and Antwerp. He had received an award Másters Salon Painting at the Royal Academy of Fine Arts of Antwerp (2017).

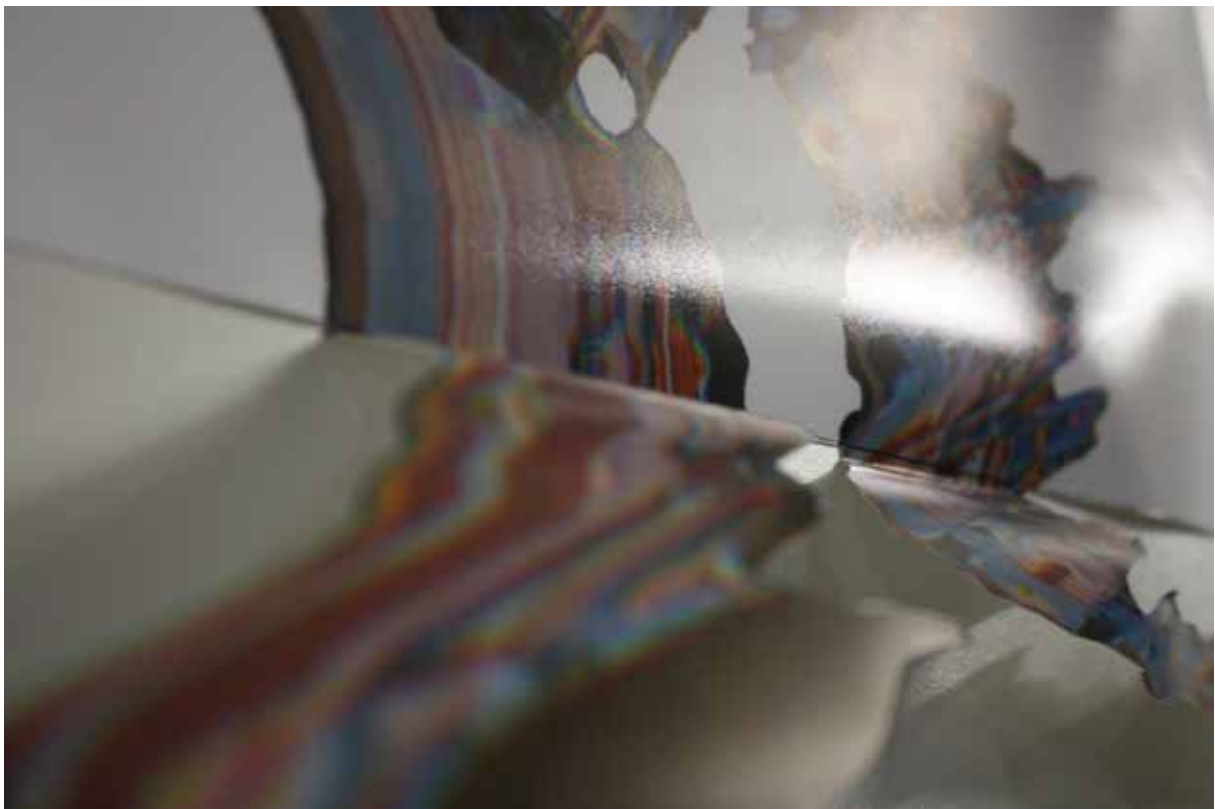
“No Title Yet” (Paul’s A3)

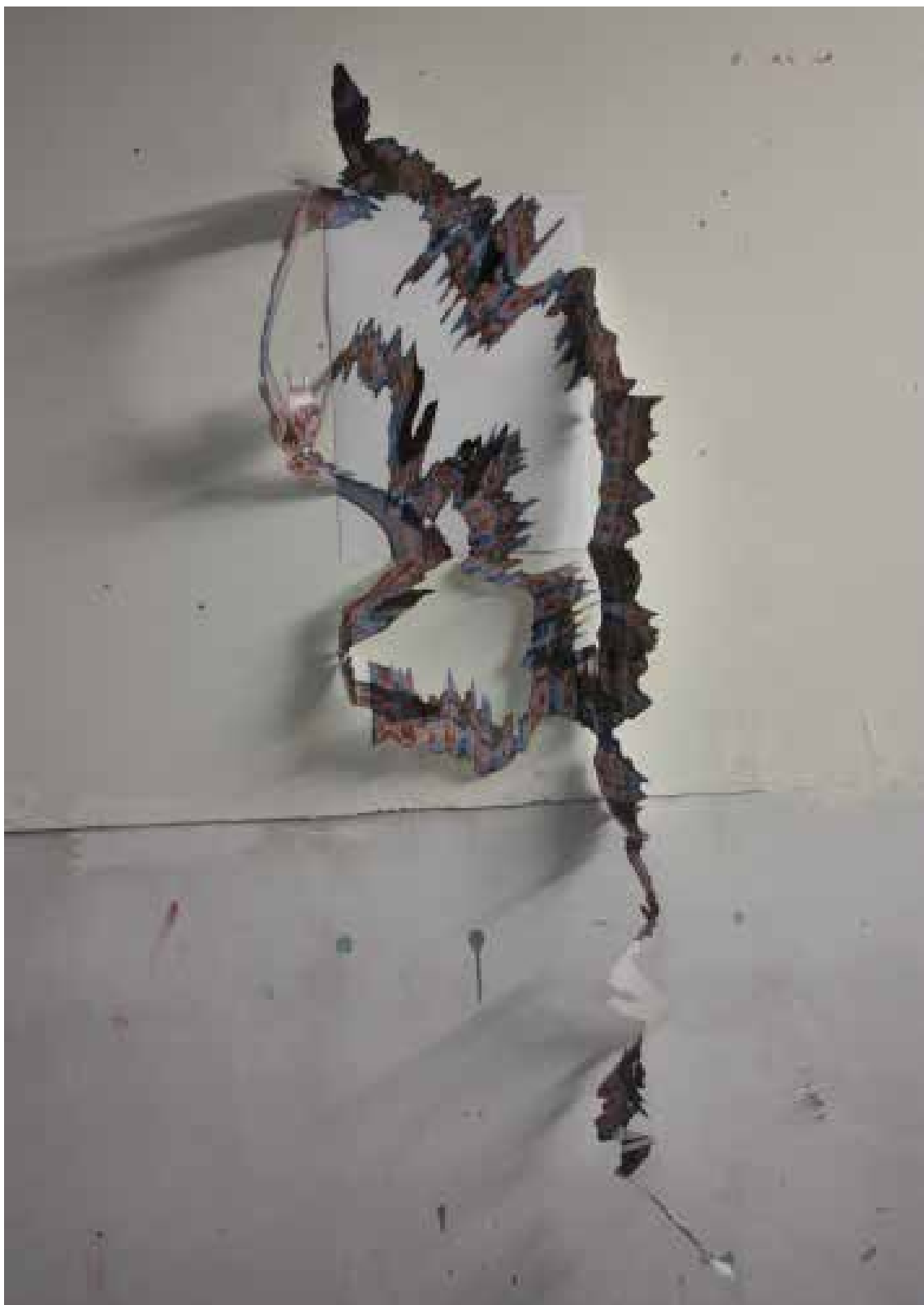
Ceci n’est pas une “No Title Yet” neither “No Title Yet”

“No Title Yet” _onA3 explores the problems of the diffusion of the image in the current formats that surround the painting. Based on the concept of expanded painting, I investigate the final process of my paintings (from when the piece is finished to its diffusion on screens or paper) with different digital devices that compromise the formats of dissemination of my work. Then the camera, printer, scanner, or graphic editing software becomes another tool in the process of creating “No Title Yet”. With this I try to maintain the editing character in my work. That is, my piece does not end with the presentation in the room, but I use the processes to which the image of a work of art is submitted. For that reason I submit myself to an experimental and procedural drift in which I intend to reflect the aesthetic and spatial experience of the main work on the final images of the work.

Then, I present this project of graphic work, on which I investigate the metalinguistic in the pictorial creation, the expanded graphic, the language and the pseudo-materiality in the virtual space. Being the graphic work that offers me the processing of the image obtained as a plastic possibility in my pictorial practice, where we can appreciate how the piece itself has suggested different possibilities and solutions applied to the formal and spatial problems that compromise the painting and its current diffusion.







“No Title Yet” (Paul’s A3)

2017

Medium: Digital print.

Dimensions: Variable.

Edition size: 7.

JULIA GARCÍA GILARRANZ

Julia García Gilarranz. A graduate in Fine Arts from Universidad Complutense of Madrid, receiving different scholarships at the Mimar Sinan Güzel Sanatlar Üniversitesi of Istanbul and University of the Basque Country, she is currently studying the Master's Degree in History of Contemporary Art and Visual Culture organized by Universidad Autónoma of Madrid, Universidad Complutense and the Reina Sofía Museum.

