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Daniel Solomons is a British-Spanish artist based in London. He studied Graphic Arts, Research and Artistic Production in Contemporary Art and MA in Sound Art. He is a member of the Royal British Society of Sculptors and he has won several International Prizes and Awards. With a minimalist aesthetic his representation generally consists of a spatial intervention and uses a variety of media, materials and stimuli that converge in the construction of the pieces, manifesting multiple connections between art, architecture and literature, theory and practice, shapes and contents. Selected exhibitions include Decorative Art Museum Moscow, DSL Collection-ARF Moscow, Thames Side Gallery London, Unit1 Gallery London, Cervantes Institute London, UKJFF London, Art and Development Factory Madrid, IVAM Modern Art Institute Valencia, CAC Contemporary Art Centre-Málaga, MCM Museum Madrid, Nieves Fernandez Gallery Madrid, GARBA Rome, as well as he participated in Art Chicago Contemporary Art Fair, Pulse Miami Art Fair, ARCO-Madrid Art Fair, Urvanity Art Fair or Art Russia Fair. His work is in collections such as Unit1 Foundation- London, Heinrich Ehrhardt Collection, Centre Sefarad-Israel or Indra Foundation among others.



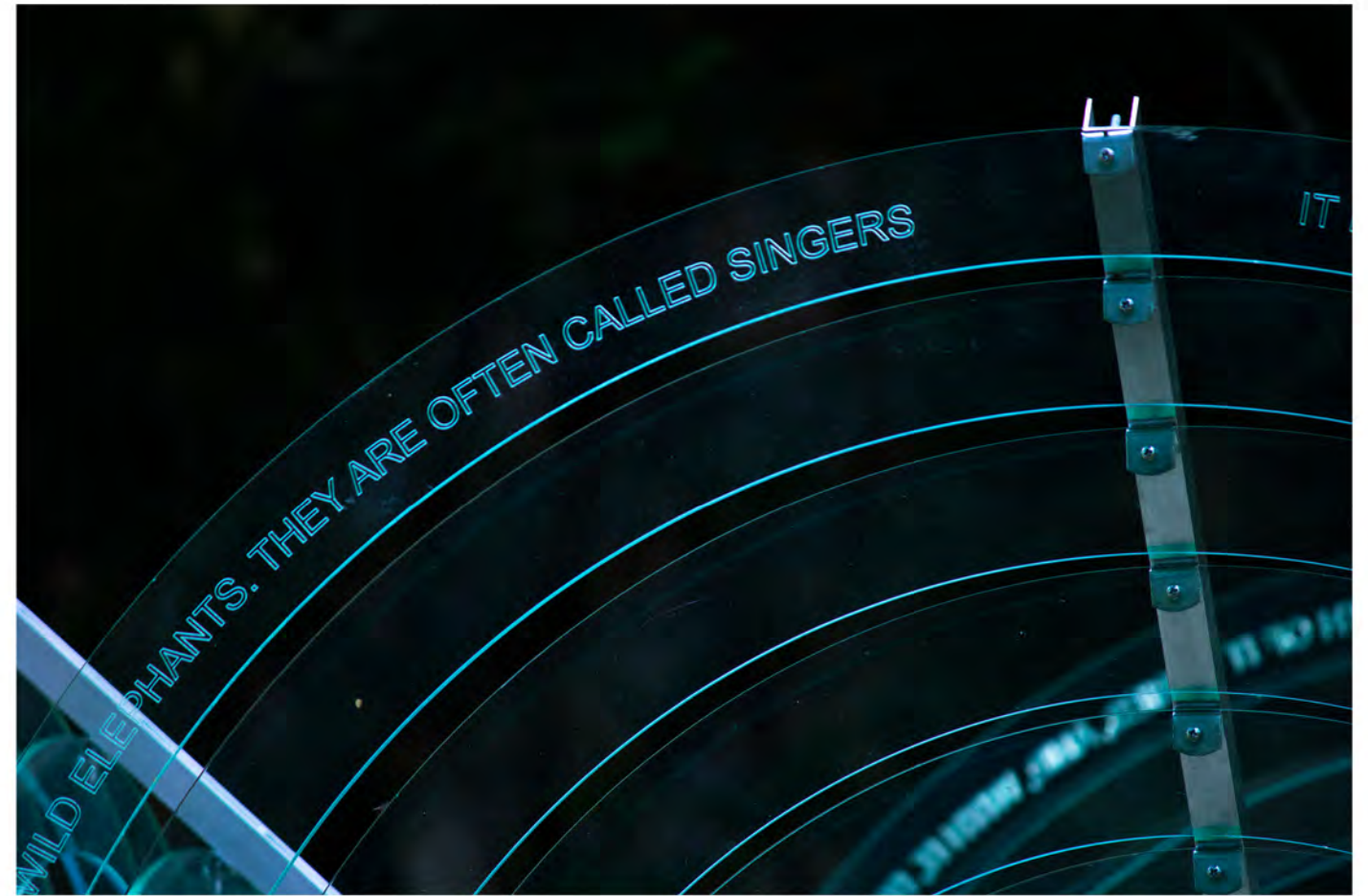
THEY ARE OFTEN CALLED SINGERS

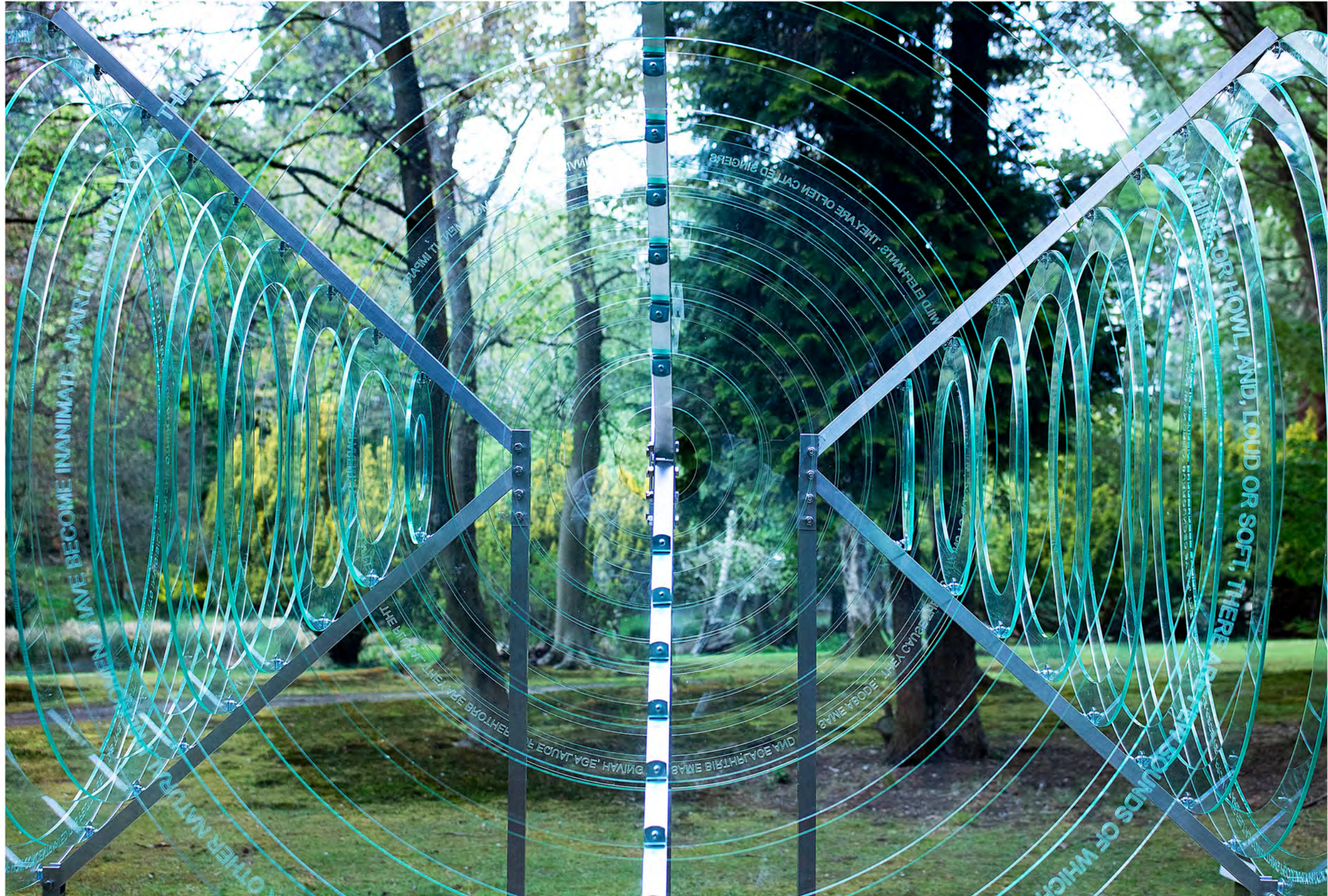
PROJECTS



THEY ARE OFTEN CALLED SINGERS, 2021
WINNER OF 2022 SPOTLIGHT AWARD
ROYAL SOCIETY OF SCULPTORS
ALUMINIUM AND PERSPEX ACRYLIC
200 X 168 X 168 CM

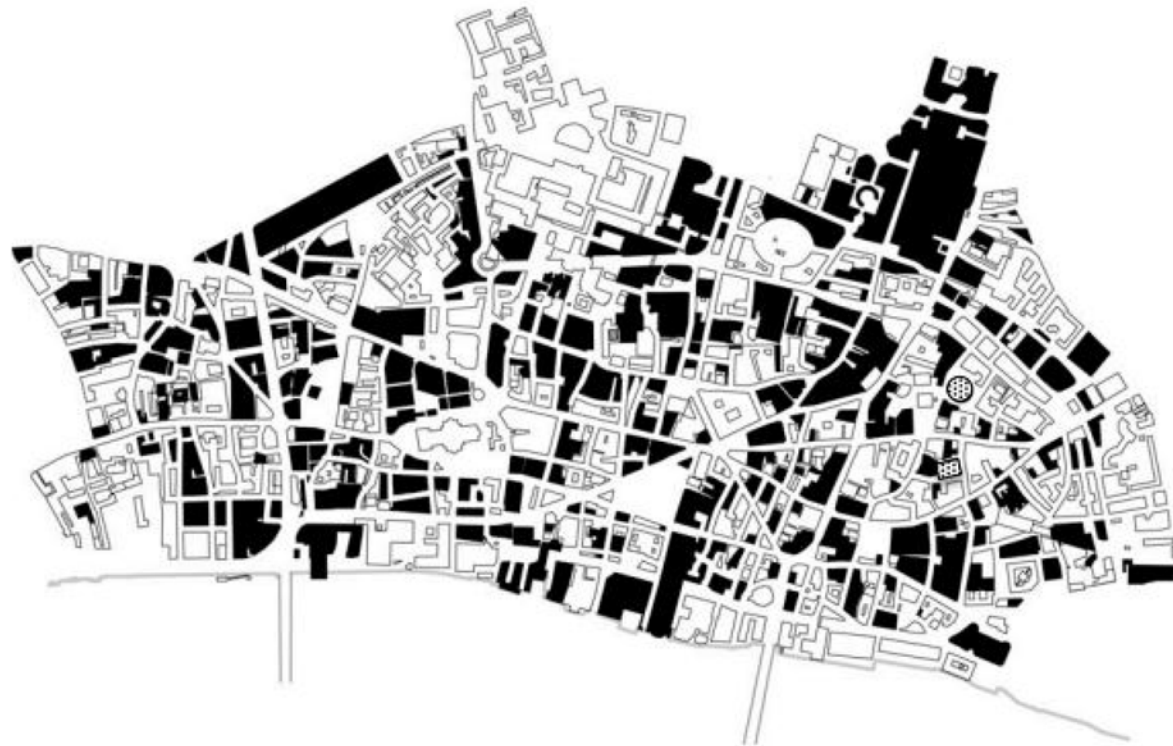






Growing urban populations require additional infrastructure, which in already dense population areas means taller buildings. In London alone, more than 200 tall building projects have been built or have started construction in the last 10 years (CTBUH Skyscraper Center 2020), and according to New London Architecture's annual review there are a total of 587 "tall buildings" in project in London, with 310 in full planning permission and 127 under consideration.

But while the benefits of such structures are many, they can have a detrimental environmental impact on their surroundings. In 1980, City of London planners earmarked an area known as the Eastern Cluster for the development of tall buildings above the medieval tapestry of narrow passageways and streets, in response to the increasing demand for office space. Since then, this area has become home to a series of skyscrapers, synonymous with London's financial prowess and power; also, synonymous with strong winds and large shady areas, which is already an everyday experience.



They Are Often Called Singers works as a poetic instrument of communication, focusing its narrative on the "wind microclimate" and on how the imposing vertical architecture of the Eastern Cluster of the City of London originates frenetic wind phenomena capable of modifying the qualities of thermal comfort, generating specific microclimates in the urban framework and thus dramatically affecting public spaces, compromising their use. This could be understood as a phenomenon that ceases to be fully meteorological to become subject to other power infrastructures which manage the urban and architectural development of the city.

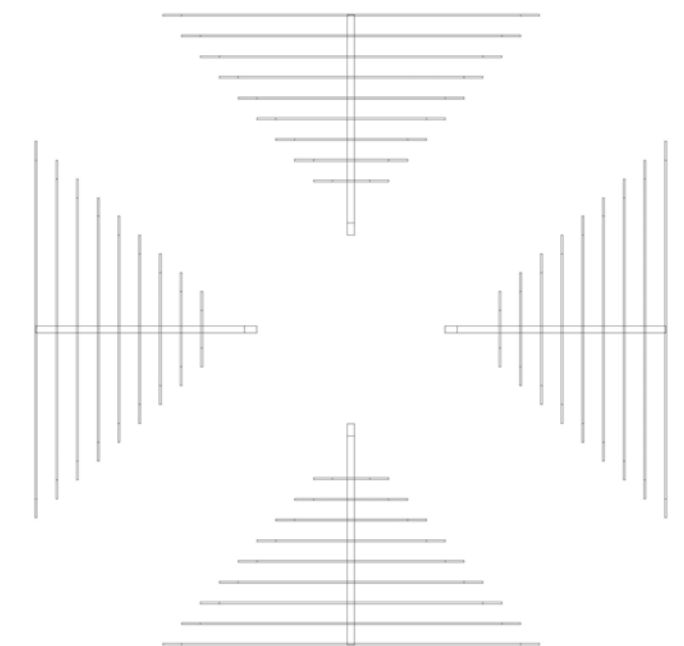
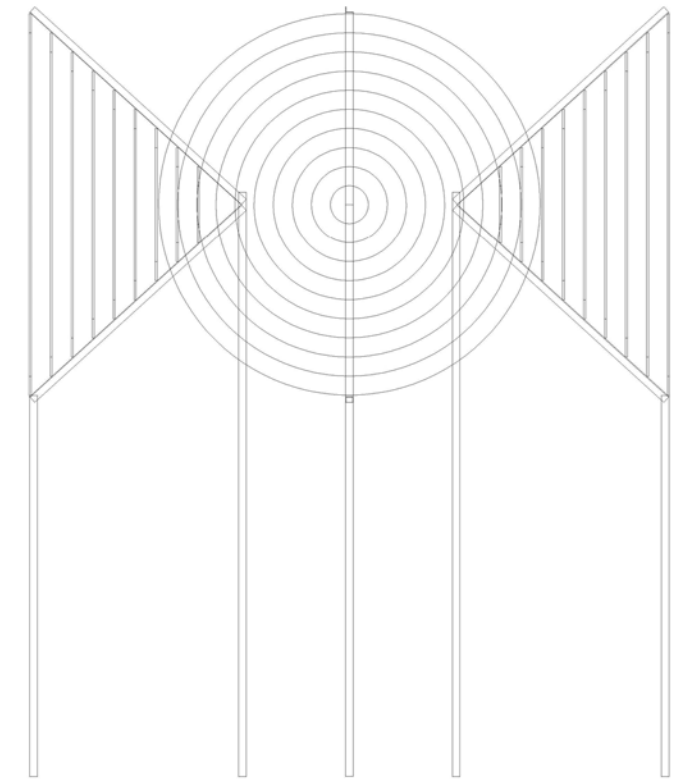
It is part of a larger ongoing project, which investigates through different artistic territories between visual and sound, the confluence of urbanism and the interpretation of the conditions and experiences of people in those urban environments of London. In this way, it raises questions that seek to open new spaces for dialogue in the relationships between design ideas, the built form and social life.

The idea is to encourage questioning as a starting point, and not as an answer.

The piece invites us to explore space in another way, understanding the parts that make up its structure, turning contemplation into an activity and observation into a journey. The fine aluminum structures sustain the presence of the act of building as a continuous process, while its transparent rings make it intimately related to its surroundings, pushing our perception to the limit and mutating as we move through space, constantly redefining our experience. The geometric interconnections develop a rhythm, creating and recreating a relationship that facilitates a visual and mental engagement with the work, where the object is an idea, but the idea ultimately resolves into a presence.

Through a network of associations and analogies in which E. Canetti addresses the concept of the wind (Crowds and Power, 1960), I open a semantic space by establishing an interaction between what the words suggest, what memories are invoked and imagination. In this way, written language triggers the configuration of images, which invoke and reinvest the interior of the representation and create a tone that allows us to delineate invisible and abstract things. Then the landscapes appear: The interior landscapes.

This is precisely what helps me to be able to articulate my own experience and that of the spectator. Each text is a three-dimensional object, an autonomous sculptural phenomenon that allows us to live within it, that accompanies us throughout the journey and uses light to present us with a constellation made up of words, one on top of the other, where poetic language seems float freely in space permeating the surrounding natural context.





