



La perseverancia de la imagen, dejando ecos tumultuosos del yo en un fragmento de tiempo capturado en manos del espacio, la luz, la forma, el color y un significado fugaz. El signo, la imagen en espera, interrogada por el movimiento : A-B=C, donde A=película/video, B: es todo lo que viene antes, pintura, convenciones de narración visual; C: movimiento puro.

Cada una de las tres instalaciones hablaba de un aspecto distinto de la imagen. La primera instalación descrita sirve para contrastar un objeto estático con la imagen del movimiento, trabajando del mismo modo que se originó el proyecto.

La segunda y la tercera parte de la comisión fueron videomontajes de distintos fragmentos de las videoseSIONES. De esta manera se trabajó los aspectos distintos de la creación, la experiencia originaria, la experiencia mediada por los medios y la experiencia ya ensamblada.

moving

a minus  
a minus b  
b equals  
equals c

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Image





/THE/VIDEO/SESIONES  
/ SESSION 01/

The rotating sphere of the machine, silhouetted against a black background, brings to mind a painting by Hieronymus Bosch, part of a triptych, called the Ascension, where the souls in purgatory approach the gate of heaven, lifted by angels, a heavenly door drawn and painted as a series of concentric celestial circles that are lost in the ultimate light of salvation.

# Washing Machine Maquina de Lavado

This session is composed of two parts, a close-up shot of a washing machine, continuously spinning, and a masked being who is apparently in a dark place illuminated by a frontal and interrogative light.

The technology of this meta-physical washing manifests the ultimate automation of the process of human experience, but far from offering a conclusion or criticizing, it wants to leave open the possibility of juxtaposition



A video projected on a wall. A video projected onto an object. A moving image on a passive object. A video art project. An excuse for movement. The pleasure of the image that exists in time /\*.

The simple act of shining light on the darkness begins these **m o m e n t s**. Identity, the persistent impulse of being, becomes a point of support of space (geographical location) as well as of time (moving image).

This also becomes a motive to create. Images in painting and drawing. I do the sessions in empty spaces, usually domestic, although not always.

*This divided, separated triptych is an exploration of the substance of such nature.*

Moving  
Image

*The sign, the image-in-waiting, interrogated by the movement:*

{ A-B=C }

*movie/  
film/  
video.*

*everything that comes before,  
painting, visual  
storytelling  
conventions.*

*pure  
movement.*

# THE VIDEO SESSIONS



*The result or remains of an artistic process takes many forms. They are objects of contemplation although they can also be seen as evidence, as remnants of a more vital and dynamic action that has ended. And it is under this concept that they are opposed to the moving image that is video. Certainly there are aesthetic considerations in each of these assemblages, perhaps minimal or concealed, but perhaps the objects are pretexts, little more than gestaltic, perceptual configurations.*

The details and the images. But what is the process if not the evidence of a movement, the vestige of an attempt, the trace of a path traveled?.

Much of the artistic creation is distilled during the process. Little by little, the remains of the making are consolidated into objects and images, but the actions and memories that gave rise to them head to dissolving into oblivion.

# difusión instantánea

Moving Image





The perseverance of the image,  
leaving tumultuous echoes of the self  
in captured piece of time in the hands  
of the space, light, shape, electric  
colour and a fleeting meaning.

1

Refers to how movement is built, on the idea of the image, remaining, perceptually, in the eye basically like in a zoetrope, but also the screen building a line by line the image at high speed but we see it as a continuous thing, a kinetic trompe l'oeil, but also how the image (the projection) is retained even if eventually could be "broken" by the objects placed in front of it)

2

(linking also with a drive to live or remain, persevere as an existing thing, throwing a comparison to an individual, a person and ephemerality)

3

(the movement, of timely nature, is encapsulated in the work. Colour, space shape are building blocks of perceptual elements also used in theories of design, like Gestalt. The adjective of the electric goes for the nature of video and the projector, its nature coded technically different from analogue or print color RGB-CMYK, and also pointing out a time context)

4

(the dynamics of interpretation of any image)

THE  
VIDEOS  
SESIONES





Moving  
Image



The elements are oversized to highlight the materiality in the game of lights, to intermedate between the installation and the first videoprojection

Pure movement

"Text is linear, image is simultaneous"

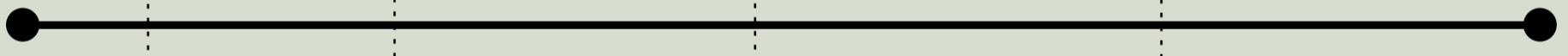
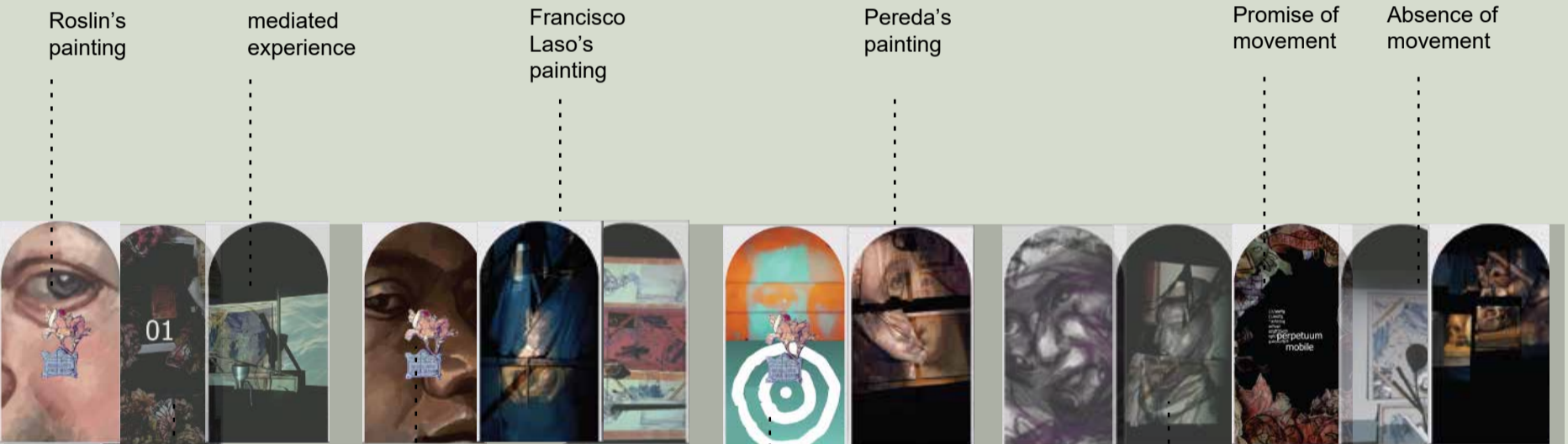
Footage of Lima, and the desert, projected in a previous iteration

Time, clearly

The elusiveness of the presence. The image, the face, in unrest

Light as existence (Georges de LaTour, tenebrism)

Sometimes, it is so easy to disappear  
German Fernandez Cantos



00:00

12:00

Roslin's painting

mediated experience

Francisco Laso's painting

Pereda's painting

Promise of movement

Absence of movement

The exposition is numbered, as a treatise, a reasoned structure

Gerome's painting

Pure movement

Sabogal's painting

The perseverance of the image, leaving tumultuous echoes of the self in captured piece of time in the hands of the space, light, shape, electric colour and a fleeting meaning.

1

2

3

4

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(the dynamics of interpretation of any image)

THE VIDEO/SESIONES