The exchange relationships that occur through symbolic thought between inhabitant and the inhabited space is the main theme that crosses her research lines. This is developed from different practices that interweave artistic production with theoretical research projects. Thus 365 paths are inscribed within the artistic research project “Menguar hasta desaparecer” (“dwindle until disappear”) that explores the possibilities of *Penser par cas* and writing with images. In her works, the body appears as a generator of ways of inhabiting that, through different forms and experiences, ends up diluting the borders that separate the inside from the outside. In this way, we can see emerge from the images concepts such as the principle of analogy with the house the body lives in or the construction of places for suspension.

Her work has been seen at exhibitions like the Emerging Art Festival JustMAD (2017) the White Night of Gijón: Exhibition in La Salita, Gallery of Marianna Nieddu (2015), collective exhibition Young Creators in the Real Casa de la Moneda in Madrid (2016) or the International Festival of Engraving and art on paper in Bilbao (2016).

365 PACES

“Walking is certainly a way to annul the habit, therefore the order of things and with it even the proper time. [...] The one who walks lives, so to speak, in a broken or cleft time which is no longer

lineal; it flows. He lives then in a landscape without habits”

Alberto Ruiz de Samaniego, *Cuerpos a la deriva*

Looking through the eyes of machine the movement of my body, my arms, my legs, losing itself into the ground it walks on. See how my body moves forward and decreases until disappear in a flowing space. How, on every step, time jumbles together and space slowly blurs its lines. To shape, with all this, a road for sink.

This project tries to build bridges between body movement and the image of the space it crosses,

based on a conception of walking as way of ephemeral, unstable and immaterial architecture that builds with every step a mobile space. For this it has been explored interactivity fields and potentiality of digital tools capable of change external information, recorders of a physical phenomenon, into representation or plastic creation codes.

THE PATH

To walk, in Rebecca Solnit's words, is <<the voluntary act most similar to the involuntary rhythm of the body, to breathing and heartbeats>>. A movement between conscious and automatic through which we penetrate the territories of chaos, creating a kind of volatile, waving structure, a drawing, a line that cross a place and that symbolically alter a piece of land. With every step a new point in the trajectory, a different instant for each point. The movement of legs and arms travelling, adapting, going forward, retreating... became a way to measure time and space. But what would happens if we transform that thread into a two-way street? If we build bridges to make body and space exchange? Setting up a direct relation between the record of landscape image and its modulation based on datum collected from the act of walking. The experience materializes then into a new shape; A place of transit or amniotic fluid in which reference marks and instants move and pile up.

<<The ideal would be to walk in a state in which mind, body and world were aligned, as if they were three characters that finally manage to have a conversation, three notes that suddenly reach a chord>> Rebecca Solnit, *Wanderlust*

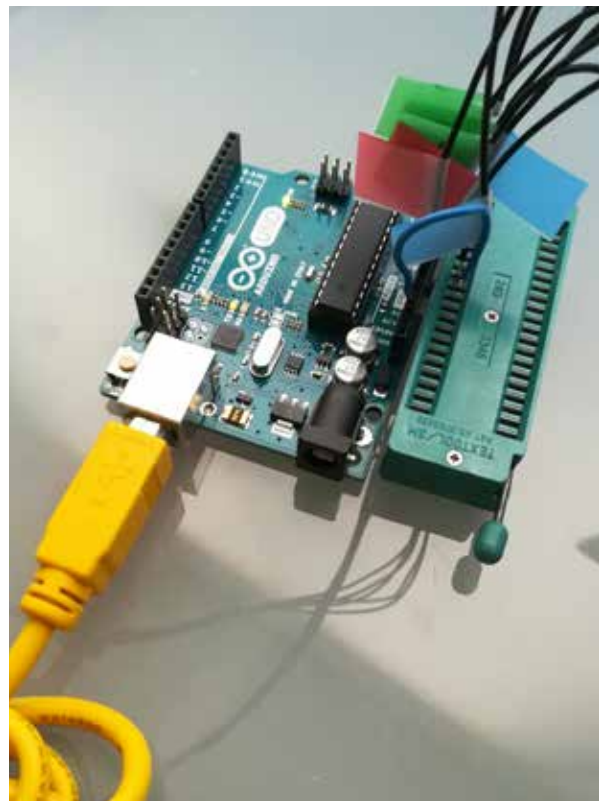
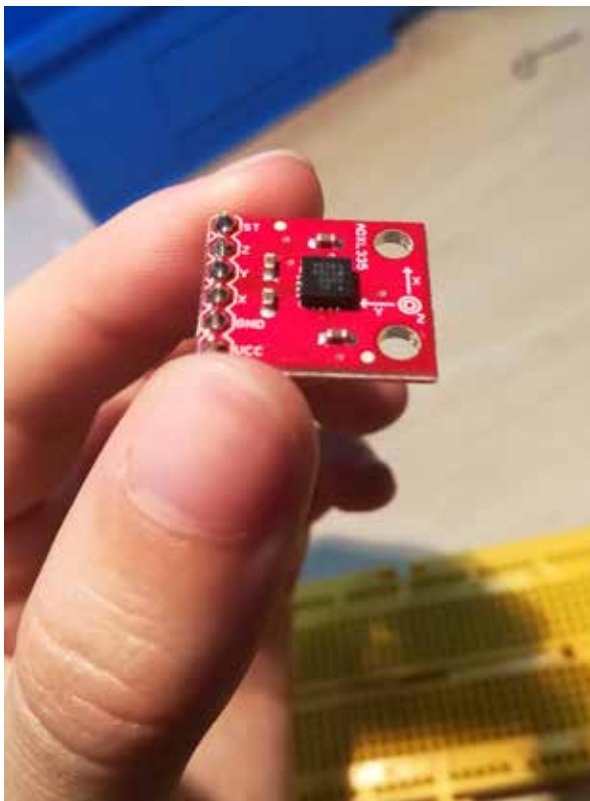
THE PROJECT

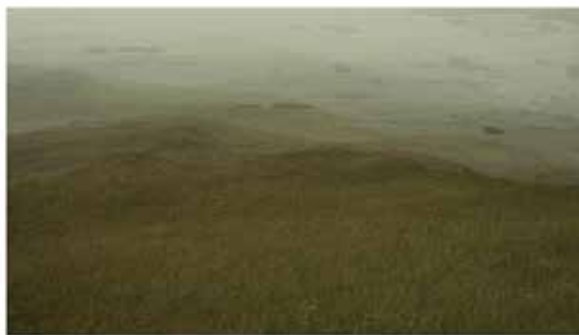
The action is situated in a space out of any concrete time or enclave. Oceanfront, the image opens towards infinite. Landscape is crossed by a line that draws the course as the figure advances and moves away from the camera that records the action. Simultaneously, a second moving image is generated. This second video starts from the same frame of the same landscape. The difference is that, as the figure advances towards the ocean, the image will undergo a deformation process, accumulating perspectives, moments, locations, until become a liquid and fluctuating abstraction of the route. This plastic process is based on signals sent by four accelerometers that the walker is wearing in the action moment. These sensors record direction and speed values that will be used latter by a software as inputs in the image formation (o deformation) process. This means that the shown landscape is product of walking movements. Interaction starts from body materiality to reach the dissolution of its limits, an "intercorporality" that gets materialized in a fluctuating image, ghost image.

This kind of tools open up infinite possibilities of collision between data or “essences” we work with and the representation codes we can generate with them. Bridges are laid allowing the exchange of information between dimensions that remain expectant with each other, “strange mirrors that do not return the expected image”, and which to grow with a life of its own.

The generated landscape by moving employing vvvv program exists as e-image, inhabitant of a virtual space in which everything is ubiquitous and fluctuating by nature. As Jose Luis Brea points out, these digital images exist <<accumulated, superimposed, folded, piled up feverishly: they may even be all at once (they never die: they always bounce and bounce) in each place. [...] whirlpool of narratives-light, it recovers its chaotic, disorganized condition>>. On the other hand, the record of the action is made through a Polaroid photograph; material image that seems to embody a frozen moment.

The third pillar of the composition is a drawing. Line to line feeling and spontaneous thoughts make up lists and strokes that return the experience to the hand. <<The passage from the eye to the hand, and from the hand to the arduous and committed factory that embeds them in the matter, putting them again in the world and giving them to the eye>>. It is almost like a return to the beginning; the machine that looks at the body analyzed through the hand by drawing. Thus, this composition shows a prism of three different perspectives over the same experience.





365 PACES

2017

Medium: Digital print on Hahnemühle.

Dimensions: 29,7 x 42 cm.

Edition size: 7.