THE RESISTANCE, 2021

SOUND ART SCULPTURE INSTALLATION

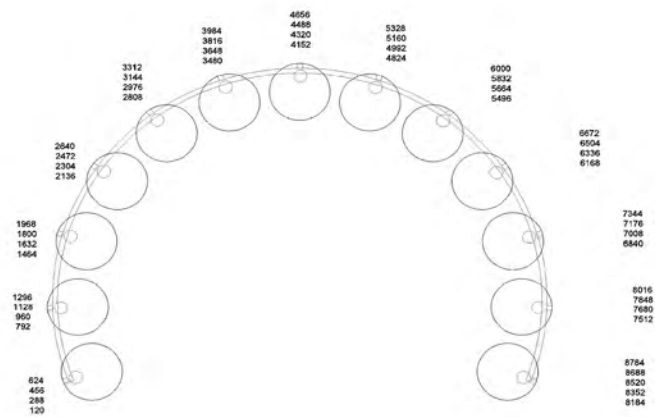
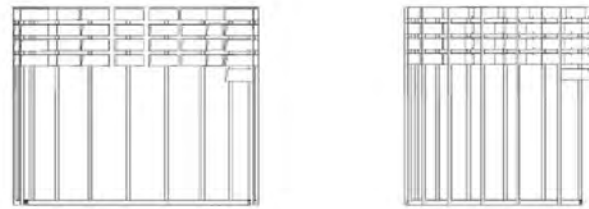
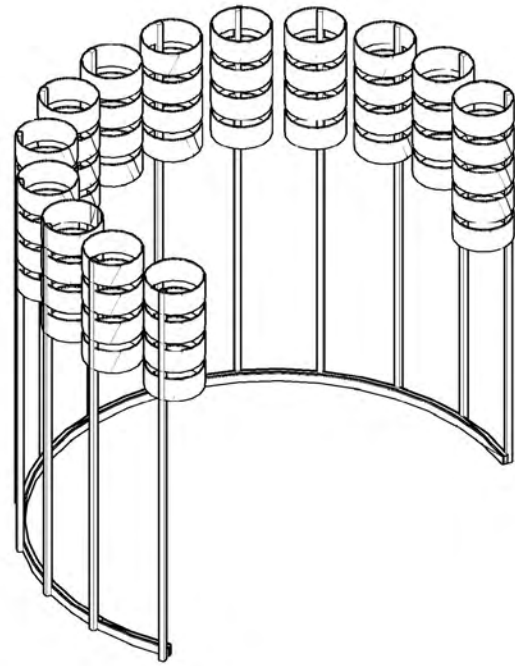
ART SOUND INSTALLATION 53 PIECES OF POLISH STAINLESS STEEL + MULTI-CHANNEL SOUND SYSTEM (AMPLIFIER + 12

SPEAKERS 10W)

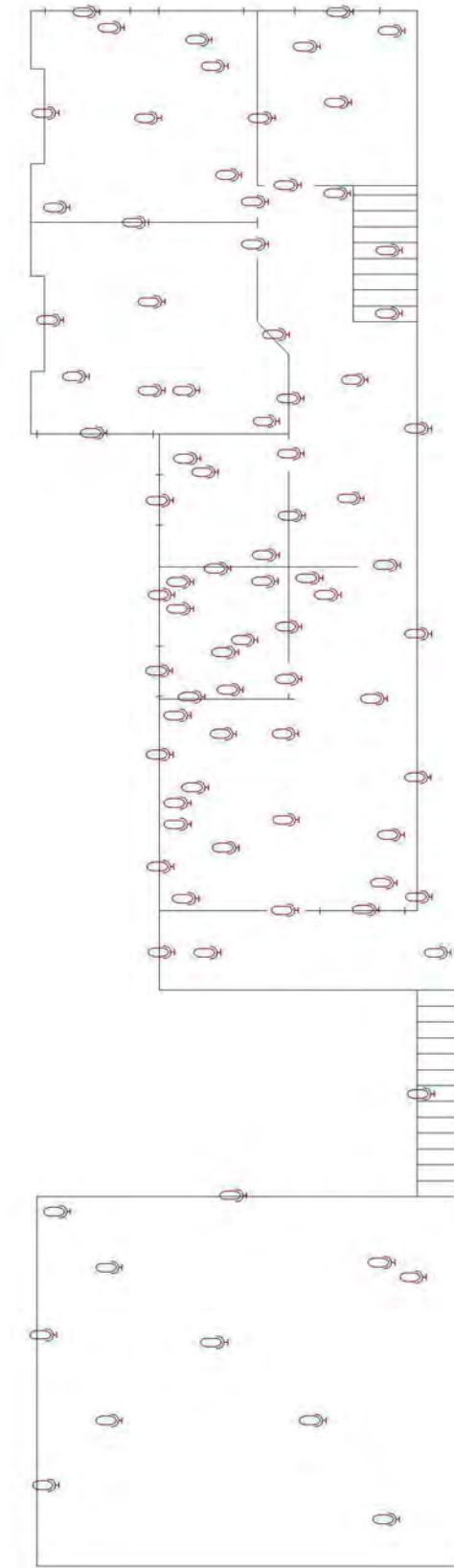
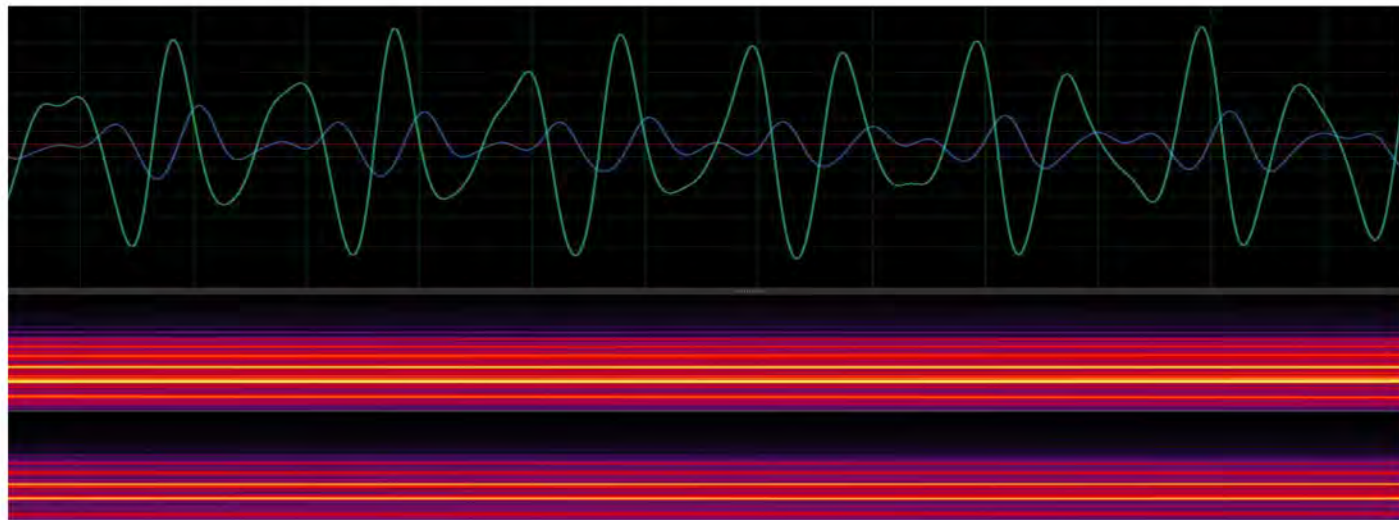
180 x 198 x 136 CM

The Resistance was born as an artistic response, a manoeuvre of thought and exploration of the confinement we were going through. However, the pandemic is not the focus nor the theme, but the context and the pretext of a poetic exploration of my own isolation, encapsulated with scores of sound sensitivity. The narrative of the piece explores the loneliness of the individual, the physical distance and the anxiety of contact with others, the stillness of movements, the unity of space and its oppression. Also, it analyses that liminal state, where time itself loses its intentionality and it explores the perception of being present in both time and space.

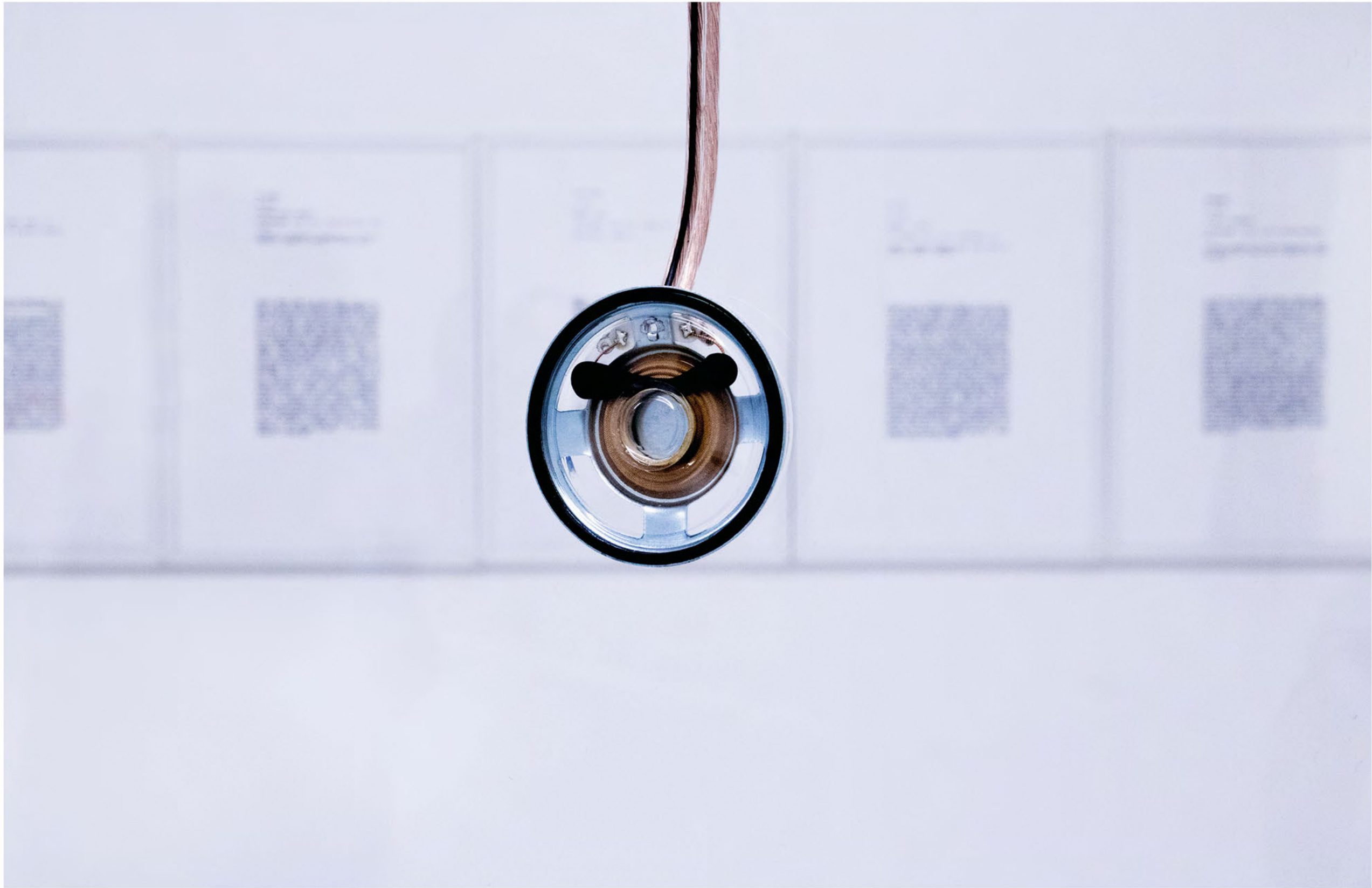
Through an exercise of deconstruction and reconstruction of the time unit of the year 2020, The Resistance is presented as a sound art installation configured within the space as a sculpture of slightly more than half a circumference, formed in turn by another 53 circular sculptures of polished stainless steel forming 13 towers. The piece interacts intimately with its surroundings establishing an intense dialogue with space and light, and delimits the public-private space through its form, generating different approaches. From inside the semicircle, the landscape is homogeneous and static and only we and our reflections activate the movement. The 53 mirrored patina steel belts, use the repetition of their reflections and their cumulative disposition to offer us a confuse landscape, full of small fragments of our self, multiplied and distorted in infinite spaces. In this way, the refractory game of voyeurism in the active gaze, presents the viewer as an integral element of the work, strengthening the relationship between the object and the subject and symbolically exploring presence and absence.



The sound material is a documentation of my own space inhabited in silence, (where I was shielded for a year) through a total of 366 field recordings from the end of March to the end of 2020 and arranged on a 12-minute timeline. Through the accumulation and superposition of the real sound material, I generate a new perverted phonography, which is situated in a border territory between fiction and reality. It aims to take the viewer into a new field of exploration and aims to establish a message and tell a story. The resulting soundscape uses accumulation and superposition to offer us an amalgam of sounds set with a palette of different frequencies and voltages, depths and temperatures. It is projected in a loop, without fulfilling an opening or closing function, but is an intermediate, contained and extended state. The soundscape is not directed exclusively at the ears, but involves the whole body through the tour of the piece. The sound waves bounce off the metal walls and their subsequent resonances act in such a way that the entire piece emerges as an expansion of three-dimensionality, in which the axes on which the materials are organized are no longer exclusively internal to the work itself, but also external to it.



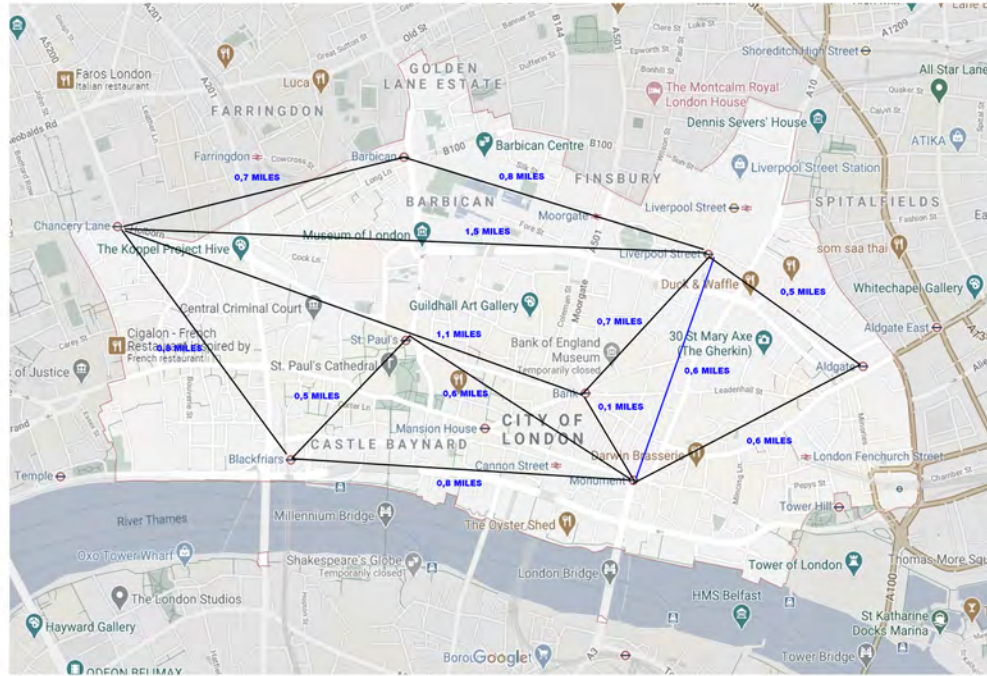
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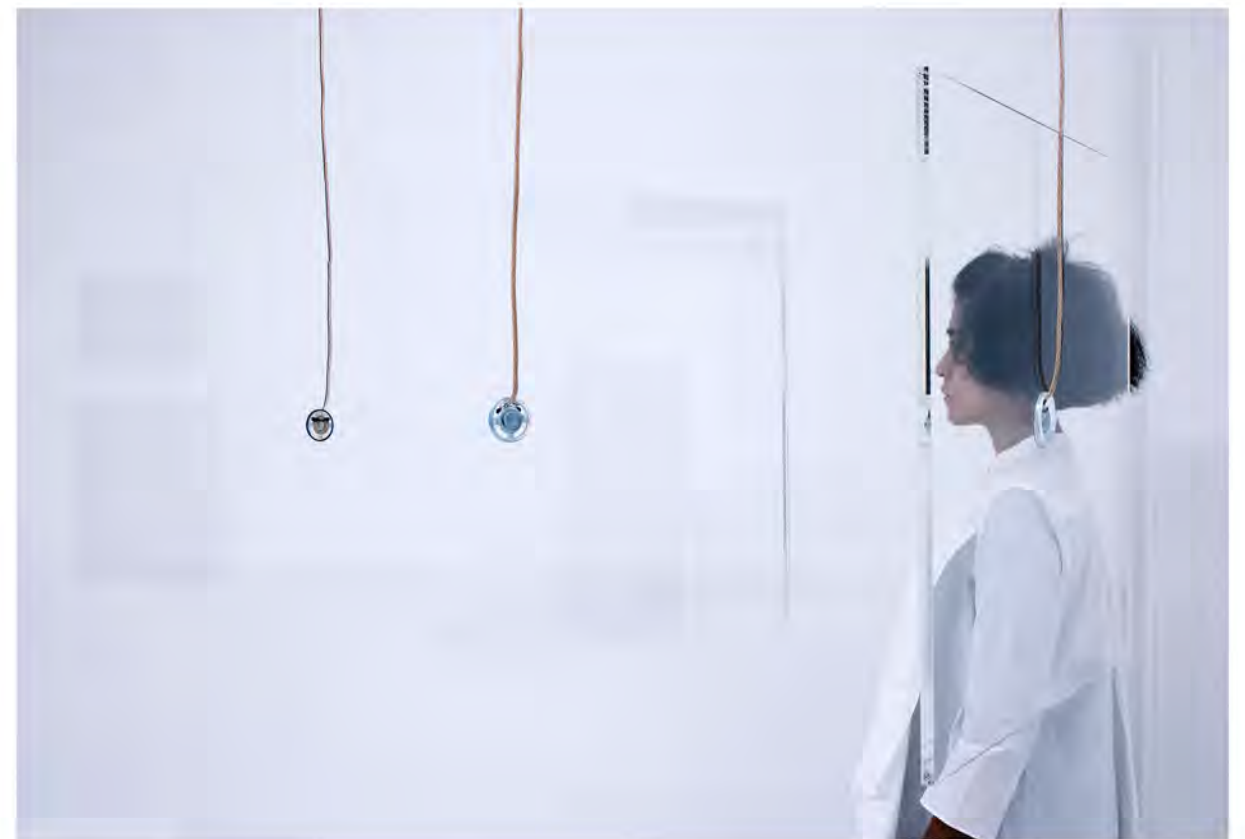
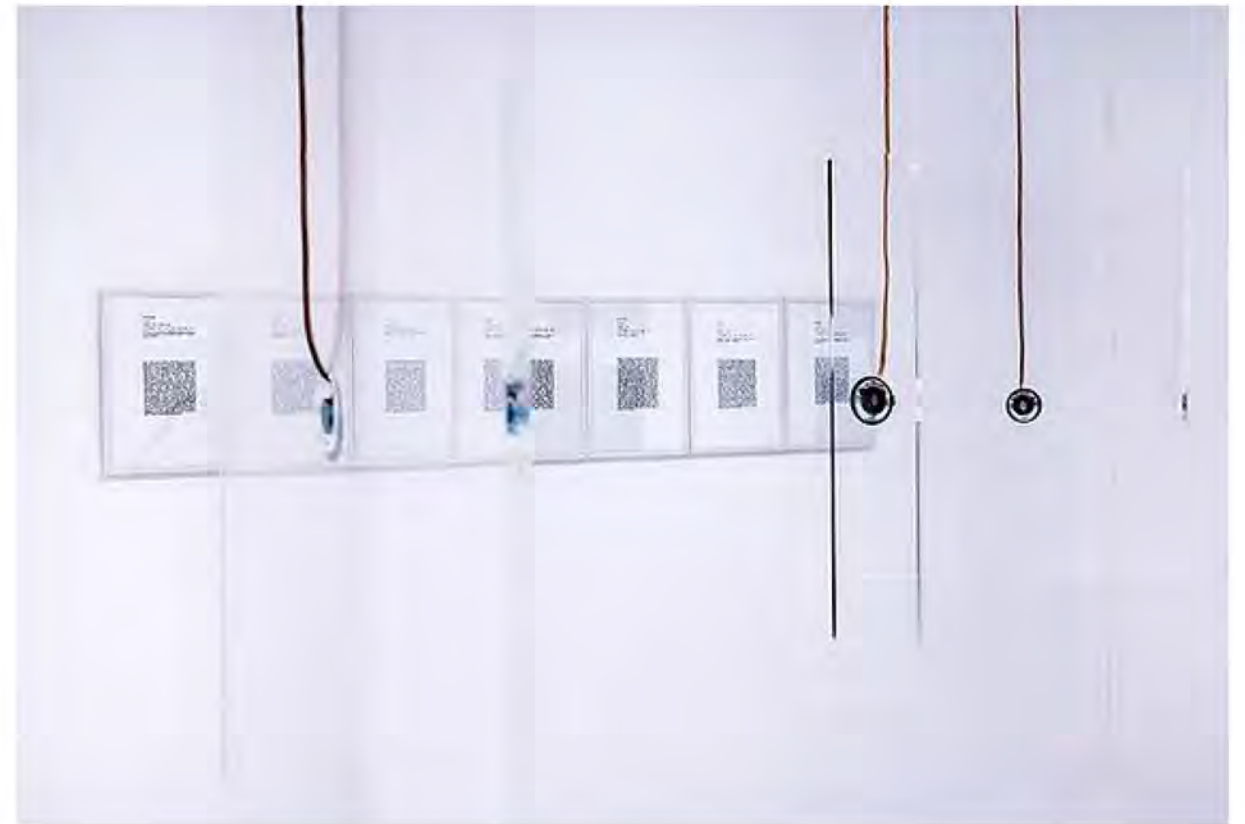
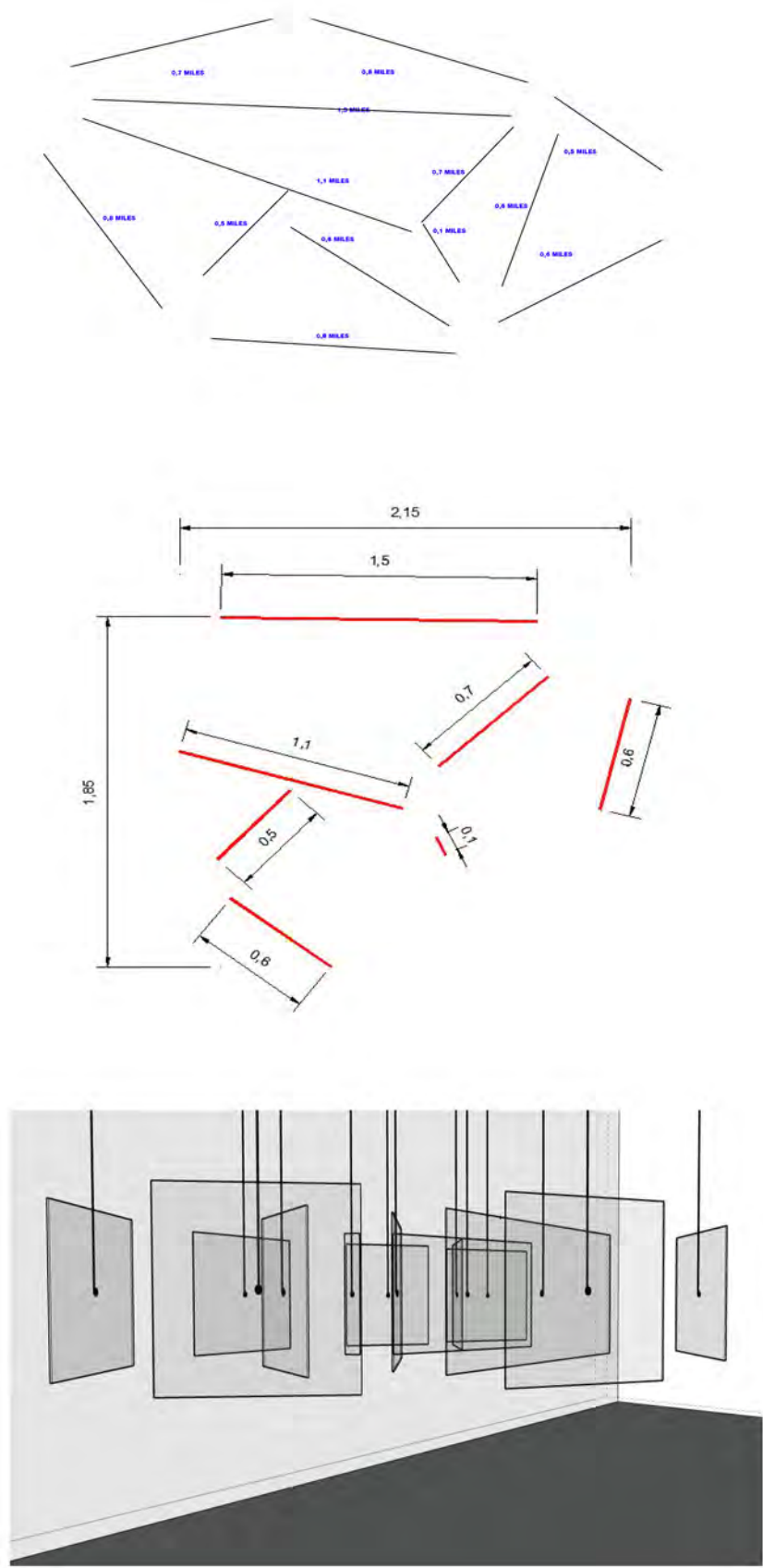
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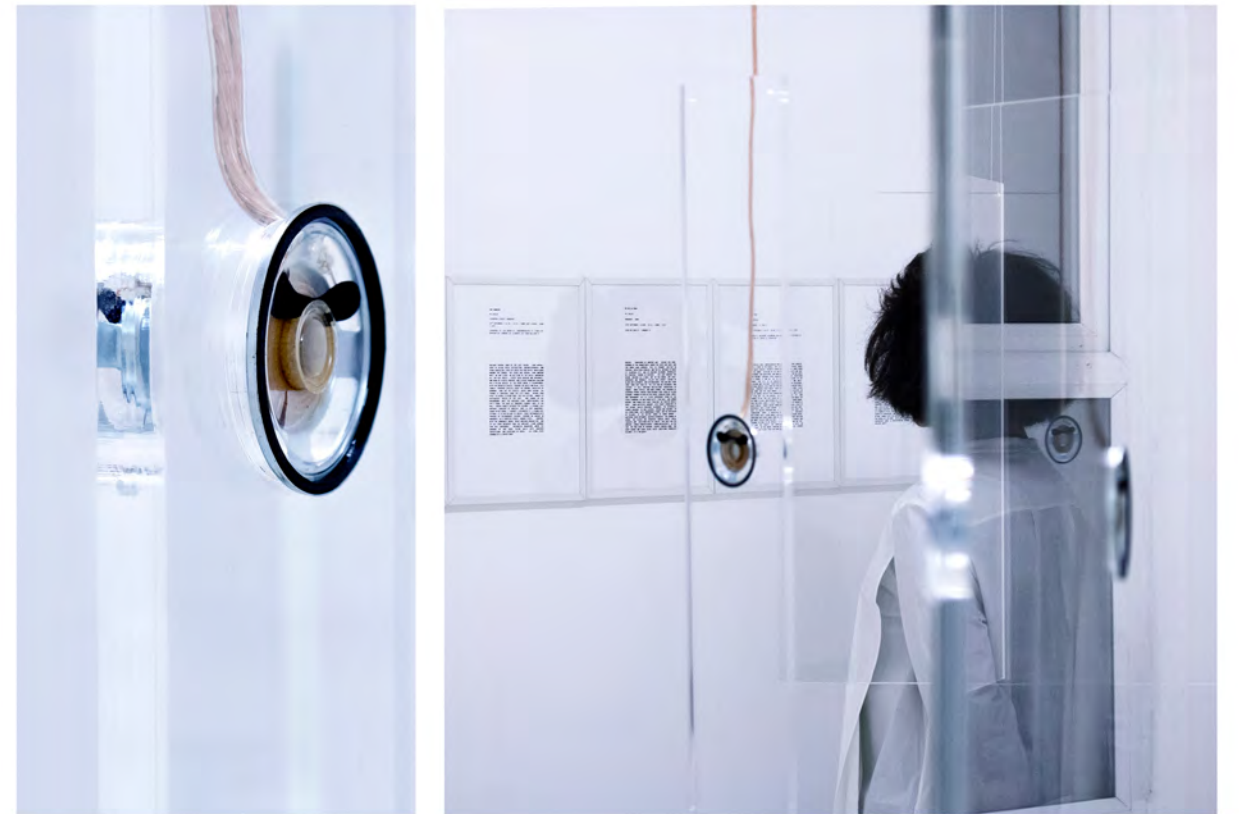
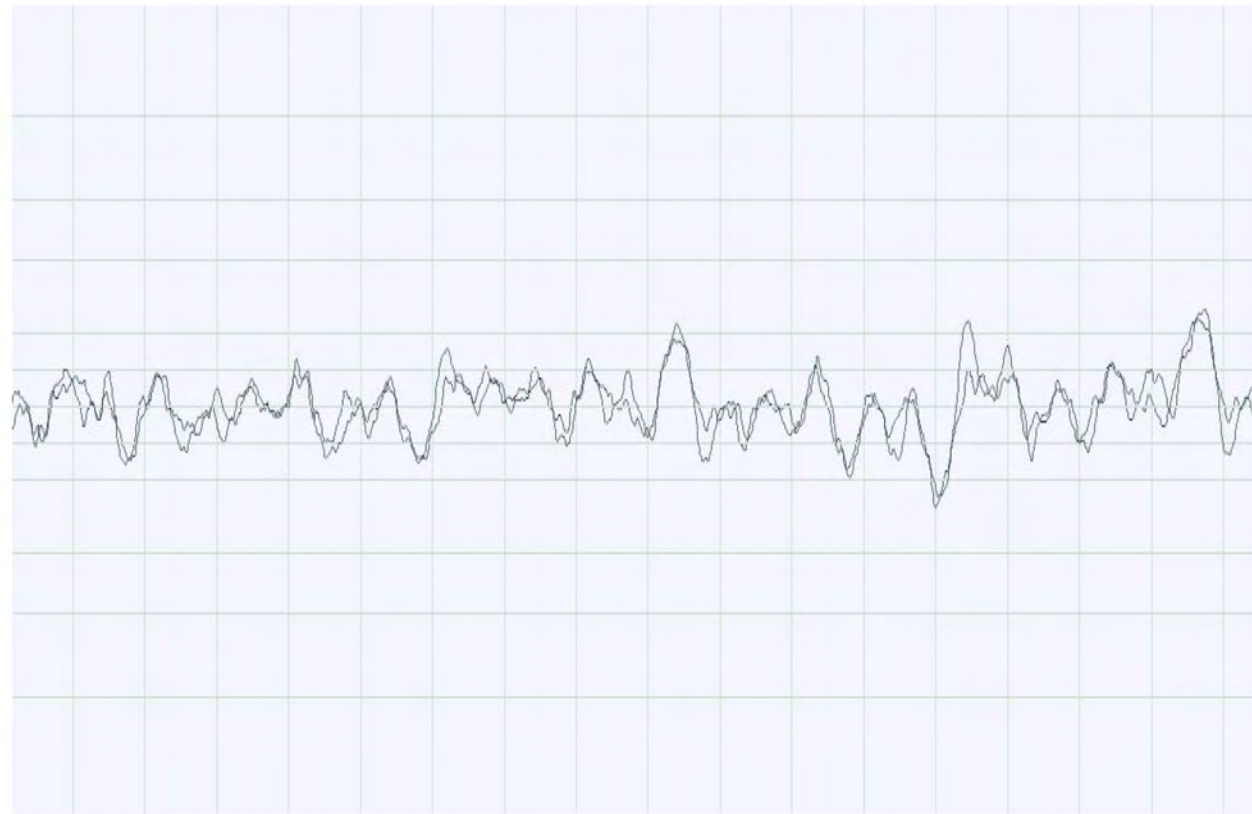
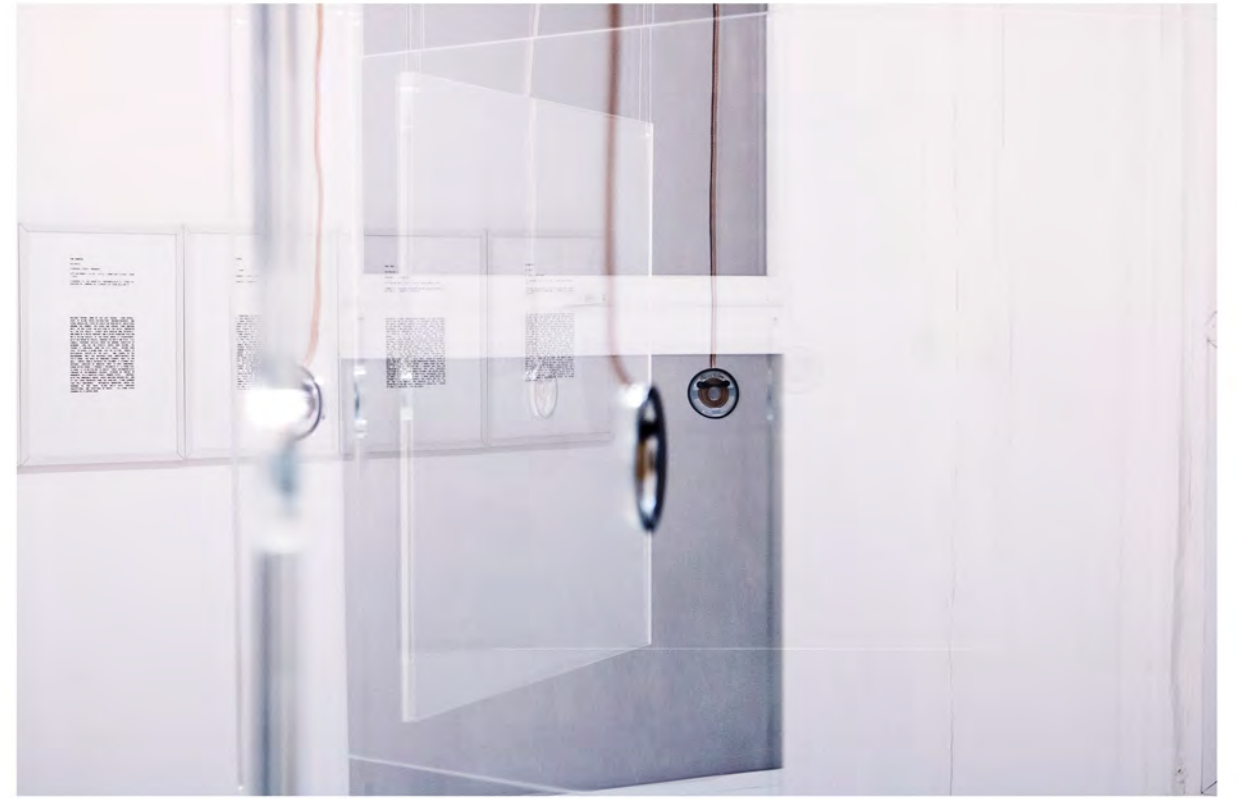
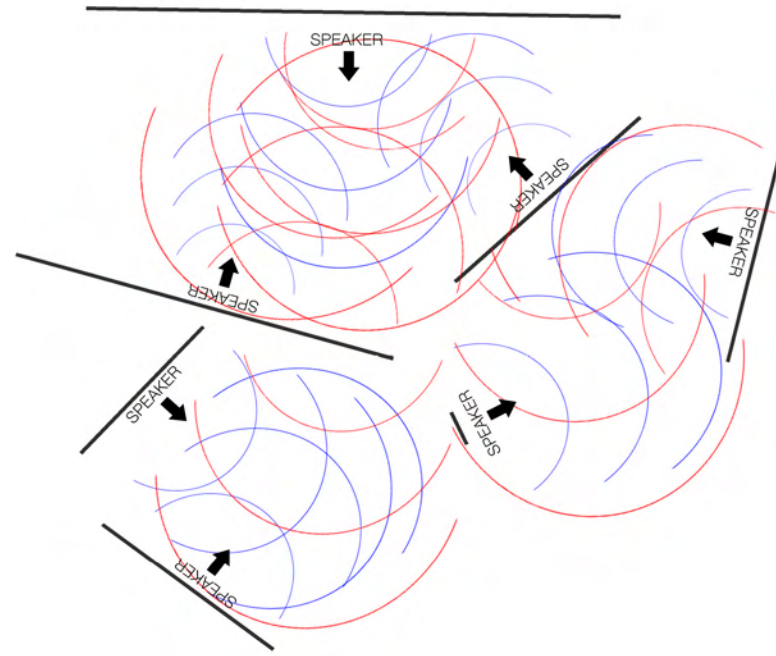
ART SOUND INSTALLATION CLEAR ACRYLICS, MULTI-CHANNEL SOUND SYSTEM 1"5W MINIATURE SPEAKERS, COPPER CABLES, 190G FRAMED
PAPERS VARIABLE MEASURES

This proposal was born as an exercise in exploration, documentation and representation of the soundscape of the City of London after the first impact of the pandemic crisis in which we still find ourselves. I analyse, through the socio-urban context of the global city, the implications within the sound space of the city. The economic slowdown, the interruption of activities, the interconnection rules and the different movements and connectivity within the city have altered archetypal and symbolic sounds of the city, producing changes in the sound identity. An observation system that, through sound, can encourage us to reinterpret the built space and invite us to understand those environments again.