LAURA VALOR

Born in Madrid in 1982, graduated in Audiovisual Communication in 2004 she started her artistic career with a grant from Musac (Museum of Contemporary Art of Leon) in 2007. She has exhibited in Berlin in individual and collective (2010 Galerie Schuster, Galerie im Regierungsviertel / The forgotten bar project “The Shape of Things to Come”, 2011 “Solve et Coagula” Grimmuseum). In 2013 she was part of the international program of artists in residence of CCA Andratx in Mallorca, taking part of its collection. With a mention of Honor at the Prix de la Photographie PX3 Paris, her work has spread through different disciplines, from photography to sculpture, through painting and engraving. Appearing in publications as “We are not a Museum” Bom Dia, Boa Tarde, Boa Noite Books and “Ideas that change the world” ARTS Magazine, II number. During 2017 she has participated in Gabinete, Drawing and Print Fair, where she was awarded with an honorable mention, and ArtSevilla, International Contemporary Art Encounter. Finishing a Fine Art Master in Research and Art Creation in the Faculty of Fine Arts of the Complutense University of Madrid.

BROKEN POEM

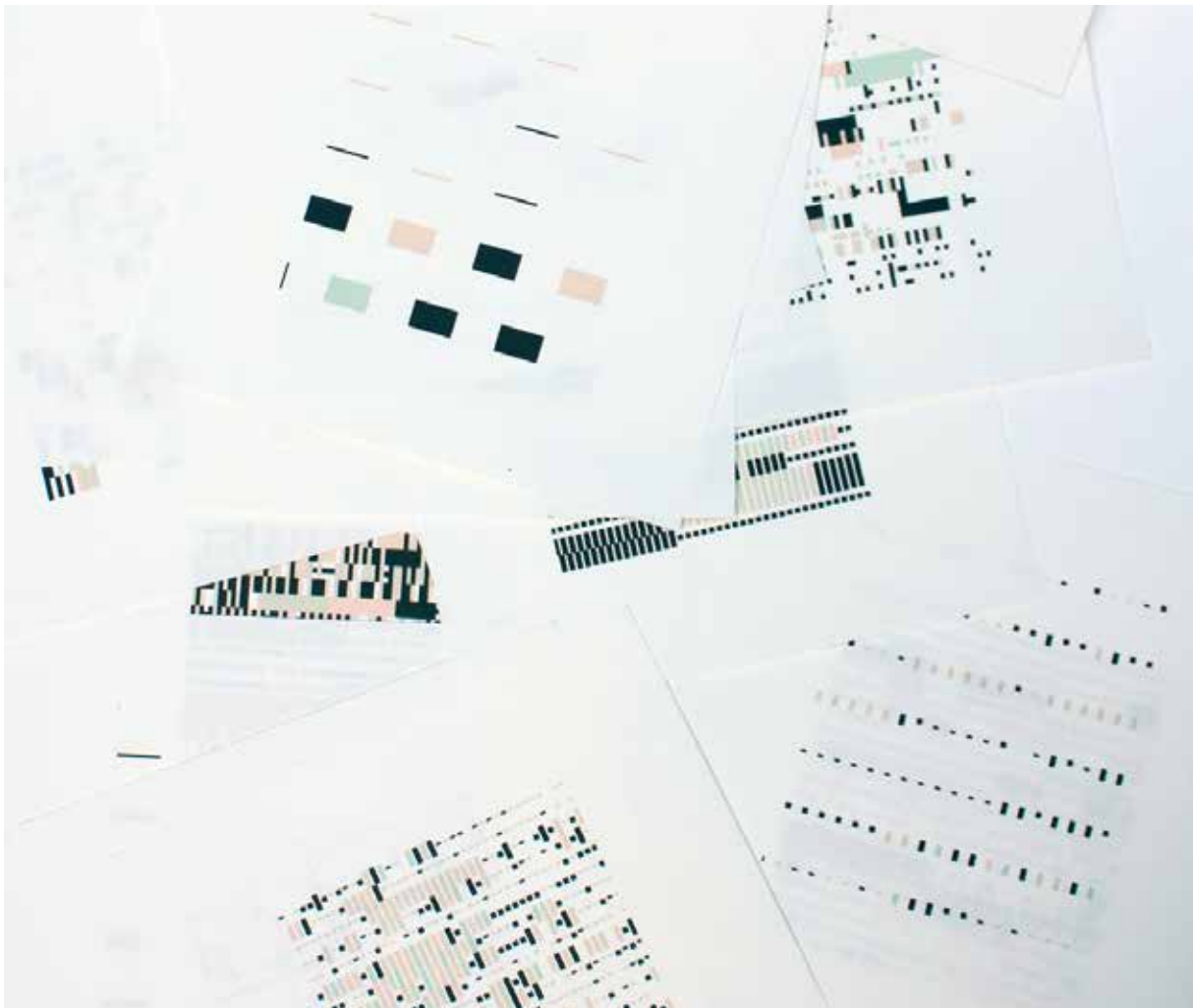
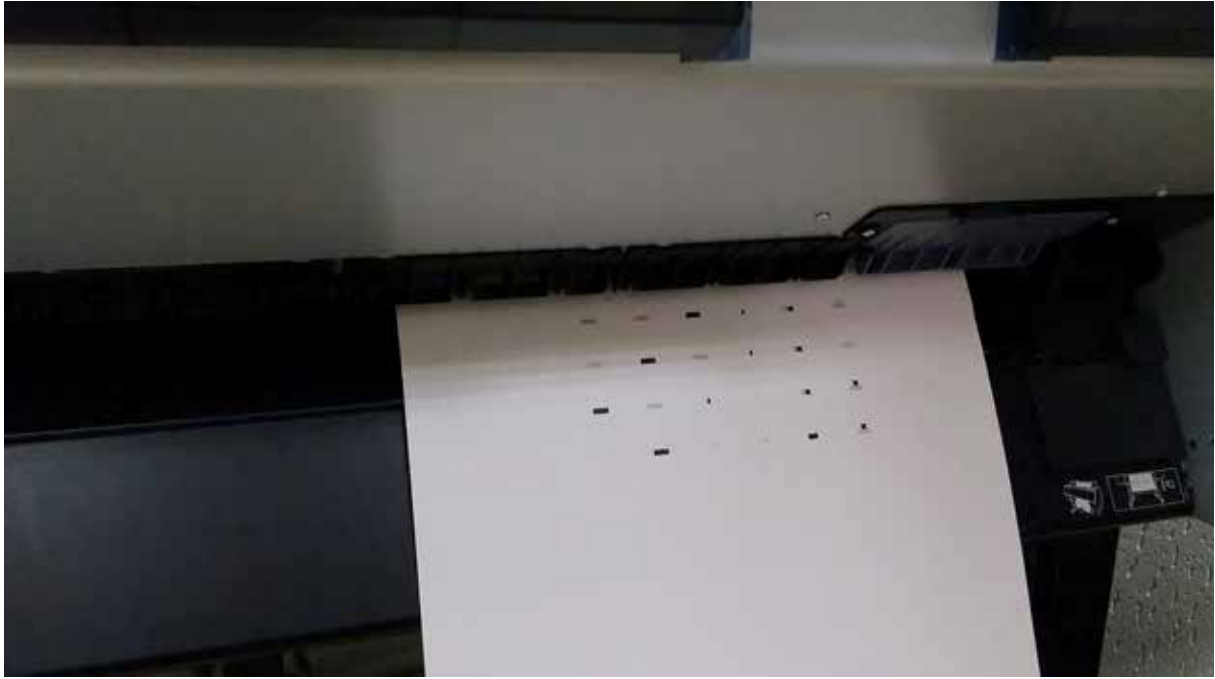
The project I present here is an image created by typing using the computer’s keyboard. Through the use of the open code software for visual arts Processing, each letter is related to a color and a size in the canvas. The work has been inspired by the ideas of automatic writing, automatic drawing and concrete poetry. The final image has been done following an intuitive process, without recognizing or knowing exactly the correspondence between the letter on the keyboard and the color, size and place in the screen.