Through my own performative action, I travel through the City of London through previously mapped routes and in which I make field recordings of the soundscape during the tour. I appropriate the real sound material and use it as a conceptual reference to generate another soundscape subjectively transfigured by my own sensations to underline the rhythm and reflective atmosphere inspired by each of the routes. This manipulated phonography aims to lead the viewer to create new experiences and offer a contextual narrative to be interpreted by the listener. The piece is conceived as a sound installation where the sculptural element not only appears as an aesthetic solution, but also marks the path to follow. Is configured within the exhibition space, recreating the geographical and spatial arrangement of the routes, represented by means of suspended transparent acrylic panels containing the speakers. The resulting composition is a geometry that offers changing perspectives and planes through the transparencies and invites us to a slow speed recognition. These transparencies, offer to the visual landscape of the piece the presence of other spectators, integrating them and changing our perception of it. At the same time, it distances us from others, representing something very present in these times of pandemic. The measurements of each panel respond to the distances of the different routes translated into linear meters (1.5 miles = 1.5 meters) which function as walls of sound and shape it as a sculptural material. The low volume invites us to carefully listen to the sound and triggers the visitor's curiosity. The sound bounces and its subsequent resonances act on the perception of it, which helps us to obtain a more tangible experience of space. All the routes are accompanied by texts in descriptive but fragmented prose, which gives the possibility to link phrases and rhythms and follow a narrative sequence, at least temporarily. Composed of metaphors and lyrical resources as the main element, they are based on passages of the route, between the objective and subjective, sensations and thoughts, the architectural landscape, the history or curiosities of the city.







MECHANISMS!

0`5 MILES

ST PAUL'S - BLACKFRIARS

13TH SEPTEMBER / 14:55 - 15.06 / SUNNY-CLOUDY-
23°C

CHEAPSIDE- PANYER ALLEY- ST PAUL'S CHAURCH YARD
HILL- DEAN'S COURT- CARTER LANE- ST ANDREWS HI
VICTORIA ST

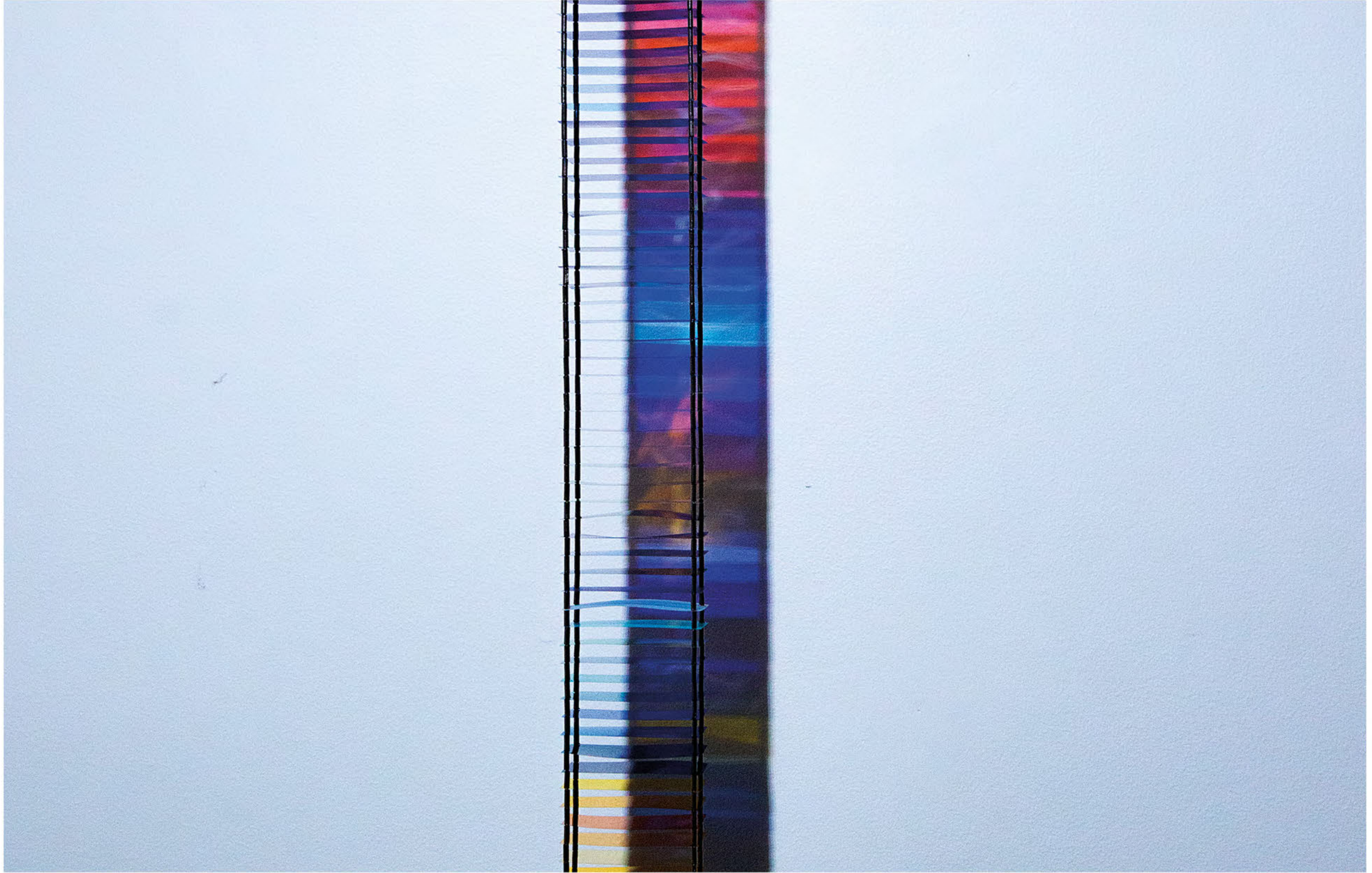
THE TIME OF THE CITY- IT HAS NOT MADE IT FAIRER-
MACHINE- PULLEYS AND PISTONS- GEARS AND COUNT
REACTORS FROM THE HEIGHTS- THE GERM OF AN
METROPOLI- HILLS OF GRAVEL- FROM THE MARSH AND
A BOY NAKED - TRYING TO REMOVE A THORN- PERISTYL
CONTINUOUS COLUMNS- AND 111 GOLDEN METRES ABOVE
AND COPPER- LEAD- AND SLATE- MEMORIAL OF THE ME
POETS- AND THE SAME SPEECH IS REPITED- STAND
TIME- AND AWAY FROM OTHERS- DOMINATED BY
MECHANISM- NEVER KNOWN BEFORE- A FEW VOICES- A
IN THE BACKGROUND- FINALLY RESTORED- THE WO
DISTURBED- DISPUTES THE POSSESSION OF THE CI
BECOME NARROW- 350 METERS OF THICK FACADES-
SHOPS- ALL WITH THE SAME SIGN- KEEP YOUR DIS
DELUTES AGAIN- WHERE IS THE LIVING CITY ?- PI
MISSING PEOPLE- ALL OVER THE PLACE- CATS WITHO
GRAPPLE BY A PAPER BONE- NOBODY TO FEED THEM- CE
THE ANIMAL KINGDOM- FRINGE THEATER- AND TWO RO
GIANTS- THEY HUDDLE ON THE FLOOR- THE SNAKES
CONSPIRACY THEORY- WRITTEN ON THE PAVIMENT- 2
AND A PINT OF MILK- LOADS OF FAKE NEWS- THE QUEEN
THE CONGESTION NEAR THE LOST DOCKS- STONE CARVIN
IN A MAGNETIC FIELD- THE ART OF TELECOMMUNICATIO
CHURCH OF SCIENTOLOGY- AND CAST ALUMINIUM- THE S
OF MAN- CONNECT WITH THE RAILWAY- AND A WALKIE T
THE MIDDLE OF THE ROAD- MILES OF A DISSOLVED
DISTRUSTED LOOKS- A HEARTBREAKING SCREAM- THE ST
EXCLAIM- QUIET!

WHAT ELSE DID I LEARN?

THAT THE LIGHT IS BORN FROM THE DARKNESS
TO USURP IT'S FORMER RANK

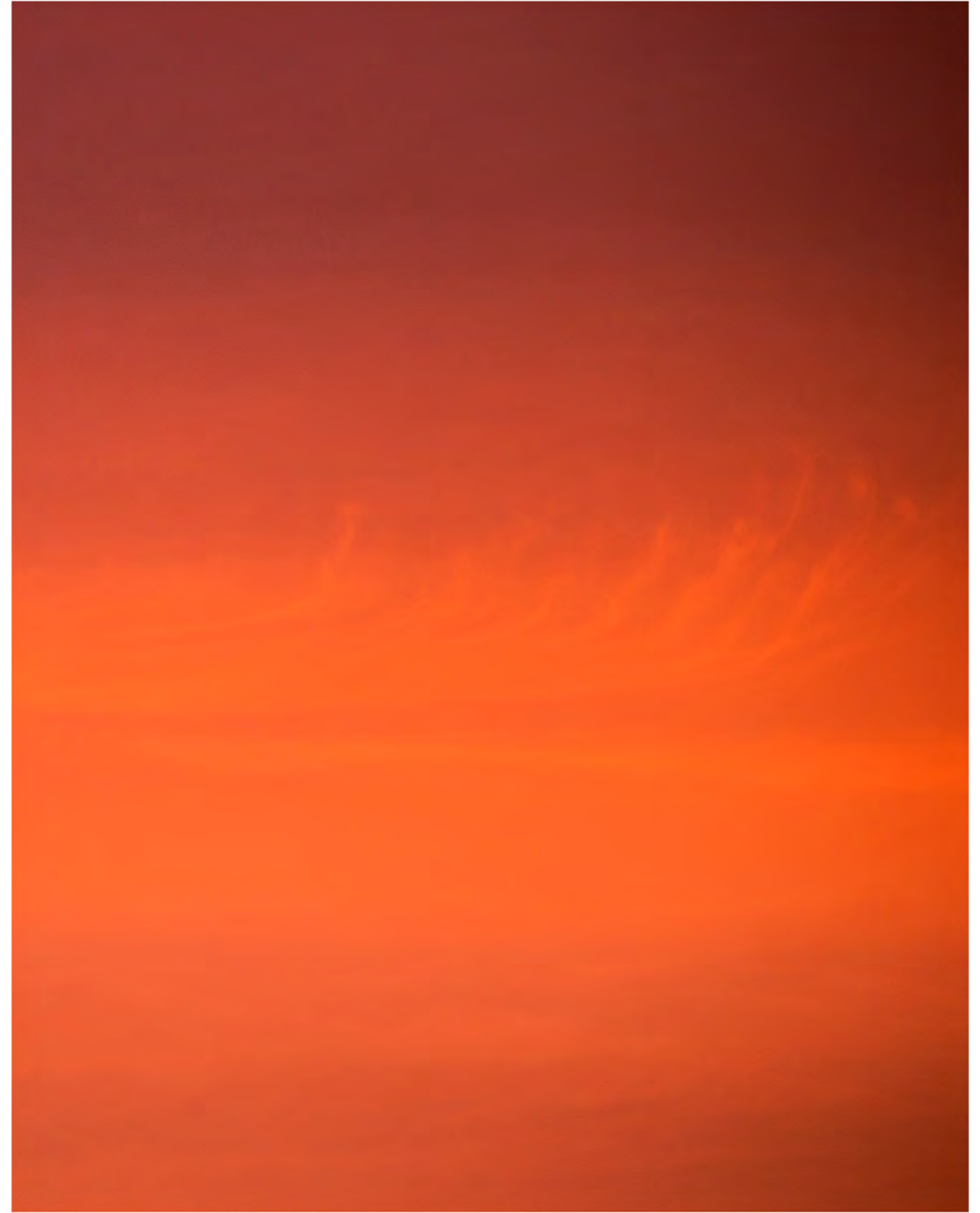
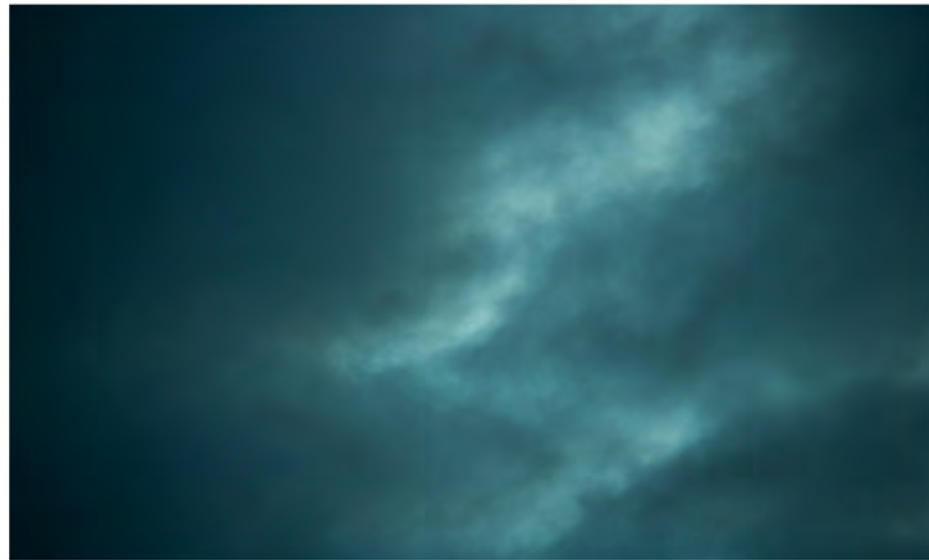
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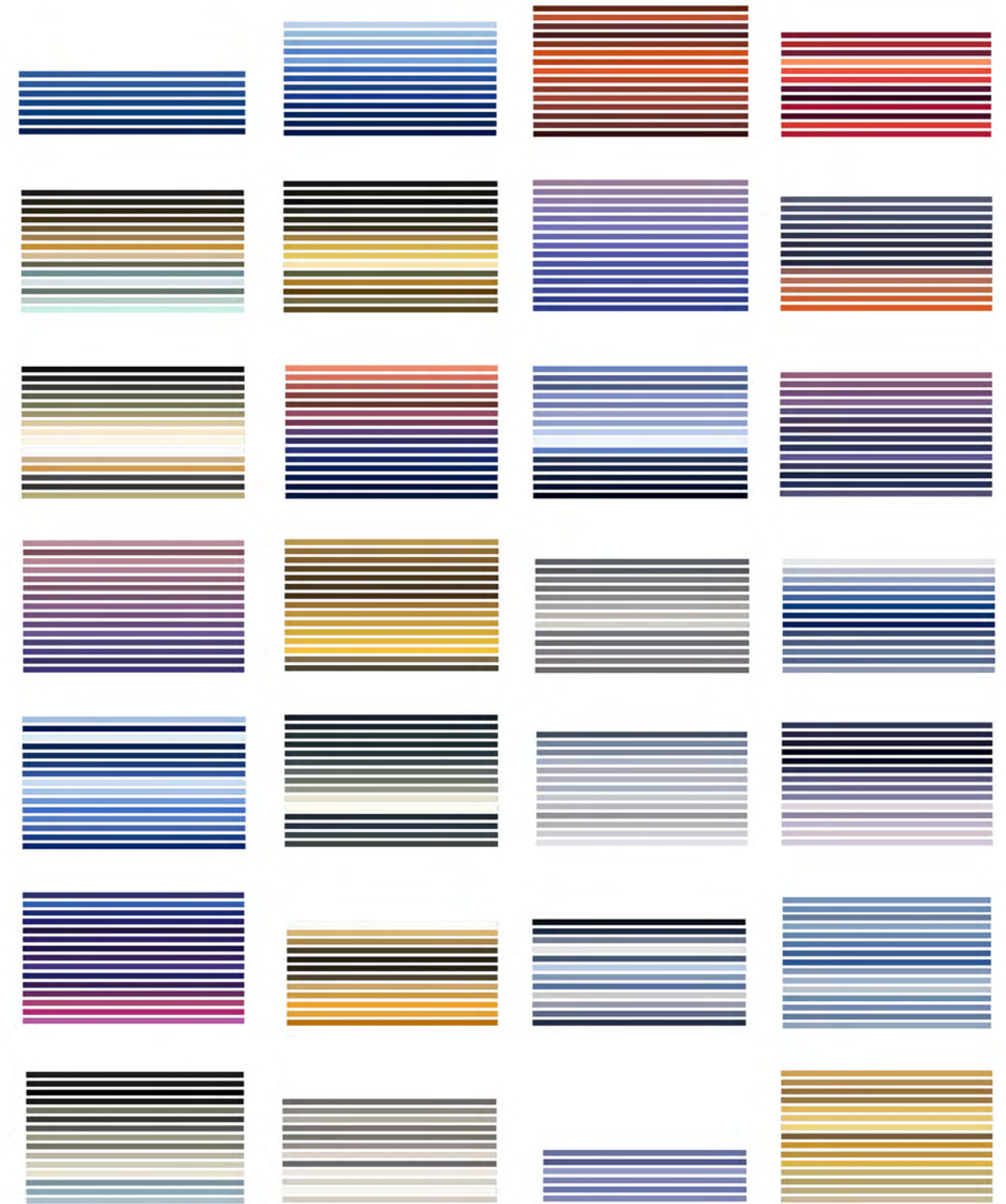
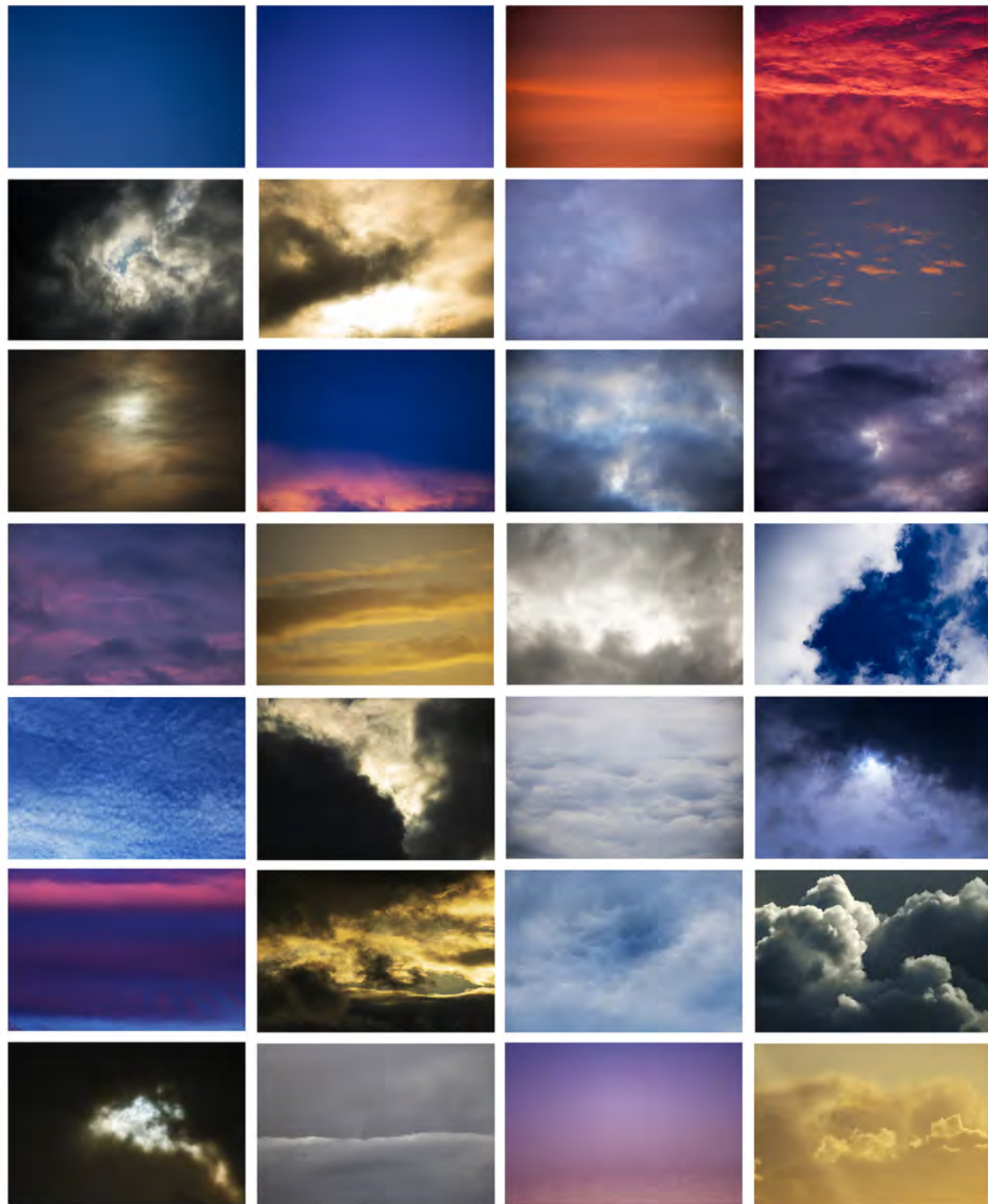
IN ITS OWN SHADOW