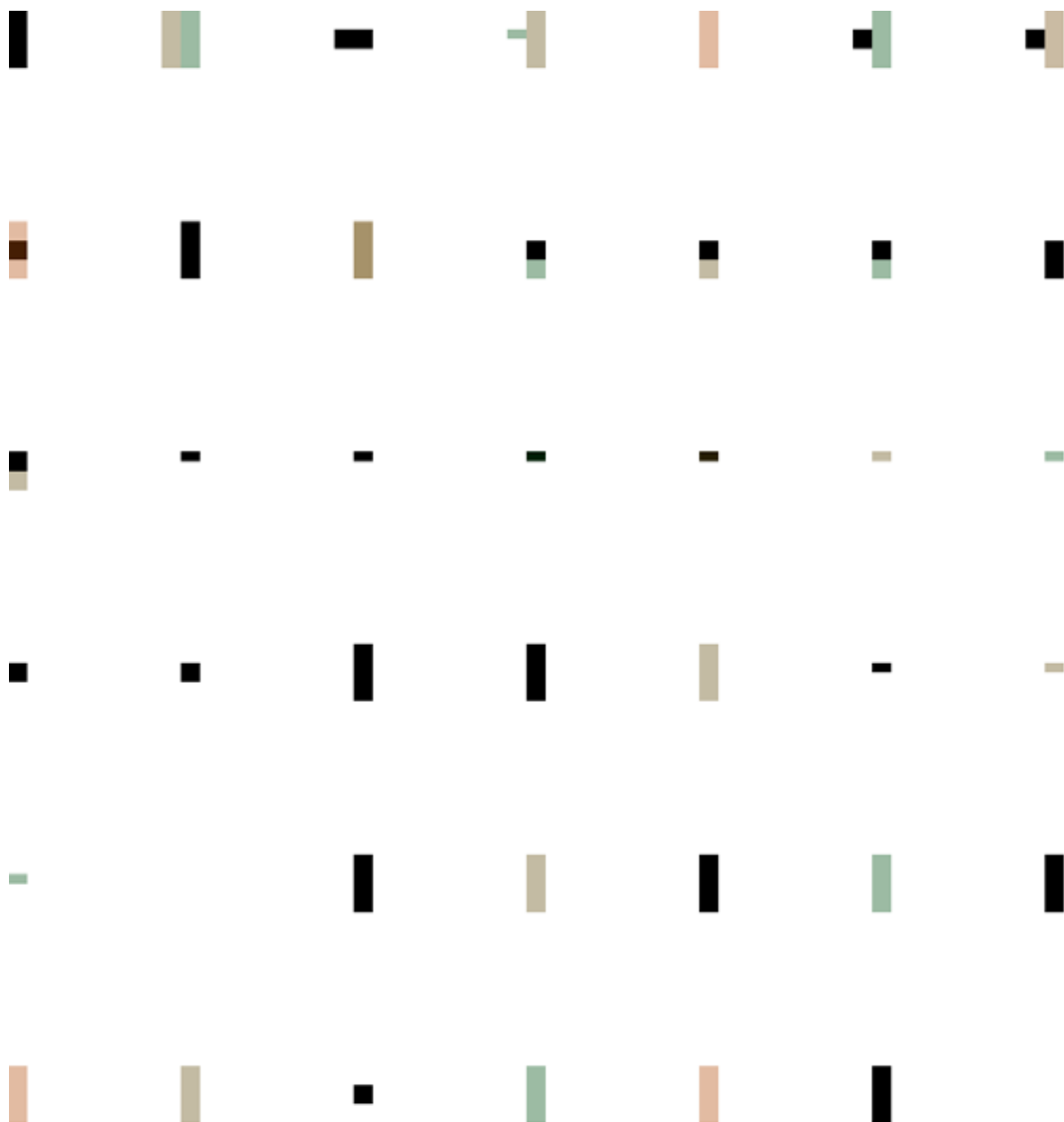
Inspired by concrete poetry, I design a code in which plastic expression is based mainly on line and surface, and lesser in color, using ranges of pastel colors with low saturation, creating chromatic effects of space and plastic vibration and, in some cases, generating geometric compositions that form structures similar to buildings or architectures. As automatic writing, method used mainly by André Breton and the Surrealists in the first half of the 20th century, consists of placing the pencil on the paper and start writing, I made a similar process by placing my fingers on the keyboard and typing, suppressing conscious control over the making process. The result is an image that came from a daily human interaction with the computer, as it is typing, but taken to another understanding, process and visual result. The work has been printed with pigmented ink on Japanese shirakaba paper.

On the other hand, the work is as well a visual reflection concerning the possibilities of communica-

tion between humans and machines as recently, researches working with AI, created two robots who developed their own language that was almost impossible to decipher by humans but very logical in their exchange. They discovered that where there was apparently a word disorder, a coherent logical structure was being formed. This structure allowed robots to communicate to each other more easily and with less risk of misunderstanding. The experiment shows that it is very probable that machines with artificial intelligence manage to develop their own forms of communication far from human language. This work starts based somehow in human language and the way we nowadays most play with it, through keyboards, as technology has defiantly surrounded our communication. The title evokes to the directly breaking the meaning or interpretation of linguistic signs, words or expressions, meanwhile a proposition of painting while writing on the computer is given.







BROKEN POEM

2017

Medium: Digital print on shirakaba.

Dimensions: 29,7 x 42 cm.

Edition size: 7.

PAULA VALDEÓN LEMUS

Paula Valdeón Lemus, (Villafranca de los Barros, 1992), resides and works in Madrid. She has a degree in Fine Arts from the University of Salamanca (2015) and has obtained the title of Master in Art and Creation Research at the Complutense University of Madrid (2017). He has participated in exhibitions such as ART 35 Bs 2018, Barcelona; HYBRIDFEST (The Host); DISPLACED (individual) in Hybrid art Fair 2018; JustMAD 7; ARTSEVILLA'16; ALMA GRÁFICA, in Oviedo; RIZOMA Gallery, Madrid (individual); VISTA Space, Madrid; Palace of LA SALINA, Salamanca; LA NAU, sample of self-published books, Barcelona; GABINETE Open Portfolio of the Royal Academy of Fine Arts of San Fernando, Madrid; Exhibition hall of the Faculty of Fine Arts of the UCM, "Cuántos cuentos", curated by Mariana Lopes Bretas. His work has also received the support of artistic residency scholarships in graphic art production at ALFARA STUDIO two consecutive years and the selection in the CIEC-ALFARA 2016 meetings. He is currently part of the residency program of the Antonio Gala Foundation for young creators .

Her work is concerned with the narration of stories conceived in the concept of HABITAR, the domestic spaces, their ruins and their memory. He is interested in presenting narratives in a vacuum, and the idea of recovering sensations and memories; that is, all his work is a set of pieces and reflections that have architecture and ordinary life as the axis of action and reflection.

PRIVATE INTERFERENCE

The present paper alternates a game with the memory, its matter and its temporality. The work of the artist revolves around the concept of living, of the domestic nature and of the material and immaterial congregation of experiences that are generated from memory; united to the reminiscences established in the encounter with materials of the ordinary life.

In this project we have chosen, on the one hand, a photograph of a wall belonging to an abandoned place (C / Sierra de Algodonales nº 9, 28053, Madrid) and the reminiscence that has originated with its own memory, that is to say, an experiential writing born from the encounter with this scenario. On the other hand, we have selected real tiles belonging to another city (Lleida) and therefore, house, with the same physical appearance.

The latter ones have been subjected to a series of filters: they have been photographed and recorded. Subsequently, this document (a fixed shot video of the tiles) has been scanned directly from the computer screen in order to provoke more bald spots and "dust" on them. This is intended to create an allegory of interferences in time and memory, of the blurred and equivocal private times that are

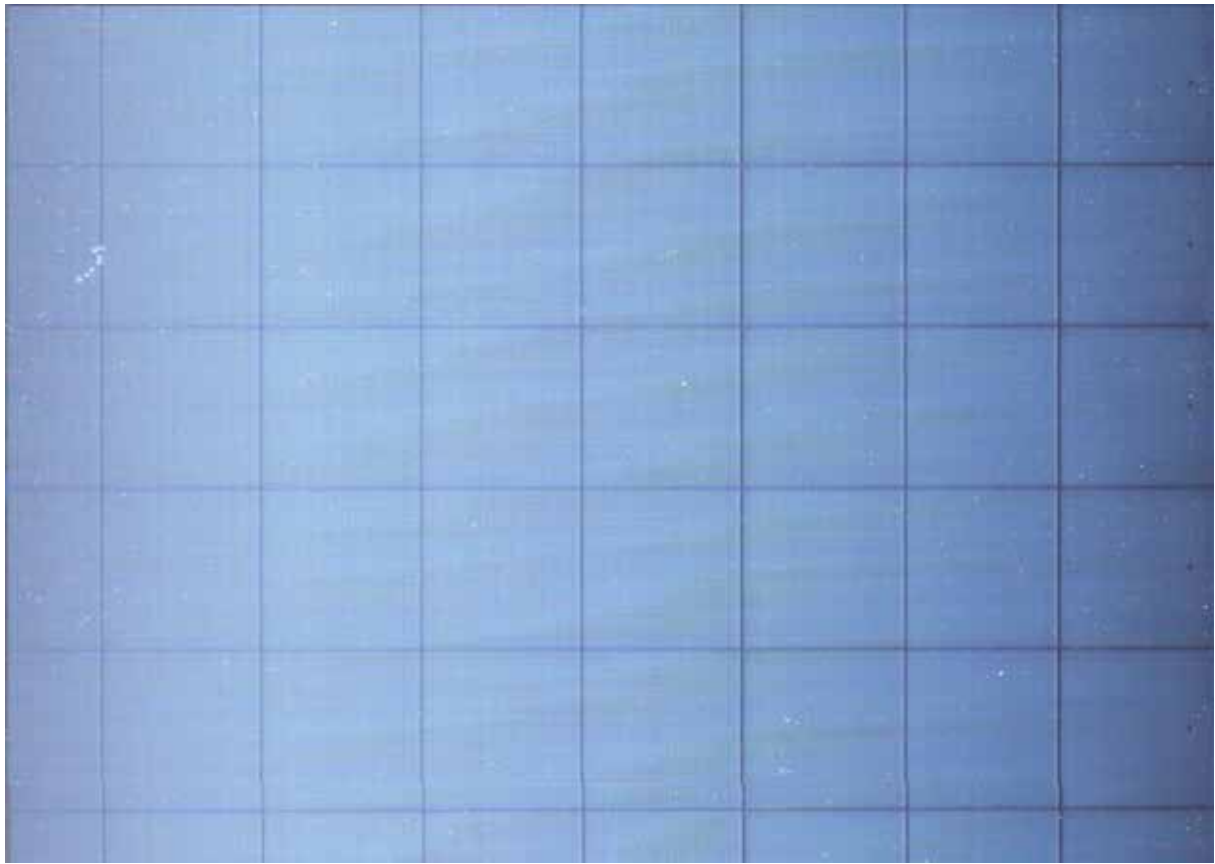
collected in the human mind, in memory and in spaces.