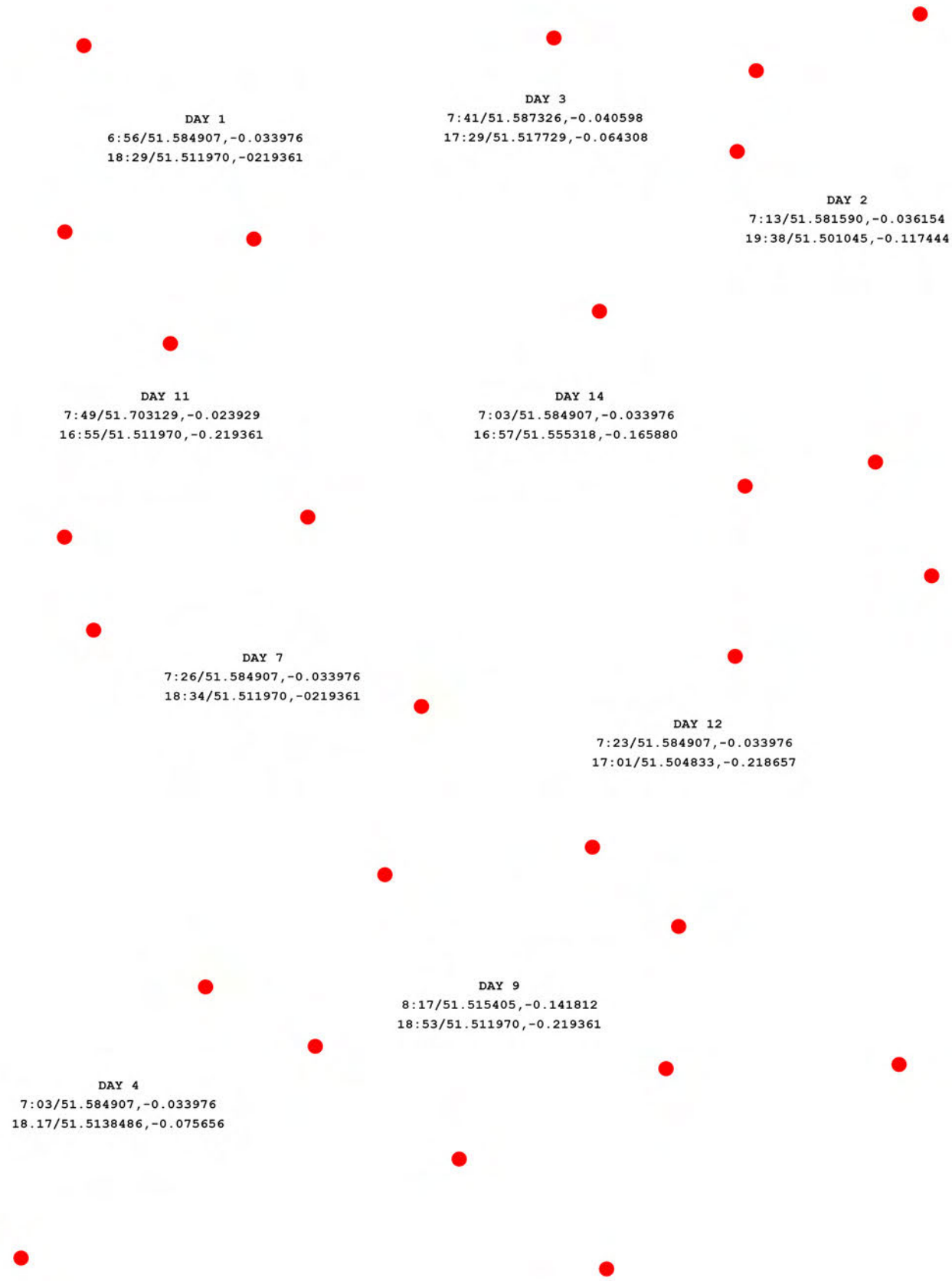


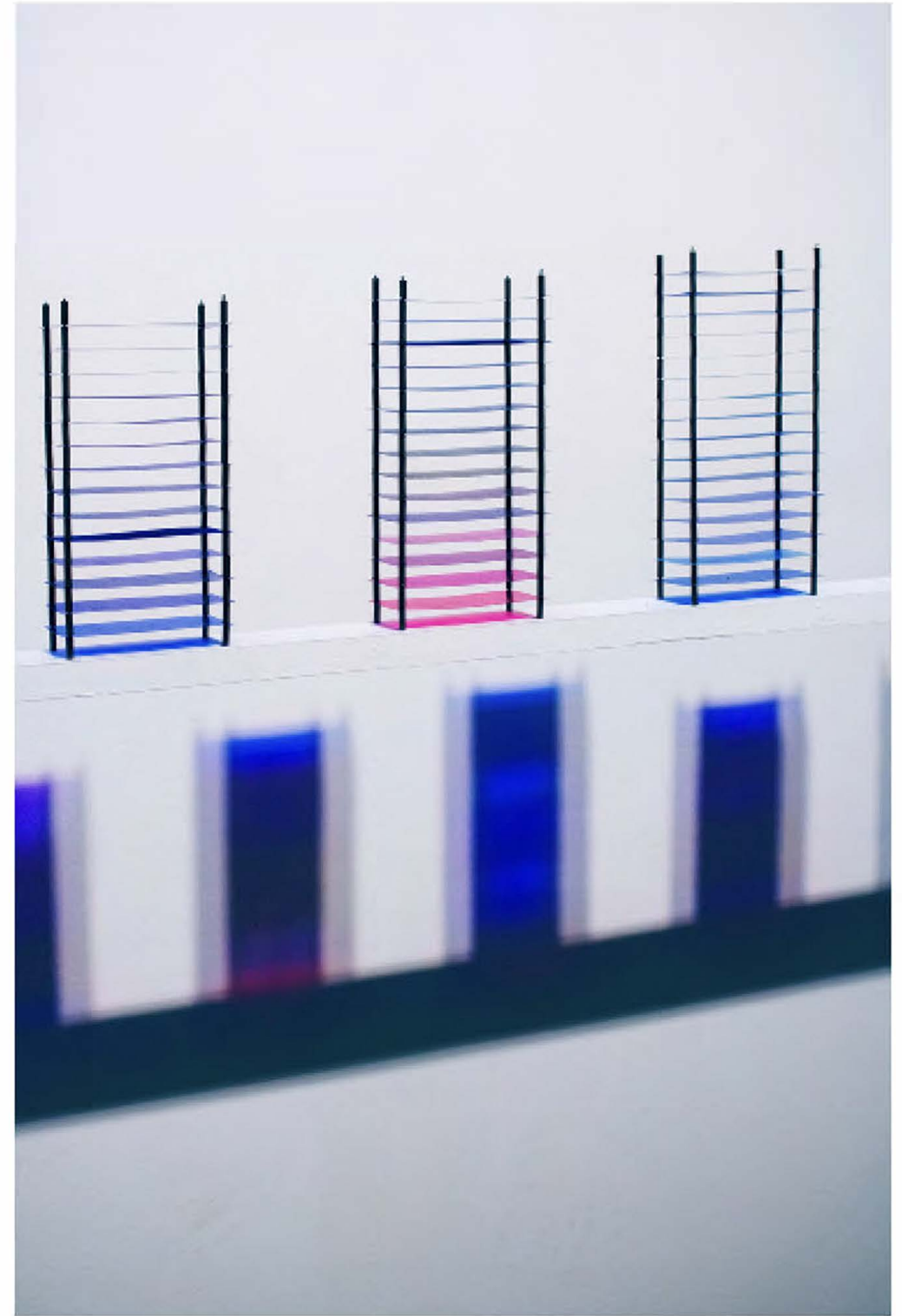
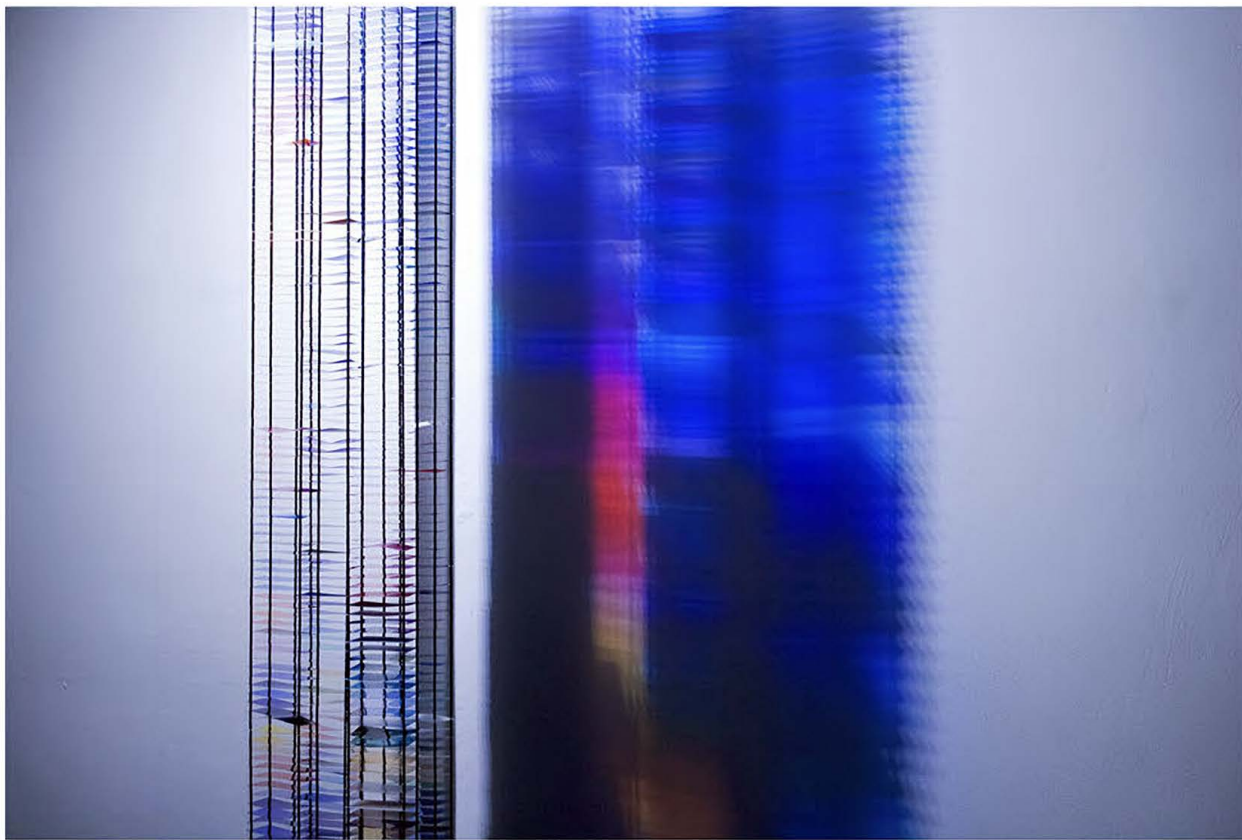
IN ITS OWN SHADOW, 2019
EXTRUDED POLYCARBONATE FILMS, STAINLESS STEEL, PLEXIGLASS
VARIABLE MEASURES