With the resulting image of the scan and a consecutive edition in Photoshop, the shape or shadow of an inanimate object typical of home furniture and ordinary life is established: a chair. The chair symbolizes decoration as a human tool to create intimacy and privacy (which is what gives us power to have some everyday experiences and to be remembered); the furniture as a symbol of inhabiting. We decided to make the connection between these two scenarios of different origin but through a plotter printing of the chair's digital staging and the superposition of a fabric with the same shape. In the gauze fabric you can read veiled parts of the letter generated with the meeting of the site that we mentioned previously: (The text has been transferred using the transfer technique with acetone and the pressure of an engraving printer).

“El colador de aluminio con los posos de café, se cae en el lavabo, dice Celia que es bueno para las tuberías, pero Marina se enfada porque dice que ensucia el fregadero. La pizza esta mejor en el horno, pero no funciona y estamos utilizando, hasta que ahorremos para un nuevo horno, el microondas y la rejilla del microondas. La de cuatro quesos es la preferida de Marta... Otro horno. Sí funciona en otro lugar. Añoro ese grill del microondas, el horno de ahora no disfruta las pizzas. La rejilla de microondas del solar de Vallecas será testigo de otras... pizzas”

The transparent fabric lets see through it the different material that it keeps underneath. In this way, a congregation is conceived and at the same time a new fabric of time, a network of intermittent memories. The gauze is subtly sewn with thread to the paper, inciting a reflection on times warped by particular memories.







PRIVATE INTERFERENCE

2017

Medium: Electrographic transfer on paper and cloth.

Dimensions: 50 x 35 cm.

Edition size: 7.

RAQUEL HERNÁNDEZ IZQUIERDO

Raquel Hernández Izquierdo (Madrid, 1986) is a visual artist based in Madrid. She has a BA Fine Art, and an MA in Arts, Creation and Research from the Complutense University of Madrid; and an MA in Printmaking and Graphic Design from the Castilla la Mancha University. Currently, she is doing a PhD in the research group Drawing and Knowledge: Interdisciplinary Studies on Techniques and Artistic Practices at the Complutense University of Madrid.

Her work has been exhibited at Tsukuba Museum of Art, Japan (2017); Royal Academy of Fine Arts Antwerp, Belgium (2017); La Factoría de Papel, Madrid (2017); Casa de la Moneda Museum, Madrid (2014); and international art fairs such as: Gabinete Works on Paper Art Fair, Madrid (2018); JustMad, Madrid (2016); Fig Bilbao, in Euscalduna Palace (2016); and MASQUELIBROS, Madrid (2014). She had received an award Gabinete Open Portfolio, Madrid (2017).

GIBBOUS MOON

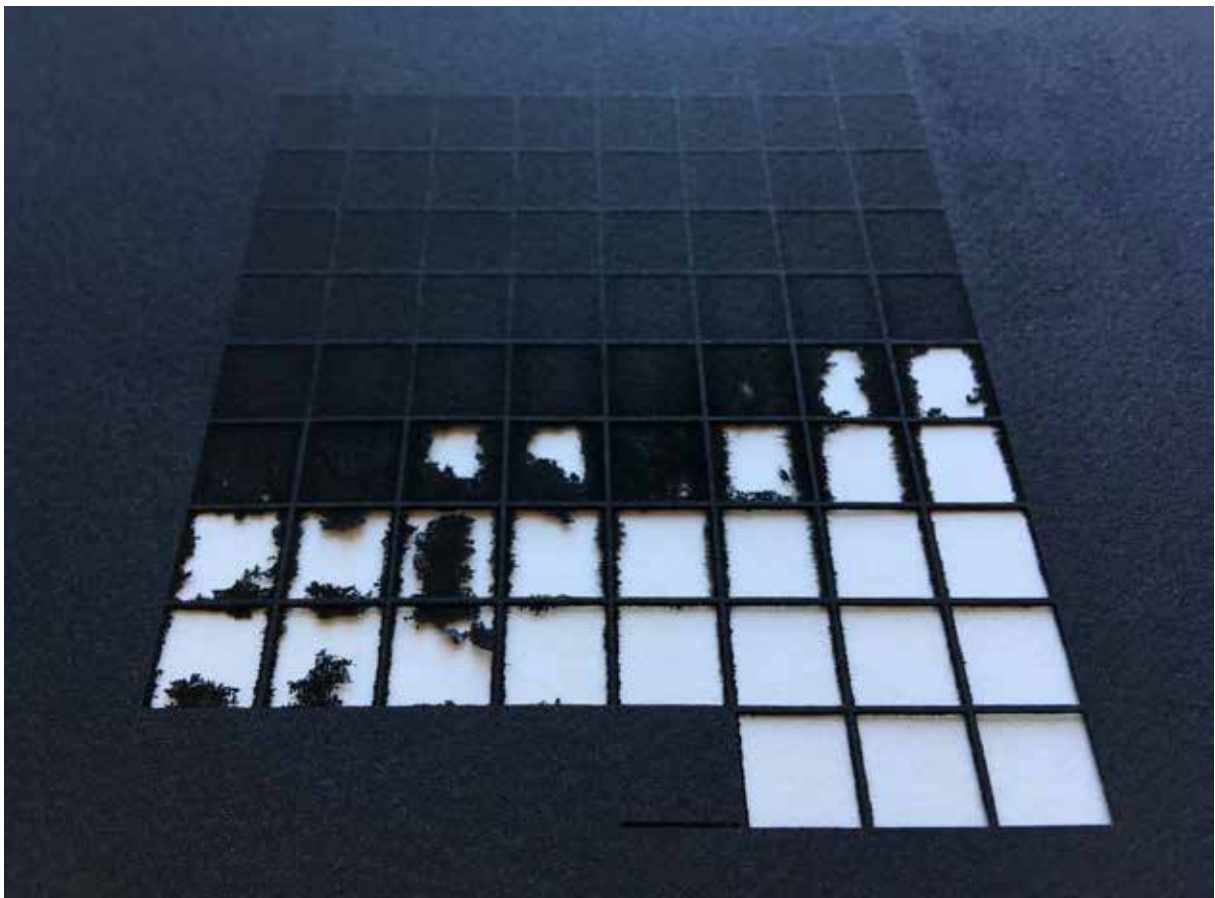
Gibbous moon is the representation of what could be an uninhabitable place, of which we only know that which is revealed by the technology developed to study celestial phenomena. Since Galileo Galilei drew in detail the irregularities of the moon's surface, seen through his own telescope, we have not ceased to record these types of observations; as the lenses of this apparatus place us in front of a space full of transformations and organic forms which are closer to our sensory experience than an ethereal and perfect universe. The diffusion of these images, as a result of technological and scientific developments, has made them form part of popular experience outside of a specialised field; influencing our way of understanding and imagining nature.

For this reason, Gibbous moon is deeply influenced by these visual references, even though it does not illustrate a concrete image, since it is concerned with evoking a series of sensations linked to the dangers and mysteries aroused by those spaces which can only be experienced through technical means. As such, representing a celestial body using materials that form part of our sensory experience is the result of a yearning to colonise those territories which are out of reach. This evidence is linked to the fascination and fear caused by the sublime, and emotions which awaken curiosity for the unknown. All of which suggest a romantic understanding of the cosmos, inherited from idealist German philosophy. This line of thought understood the complexity of natural phenomena as something incomprehensible, from a mechanistic understanding of the world, due to the entropy which seems to govern their laws.