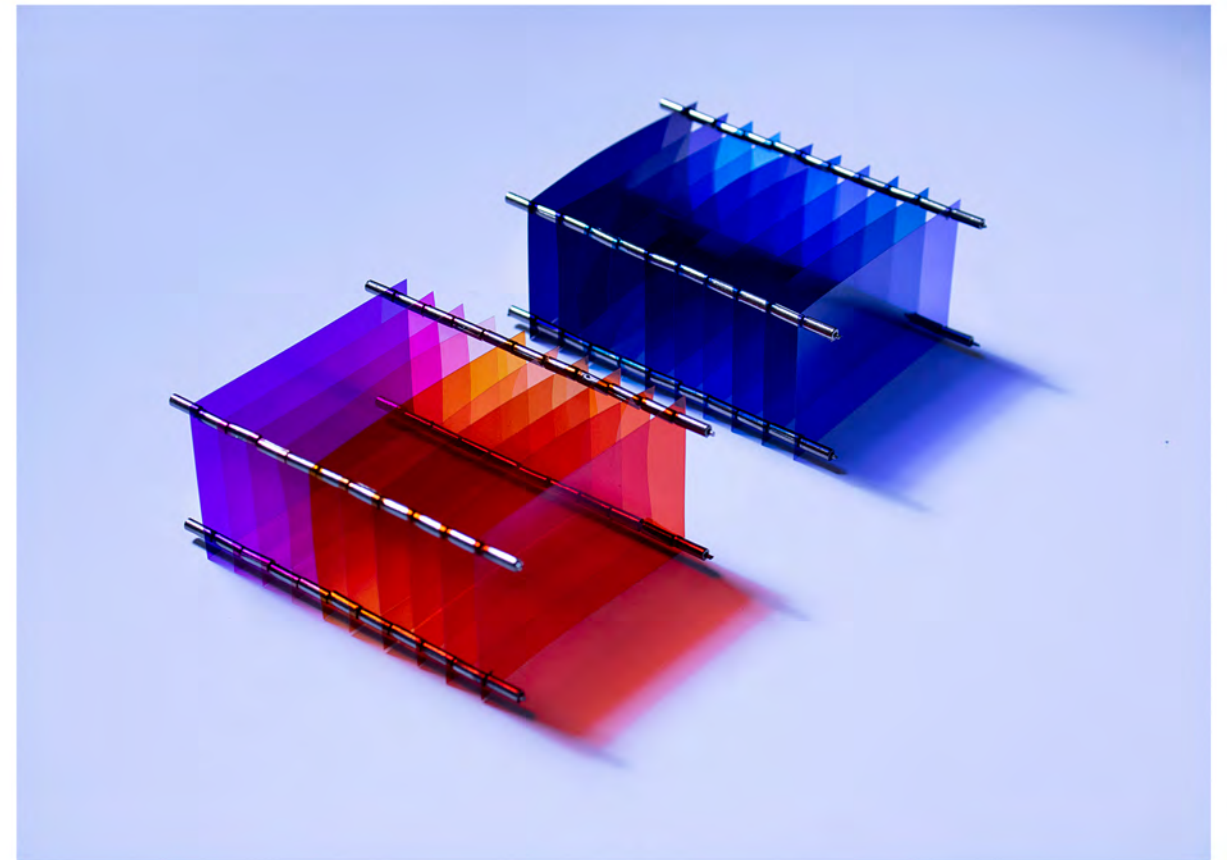
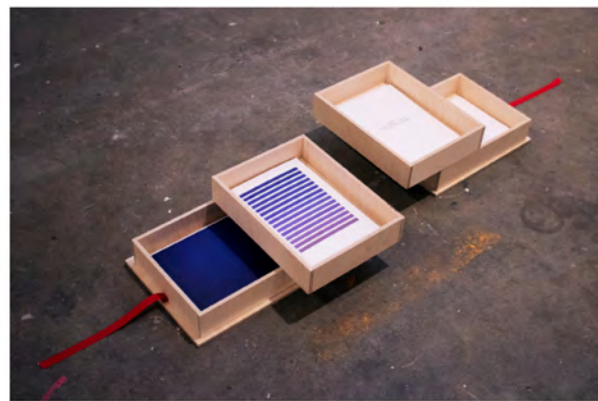
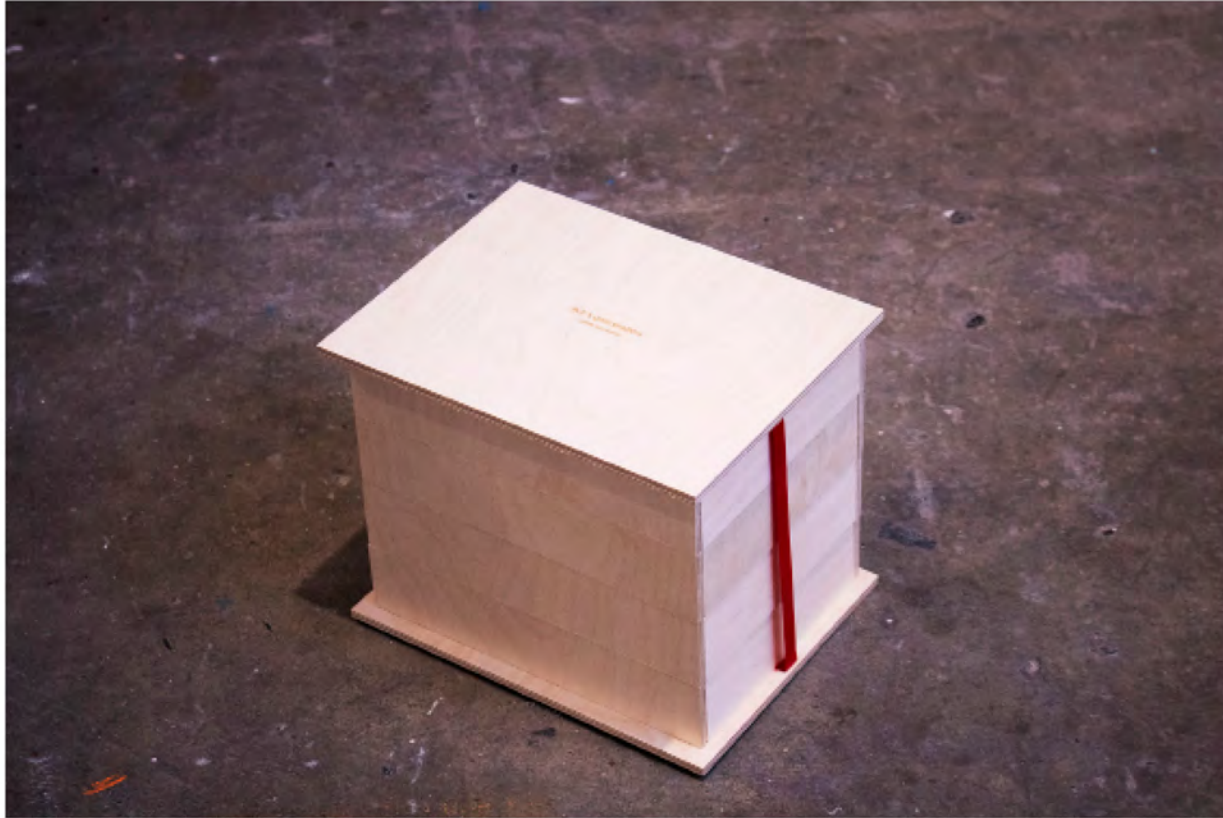
In my work I generally establish an intense dialogue with space and light, creating a relationship that facilitates a visual and mental commitment to objects, thus strengthening the relationship between object and subject. Throughout this process I use an important list of mentalist poets who help me a lot to shape ideas and accompany me throughout the process. That is why I think that reading poetry also implies, in addition to an aesthetic pleasure, a construction work to approach what a poem can tell us. As Paul Valéry wrote, ideas are born from words. In 2019 I was investigating the physical concept of light itself trying to generate sculptural installations. This artwork was born after reading a Li Young Lee poem, from the book *Behind my Eyes*, in which I highlight a fragment: *And what else did I learn? That the light is born from the darkness to usurp its ancient rank.* Through an exercise of deconstruction and reconstruction, I use the sky to generate a reflection journey on time, space, light and colour. I took photographs each day of London's sky from different locations and different times to intend to capture the light using the sky as the big lamp of the city. After this, I decomposed with digital media each picture into colours stripes. Then I transferred, from the virtual to the material, all those colours into polycarbonate films that made the colour layers of the sculpture. The result is counting the time in colours, and making the sculpture shadow become light, because in the end, colour is light.













OLAM HABA, *THE WORLD TO COME*, 2018
SCULPTURE INSTALLATION
PHOTOGRAPHY
DRAWINGS
2 FILMS DOCUMENTARY

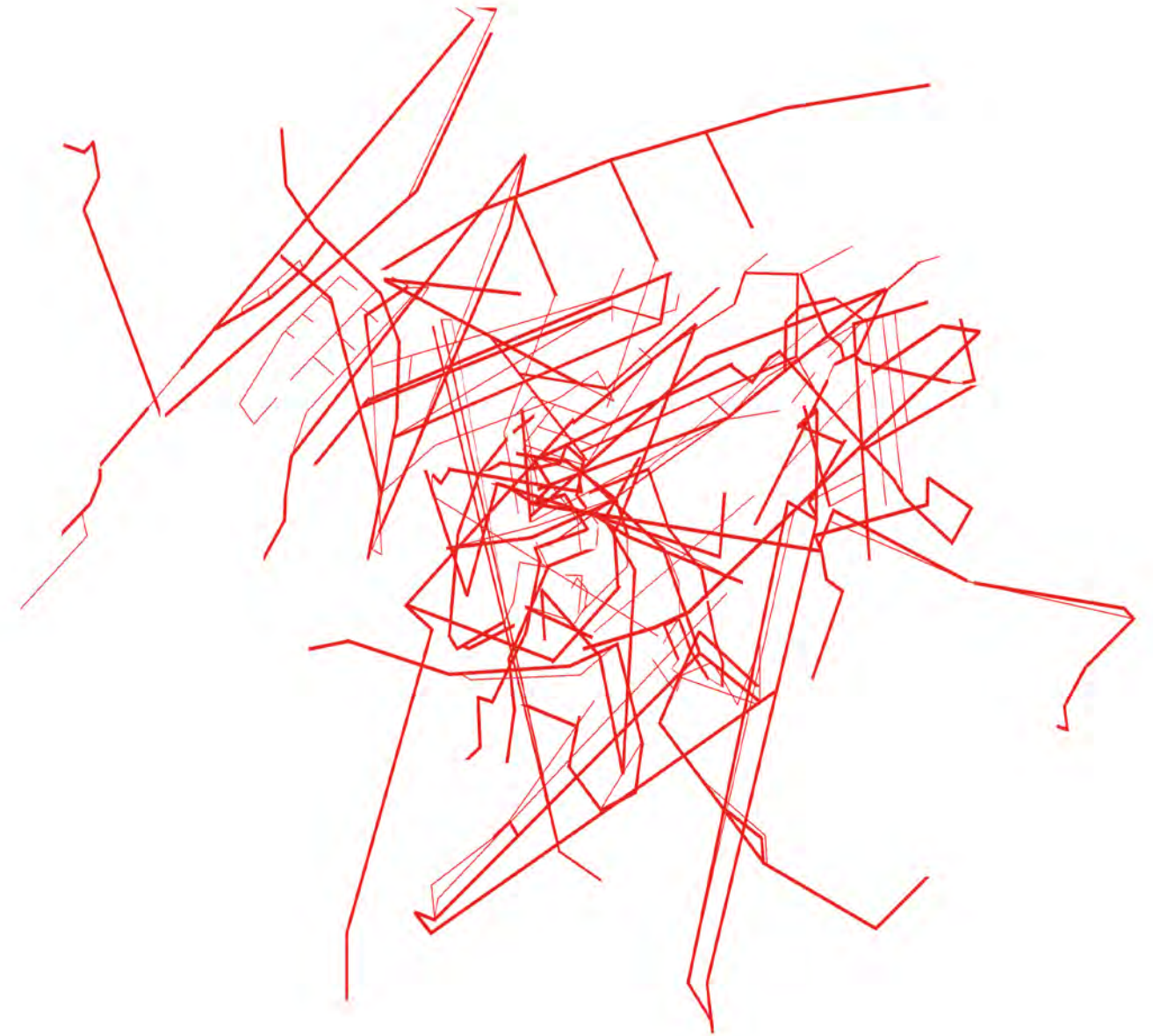
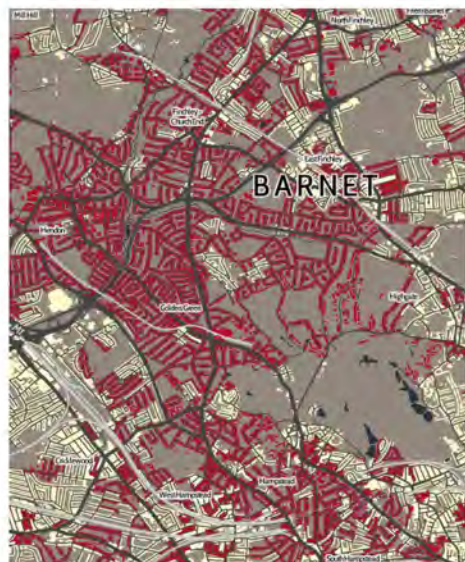
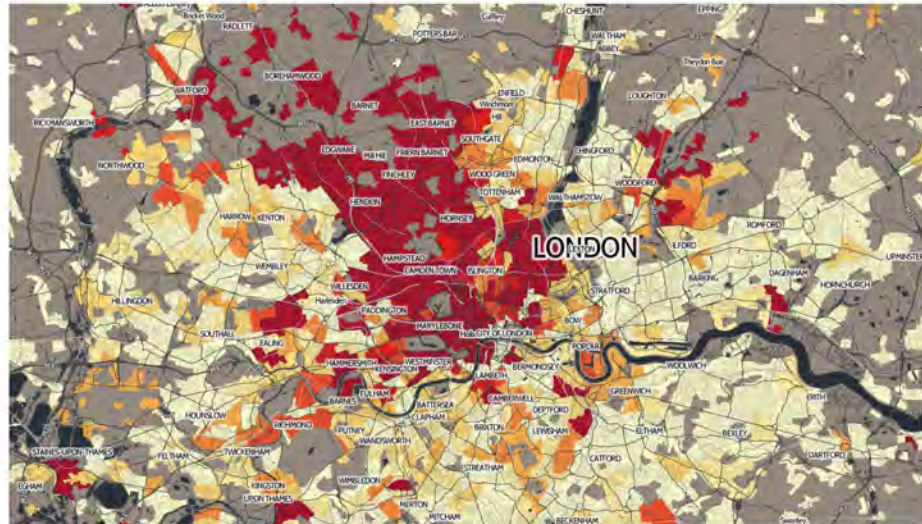
Away from my habitual themes of representation by a concrete drive, and through a social and architectural journey, on occasions from an autobiographical vision, this project is defined by a process of investigation on tendencies, intensities, forms and signs of the Jewish cultural identity in London today. An artistic experiment articulated in different expressions (photography, video-installation, drawings and sculptures) all of which allow and help me to focus on my own journey without forgetting history. I believe it takes the pulse of both the past as well as the present and future of Jewish Life, Tradition and Establishment to the actual very diverse residential and transient Jewish communities in London.

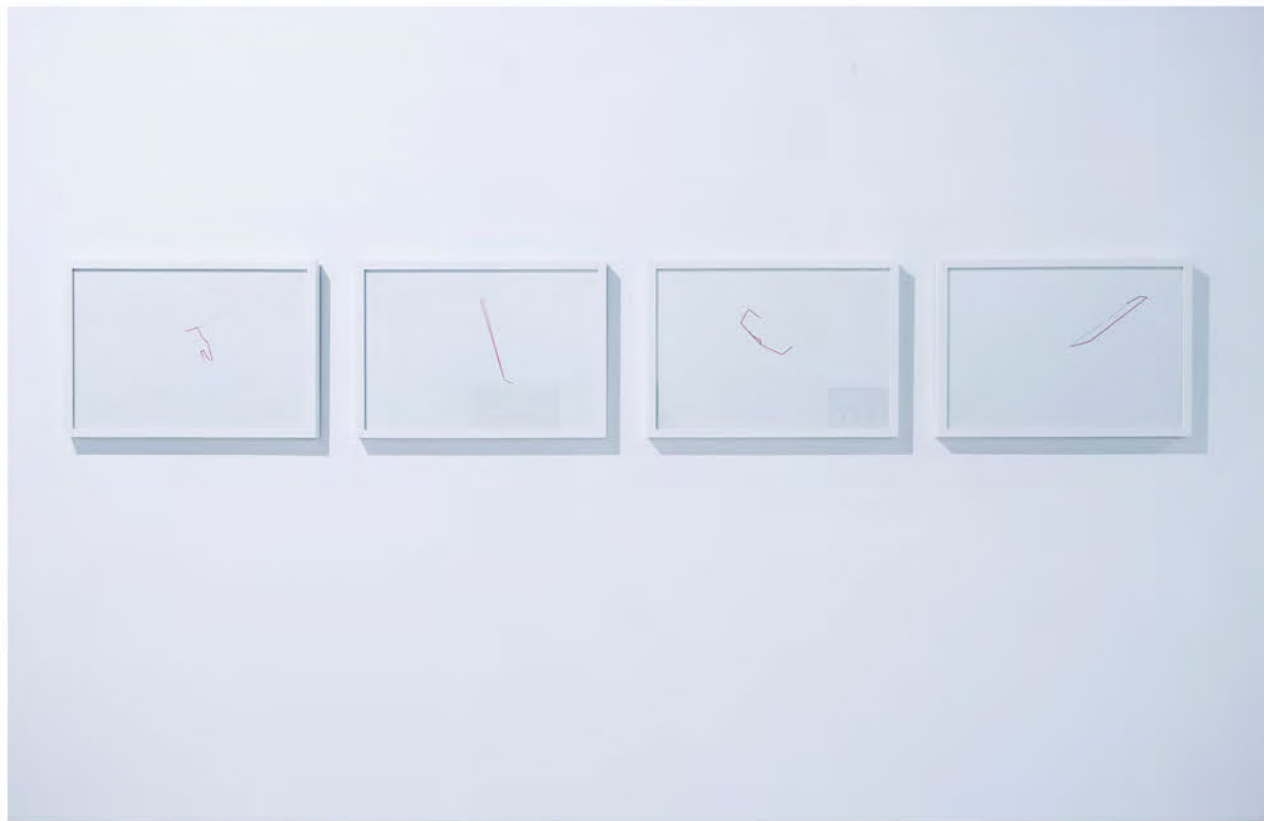
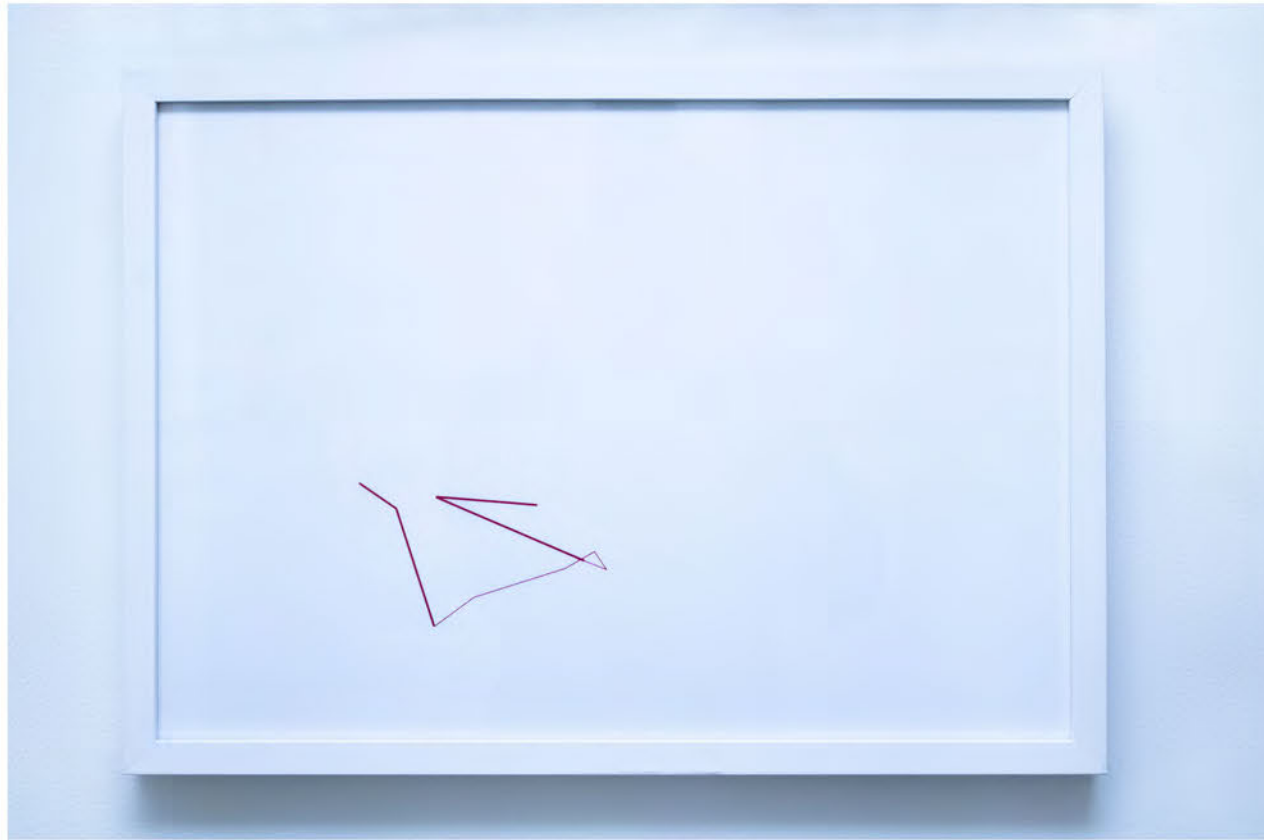
Using this roadmap, I have opened different lines of research and representation.