To refer to these ideas related to the limits of human perception, technological development as a

medium of scientific investigation and what this means when it comes to conceiving reality, the surface of a satellite has been represented. This type of image which we are used to seeing virtually or in print, has been cut into the surface of a piece of black paper using a laser cutter. In this way, during this project's creative process, the technological means designed for scientific, industrial, and artistic purposes take their place; between the phenomena that have created the lunar landscape and the chemical exchanges that occur when the beam of infrared light burns away the surface of the support, based on numerical information that regulates its intensity and position. This is how the metaphor comes about; when a reality that is only shown to us through technological means is materialised by a machine that alters an organic support which is susceptible to being degraded, eroded and burnt.

That is why and eroded and sedimented territory, which could be found a million light years away, is represented by the soot from the paper that has been burnt by a set energy. Such a residue presents itself as fragile, dark, velvety and ephemeral like matter itself, in constant transformation. On the other hand, the surface of the black paper makes reference to the limits of our visual perception, as it is the machine (as is the case with telescopes) that is in charge of revealing before our eyes the image found inside an indeterminate space; deep and mysterious. In this symbolic yet palpable way, we can feel like we are getting closer to uninhabitable places; it is human nature to find correlations in our surroundings from all areas of knowledge and at any scale in the universe.







LUNA GIBOSA

2017

Medium: Laser Engraving.

Substrate: Black Velin Arches 250 gsm.

Substrate dimensions: Width 43,5 cm x Height 32,5 cm.

Image Dimensions: Width 23cm x Height 28 cm.

Edition Size: 7.

ROBERTO FREIRE

Roberto Freire (Tudela, Navarra, 1992). Graduated from BBAA in the CES Felipe II (UCM) and Master in Research in Art and Creation (UCM). He worked as a photography teacher, but he does not develop his work solely with this medium.

He has participated in various group exhibitions and festivals such as Hybrid (2017) with Espacio PROA and work exhibited at the NMAC Foundation Montenmedio Arte Contemporáneo. In 2016 he held his first solo exhibition Urban Waste: Shit at the María Forcada Foundation (Tudela).

He recently made a residency at Tabacalera Promoción del Arte (Madrid) with its corresponding exhibition, as well as at the BilbaoArte Foundation in Bilbao and was part of Franqueados JustMad8.

OKUPAZIOA EZ DA DELITUA

Okupazioa ez da delitua is a project developed in Bilbao on a subculture present in the city, which is opposed to the imposing cultural proposal of the institution, the OKUPA culture.

The pieces are composed of two elements, which are opposed but at the same time are related, so as not to generate a unilateral discourse, and to show both sides of these movements. On the one hand, the central phrase, which gives the name to the work, consists of a painting found in the city, made by an anonymous person, but which reflects this movement, like many other paintings discovered for this project. On the other hand, the left edge presents some irregularities, difficult to recognize, but which actually show the profile of a shattered door of a house that had tried occupy, thus showing the two situations that face the Okupation, the squatter and the squatted.

Technically, the pieces have been generated from photographic images, through which patterns are made, which were subsequently used as a guide to cut with laser cutter. The work is completed after its installation from a small symbolic action, in which the template is painted with spray paint, giving use and function to the template.







OKUPAZIOA EZ DA DELITUA

2017

Medium: Spray and Laser Cutting on cardboard.

Dimensiones: 42 x 29,7 cm.

Edition size: 7.

SARA GONZÁLEZ

Cantabrian artist who lives and works in Madrid, where she develops her work on paper. She finds in the printmaking the way to create her pictures and discourse through overlap layers of line and colour.

Since more than ten years, where she started her touch with the printmaking world, she has developed her work participating in art shows and fairs and being awarded with some prizes as Contemporary Printmaking Award of the Community of Madrid, or the second prize in the José Caballero of Las Rozas contest.

Graduate in Printmaking and Graphic Design in the Mint School and Bachelor after that in Fine Arts on the Complutense University of Madrid and Research in Art and Creation MA in the same institution, where she strengthens and conceptualizes her artistic discourse.

She has in her trajectory some labor experiences connected with the printmaking world as coin engraver, prints cataloguer, or printmaking and artist book teacher. At the present she is in a continuous learning and researching in her own printmaking studio where she creates her art pieces and applies the technology in order to her plastic interests.

WINDOWS I

Curiosity and desire to unravel the mystery of the functioning of the mind, are innate on humans.

We only have representations, as drawings, photographs or videos about what we have under the skin or inside the head, covered only by a thin layer, but the reality, although very close, remains invisible to the human eye. In a try to look inside the mind, I devise technology using the retinographer, a machine that could be able to access to the limit where the eye doesn't reach, with the purpose of making an approximation from the optic nerve to the retina, the border between the outside world and the inside. A thin translucent barrier, like glass that allows to glimpse what is on the other side.

That same impossibility of apprehending the intangible of an image takes place when we come in touch with nature in communion with the landscape. Those sensations that we try to retain in the retina or in the camera, in the form of an image that we can recuperate both mentally and virtually are the ones I pretend to put into the terrain of the material.

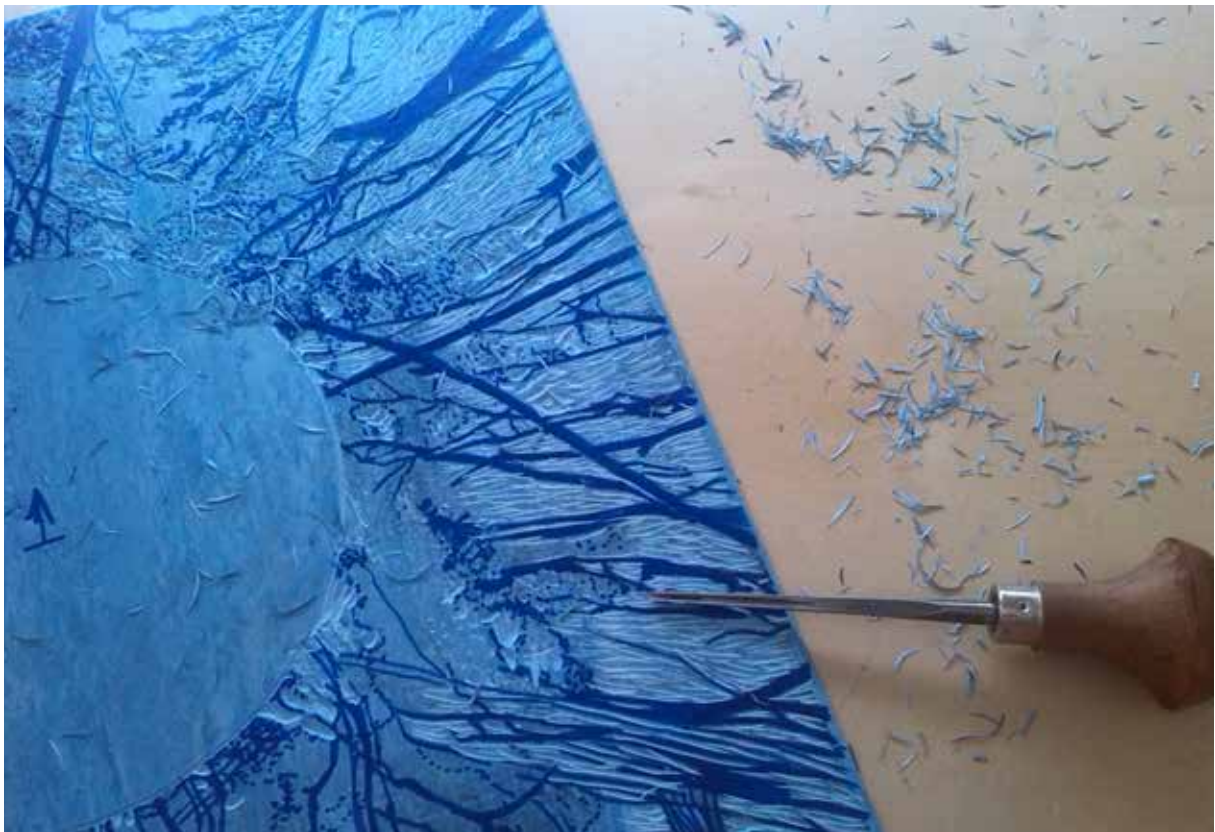
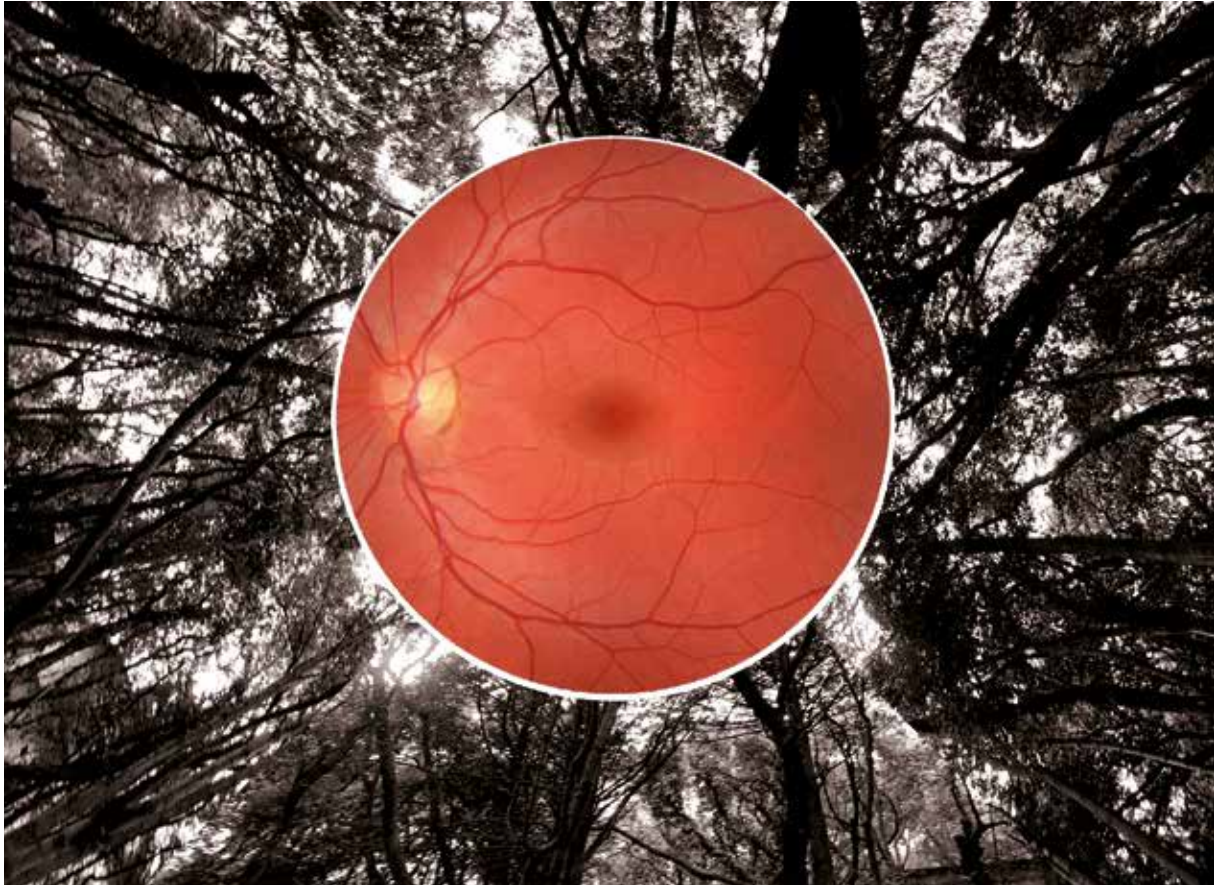
In the work Windows I, these two complementary ideas have been combined. I have tried to capture

in a video the sensations perceived in a clear of the forest. To turn it to the two static dimensions of the paper, I made a composition using four frames creating an unreal image with evocations to the anatomy of the eye that pretend to generate in the viewer the rethinking of the initial perception.

The image taken by the retinographer has been copied using digital software, recreating the real one in a fictitious image.

For the technical execution of the work, a printmaking has been printed using transparent ink on black paper with the aim of recreating the own brightness of the lens that covers the eye, in an attempt to increase the feeling of ambiguity between the exterior landscape and the interior landscape. The image of the retina has been stamped on a transparent support and it has been mounted in a stronger support to apply the light to the work from the outside or from the inside (the external light of nature and the inner light of the mind metaphorically speaking).

Windows I as a title puts the ironic point to the project, because what we are really perceiving is a digital simulation of a reality that continues remaining beyond the reach of the palpable.







WINDOWS I

2017

Medium: Linoleum.

Dimensiones: 29,7 X 42 cm.

Edition size: 7.

TANIA TSONG DE O'PAZO

Tania Tsong de O'Pazo was born in 1983 in Taiwan. After living in several countries, she is now based between Madrid and Taipei. She studied at Complutense University of Madrid, Faculty of Fine Arts, where she received her B.F.A. (2009) and M.F.A. (2017). Her solo exhibitions include *The Earth Is Flat* (2010) at the House of Culture of Azuqueca de Henares; *The Whole World Dissolves when I Think of You* (2013) at IT-Park Gallery, Taipei; *The Distance from 1 to 2* (2016) at Café Showroom, Taipei; *Alphabet Soup* (2017) at Galería Silvestre, Madrid. She has also participated in several group exhibitions in cities such as Madrid, Zaragoza, Valencia, London, Copenhagen, Paris, Taipei and Kaohsiung.

About the author

My work consists of a personal voyage that leads to a repeated fragmentation and synthesis of the world we observe. I break it down only to stitch it back together: the process brings forth a new landscape.

In my practice, there is a constant search for balance. Between that which is natural and that which is manufactured, between empty space and filled space, leaving and staying, finding oneself stuck between two worlds and then building a home in the middle.

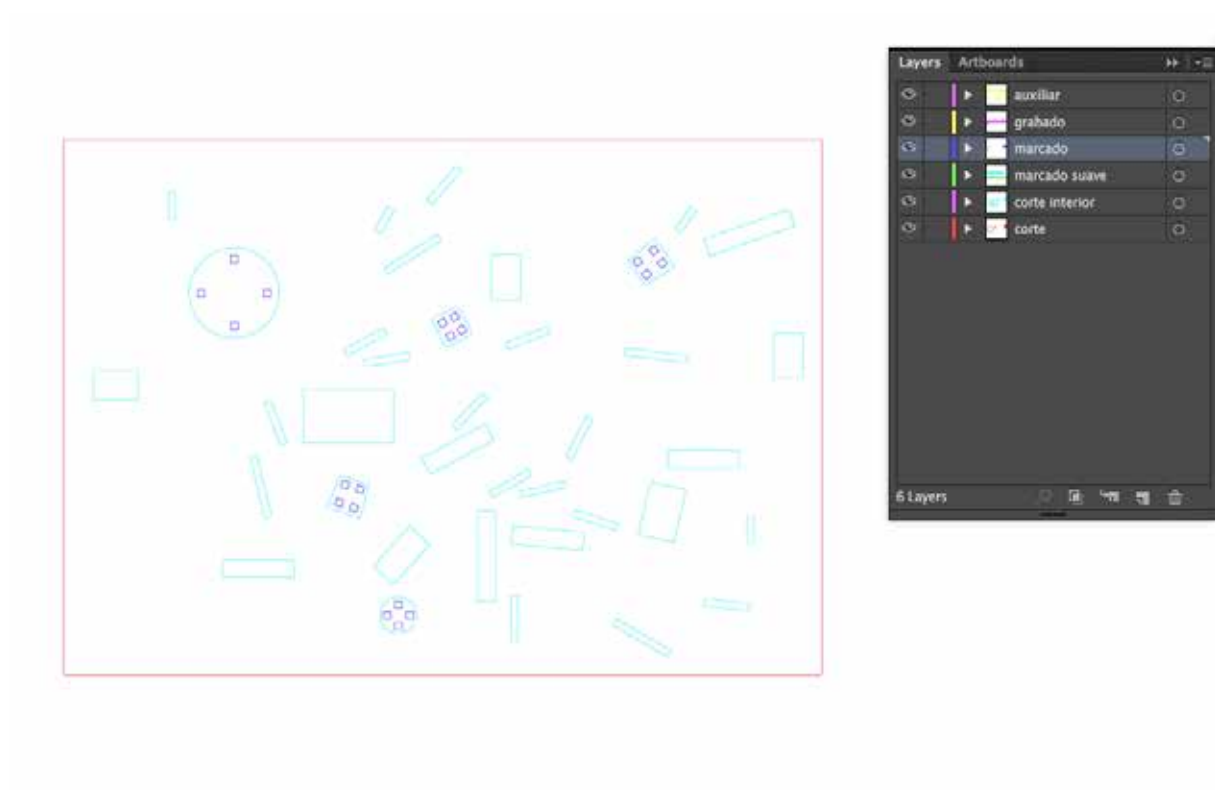
Thread, paper, wood, pins, photographs, found objects... These are some of the materials that I use in my effort to unravel mundane experiences that are enigmatic and that often go unnoticed.