R O U T E S

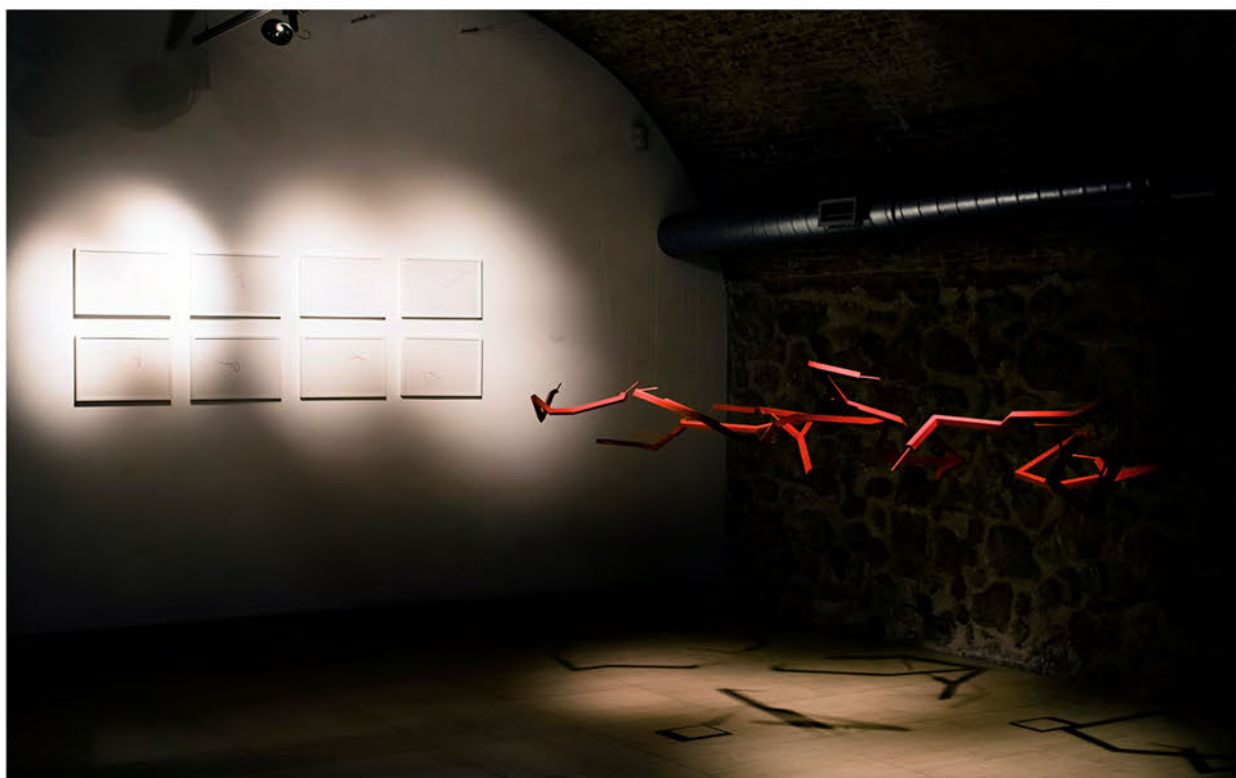
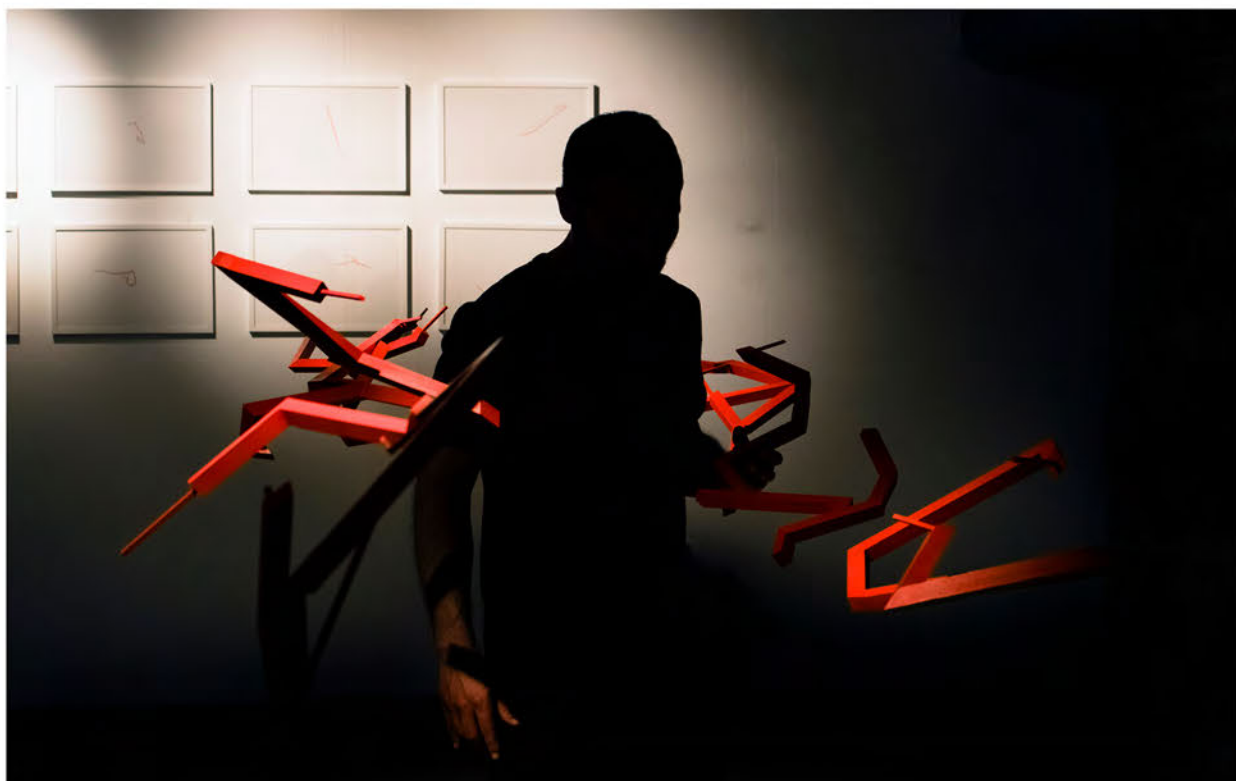
Sculptures: Pine wood, variable measurements; 24 Drawings Polypropylene paper, Red Ink, 32 x 44 cm.

I recorded all my tours of the countless streets of London where Jewish communities are or were settled with GPS, and then, using the key downloaded data, I transferred and reinterpreted all that information into drawings and sculptures. They represent the demographic changes of the Jewish communities of London and its surrounding suburbs, addressing the presence and absence of these communities in the different settlements around city.









ARCHITECTURE

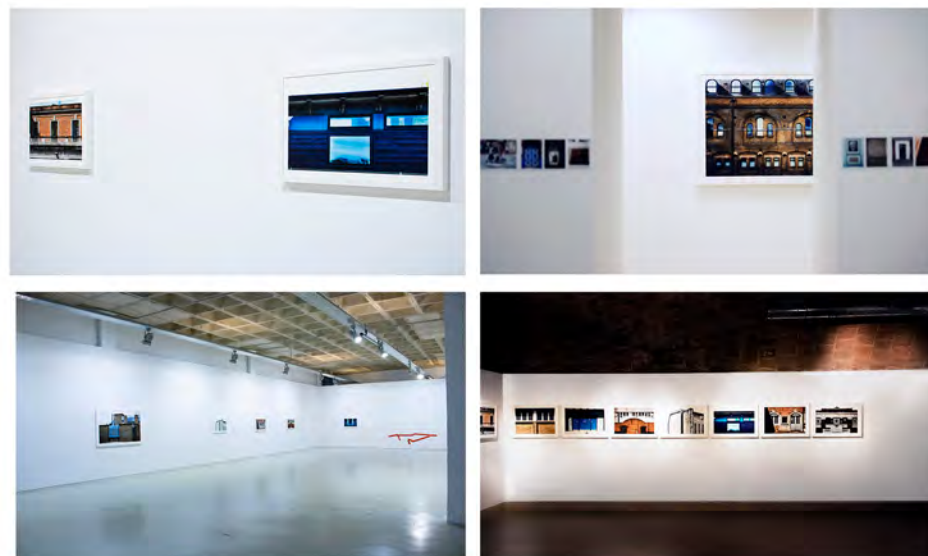
Printing on Rag Photographique 310 gr paper with HP Vivera K3 Ultrachrome mineral pigment inks. Mounted on 10mm Kapafix. Matte white lacquered wood trim, 50 Photographs 24 x 30 cm; 9 Photographs 46 x 70 cm; 3 Photographs 86 x 130 cm.

Through all these routes I explored the Jewish Identity through photography, the coherency between function and space and the conversion of that space through certain characteristics that contribute to forging a sense of identity of the people, life's experience and the emotional ties.

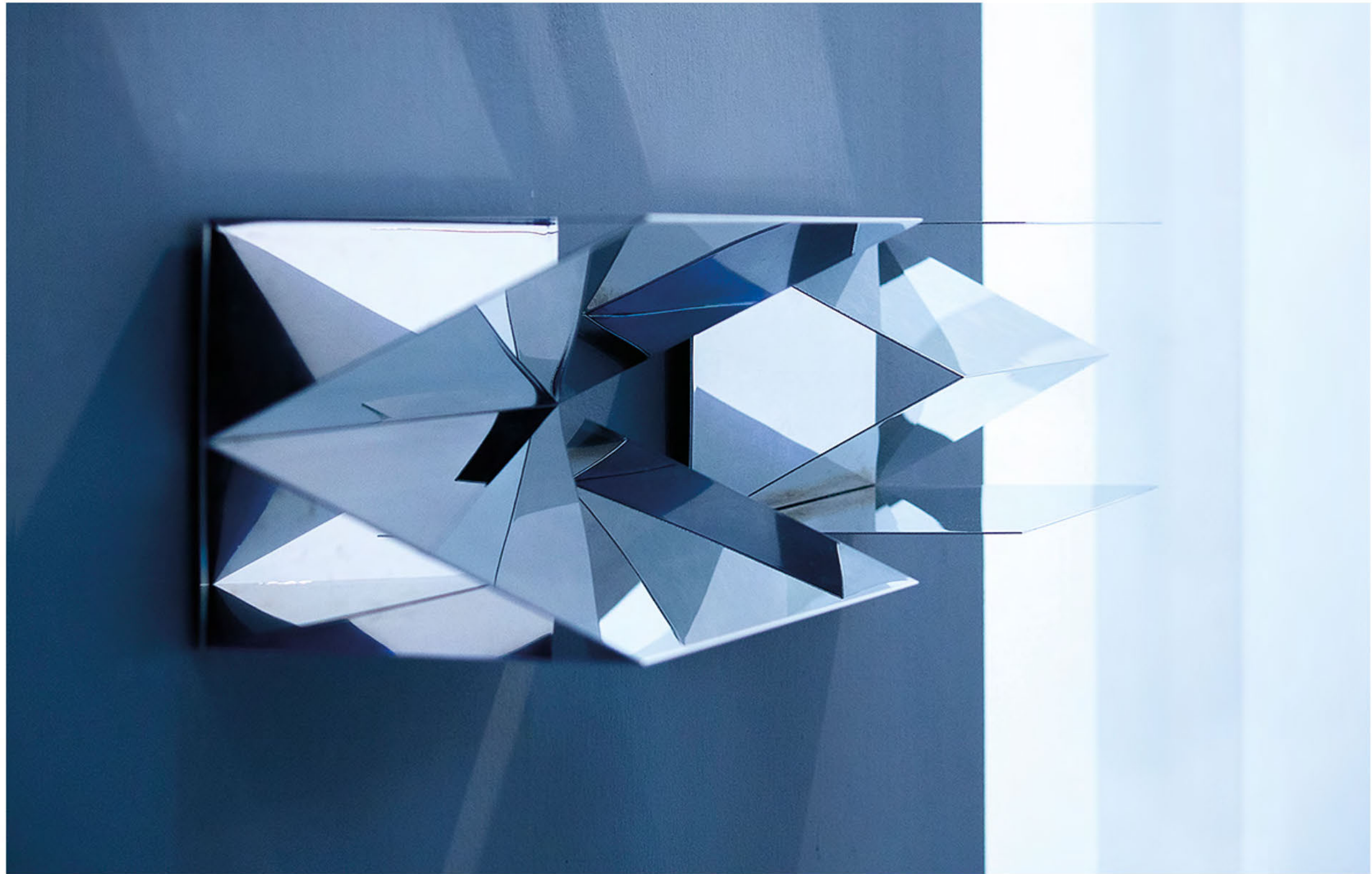
I also analyse aspects such as presence and absence, the building's own identity versus identity based on its function and its reverse situation, often guided by demographic changes in the same city.

FILM DOCUMENTARIES
END AND BEGINNING AND
TO BE BURIED.

The main narrative of the stories is the loneliness as an individual, fear of the unknown, apprehension, doubts and the necessary courage to search for one's own identity. It crosses borders and tries to open spaces of dialogue on certain fundamental and universal rights of a person: the right to decide, social inclusion, women's rights and those of the LGTB against the power exercised by internal social and cultural dynamics of a community as a regulatory and oppressive machinery on the individual.

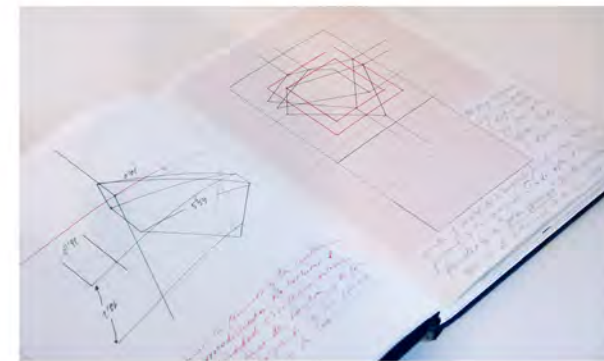
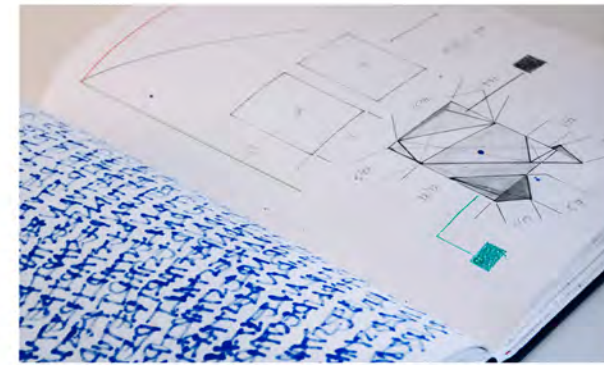
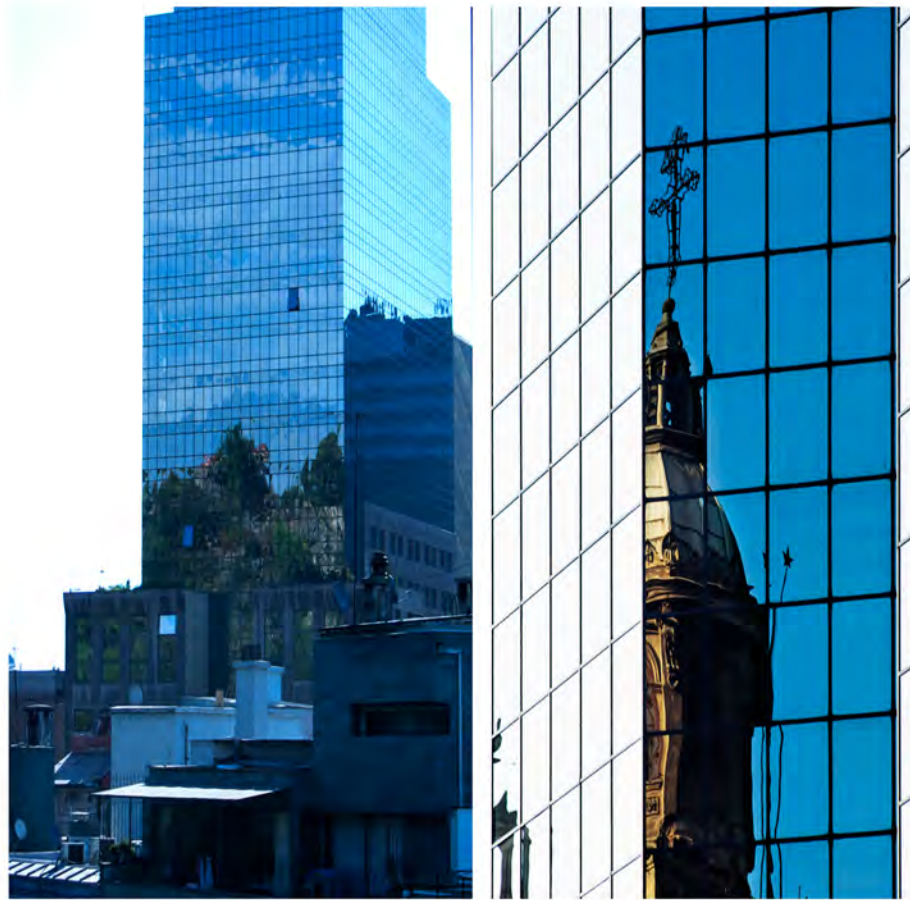