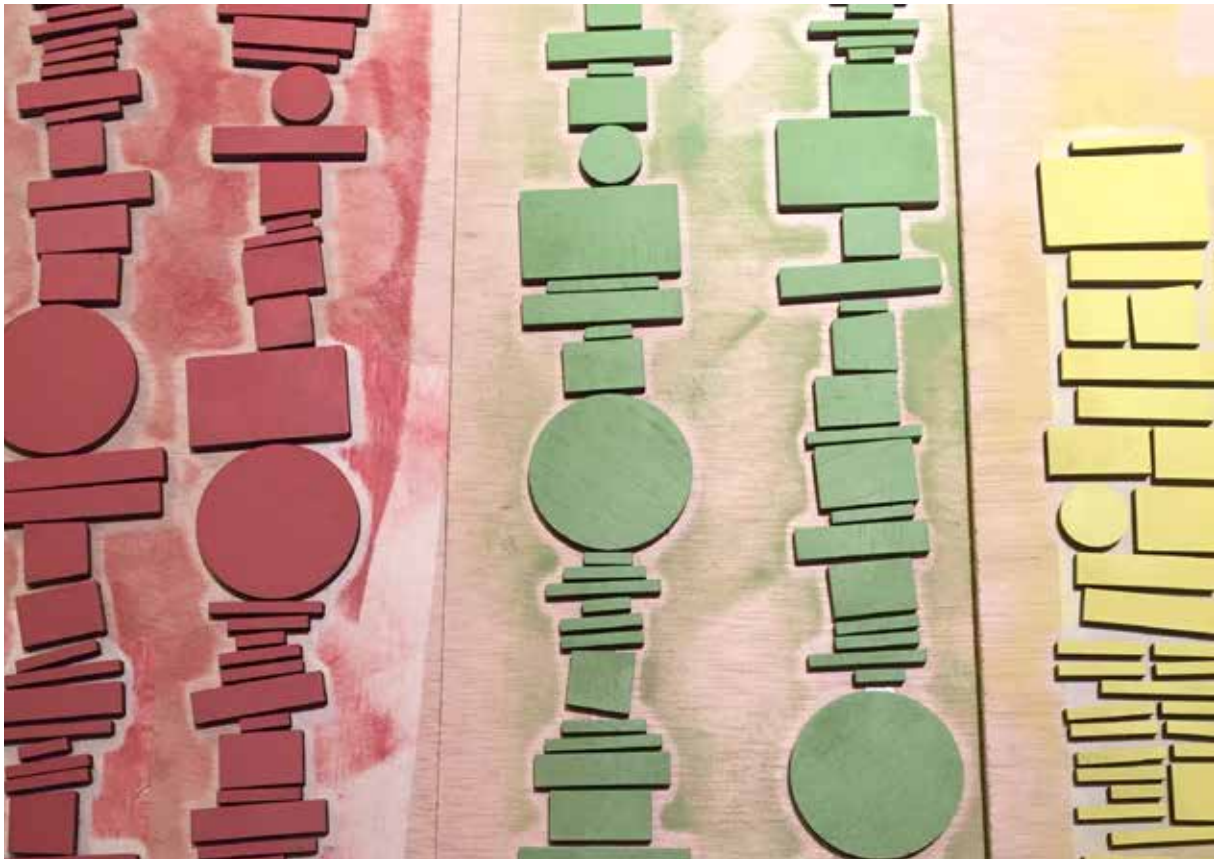
FELICIDAD (AMARILLO, VERDE Y TEJA)

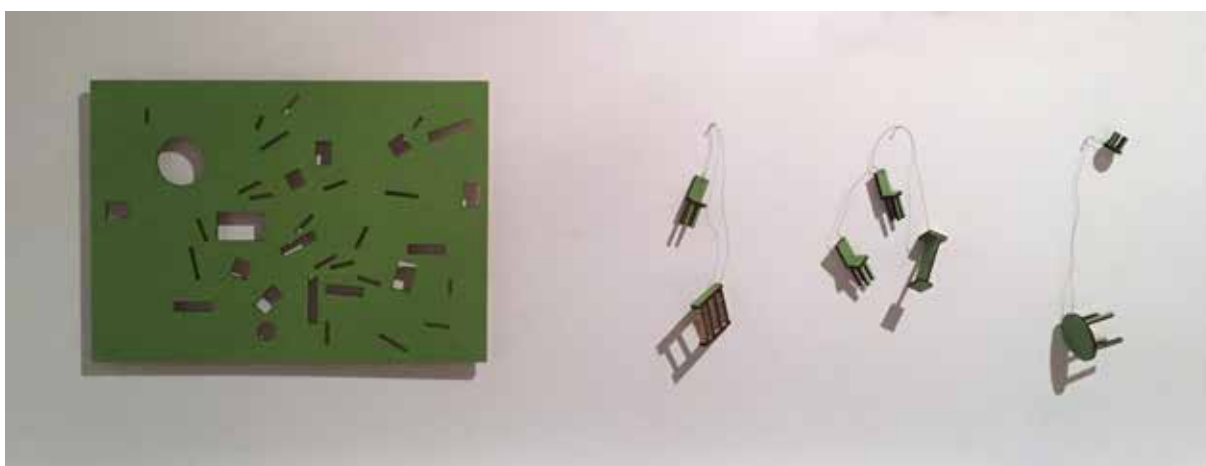
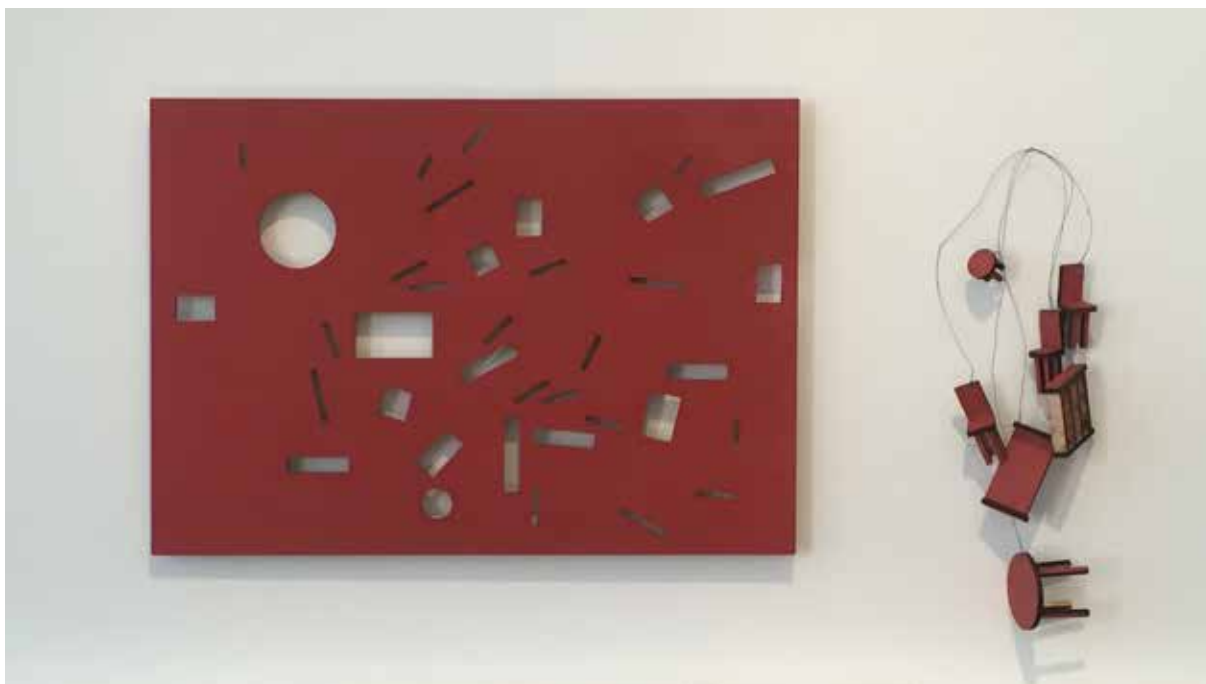
Chairs. Tables. Beds. Shelves. What are the elements that constitute a home? Moreover, how much of our happiness is based on these material possessions?

In *Happiness (Yellow, Green, and Rust)* I would like to reflect upon the relation between material and sentimental space. For that reason, I have made a selection of the most common furniture, those that occupy the most intimate settings in our lives and have stripped them down to their essence. The result is a fragmented cartography of domestic space, deconstructed only to be reconstructed. The furniture, with their parts, spread out and displaced, make up a map of nowhere: an abstract composition that, like those of Kandinsky's, emanate energy and evoke emotions.

As in IKEA's furniture, mass-produced and therefore identical to each other, the laser cut wood miniatures in *Happiness* require human intervention for them to be assembled and completed.







Happiness (Yellow, Green and Rust)

2018

Medium: Wood, acrylic paint and wire.

Dimensions: variable.

Edition size: 7.