IN BETWEEN

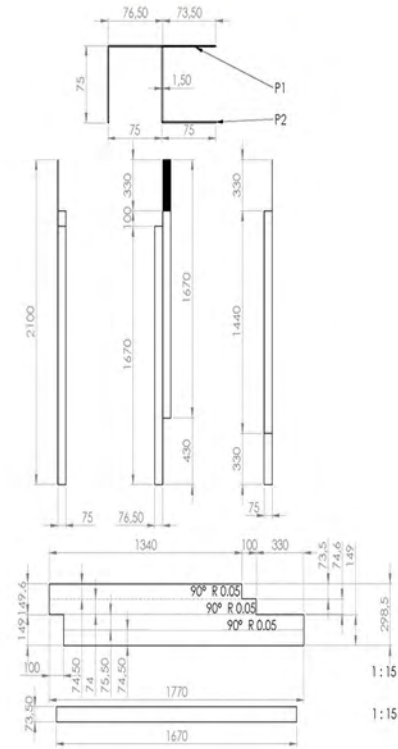
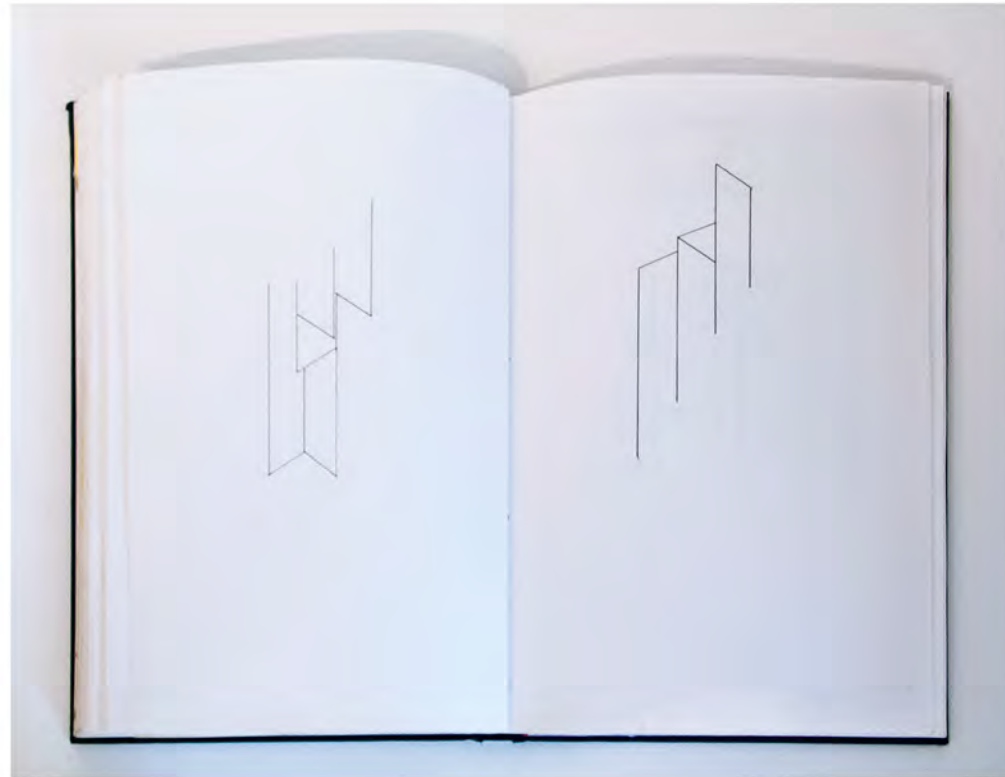


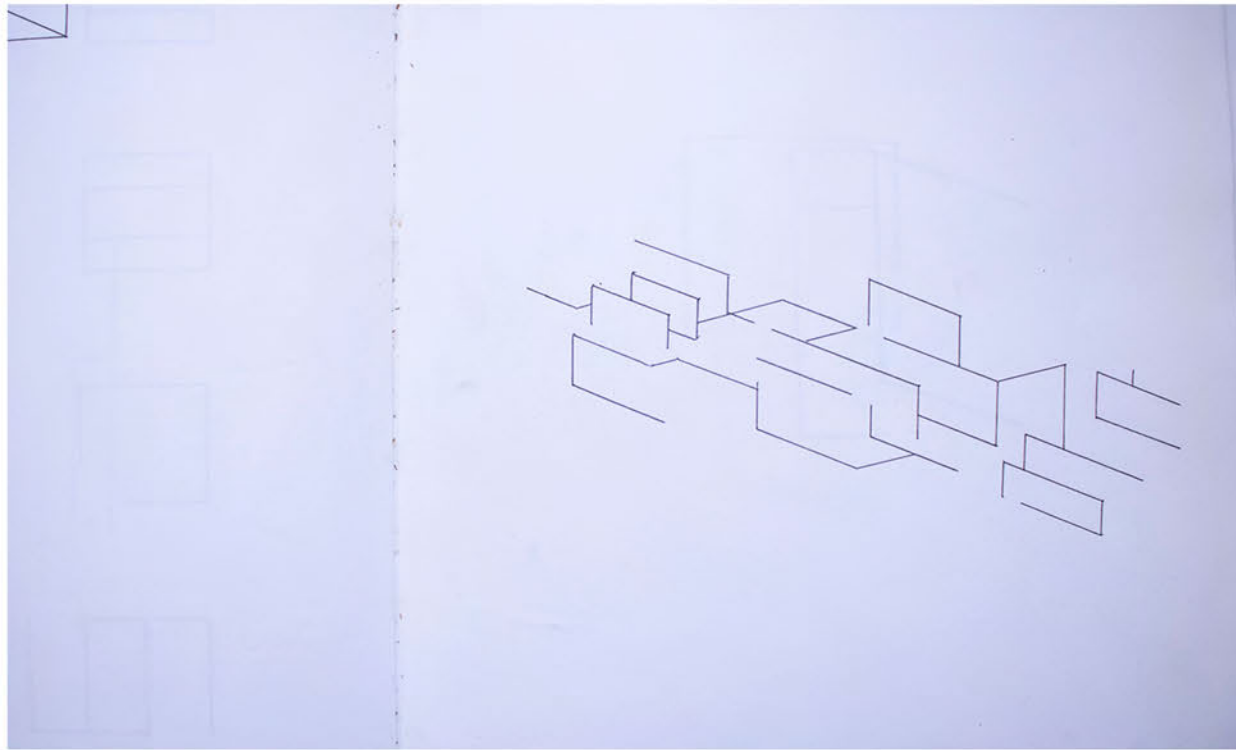
IN BETWEEN, 2014
SCULPTURE INSTALLATION, STAINLESS STEEL AND VINYL, VARIABLE MEASURES

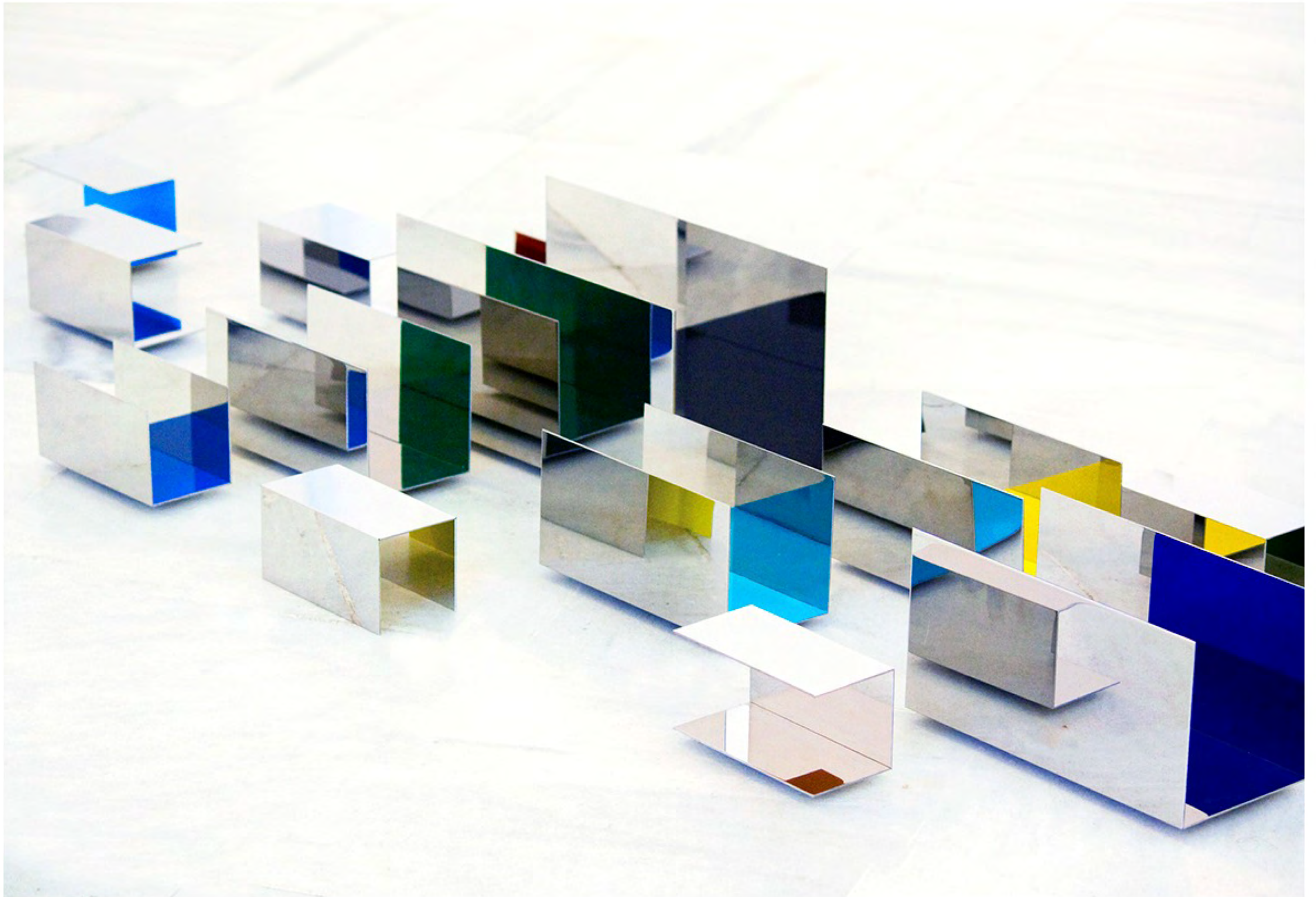
It began to take shape in a trip of a couple of months to Chile at the end of 2013. During my long walks through Santiago de Chile, led by the architect Benjamin Braithwaite, we had many conversations about the changes that the city has undergone in its architectural profile. Chile is one of the countries with the highest seismic activity, hence the horizontal development of the buildings that gave it its peculiar appearance of a reinforced, massive and dwarf city with architects such as Dávila or Secchi, defenders of a traditional architecture. Emilio Duhart, a disciple of Gropius and Le Corbusier, initiated the first transformations to a modern city, with accelerated vertical construction, which, in my opinion, wisely combines geometric volumes and lighting effects. The seduction of those towers clad in steel and glass, especially in the part of Sanhattan (acronym for Santiago and Manhattan) which is the financial district of the city, generate illusory effects on their surroundings and produce a kind of moving geometry. ; All this proposal between volumes and light, drew a map of different plastic landscapes that prompted me to play a game of volumes, with new materials and somehow indicated the starting point.

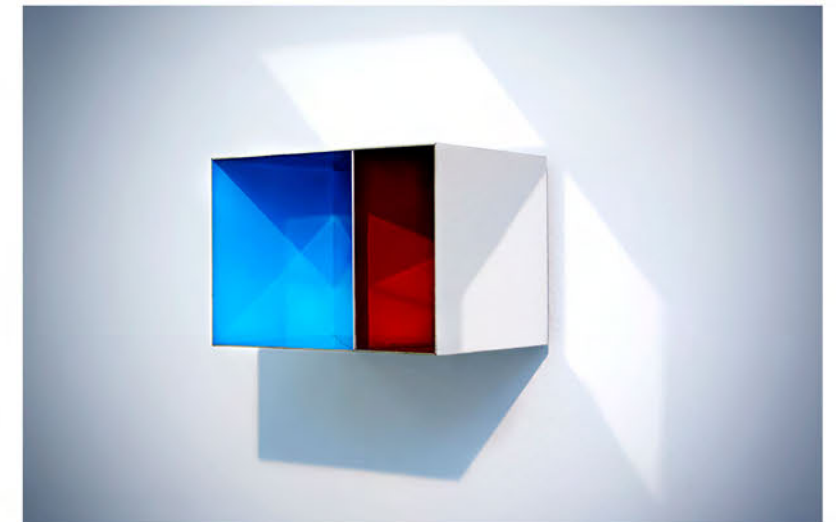
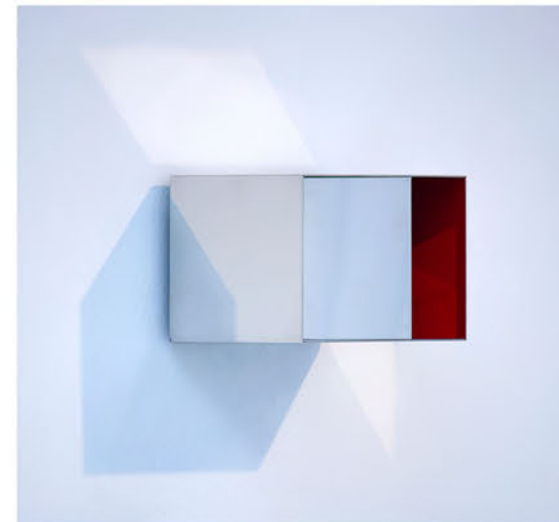
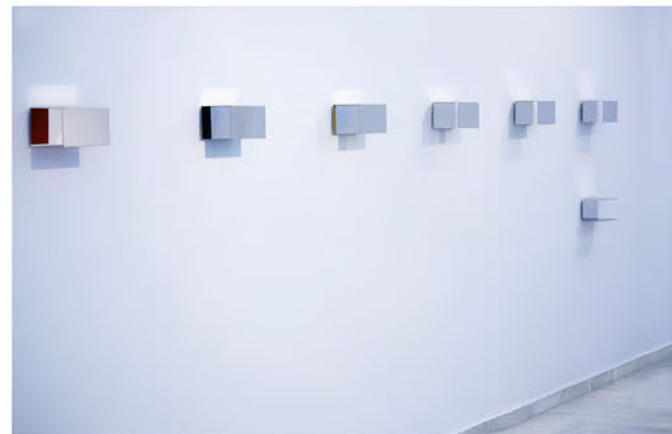
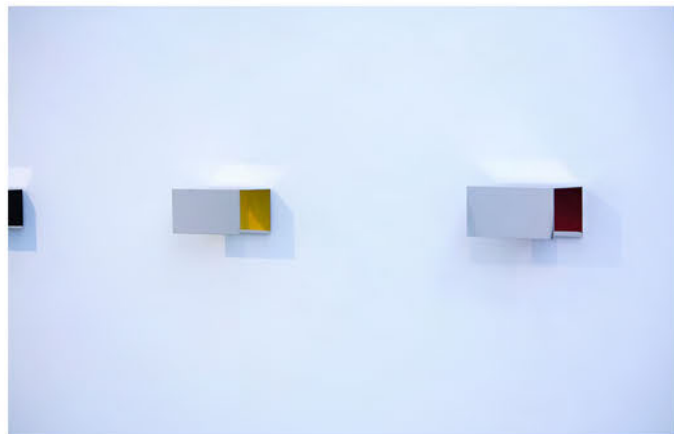
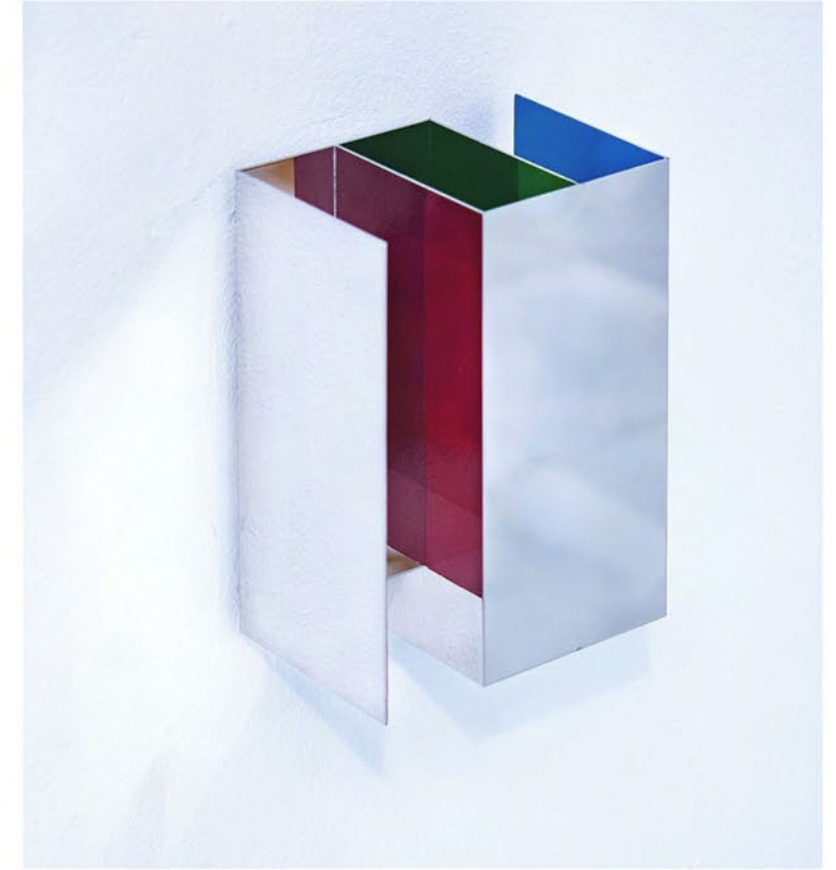
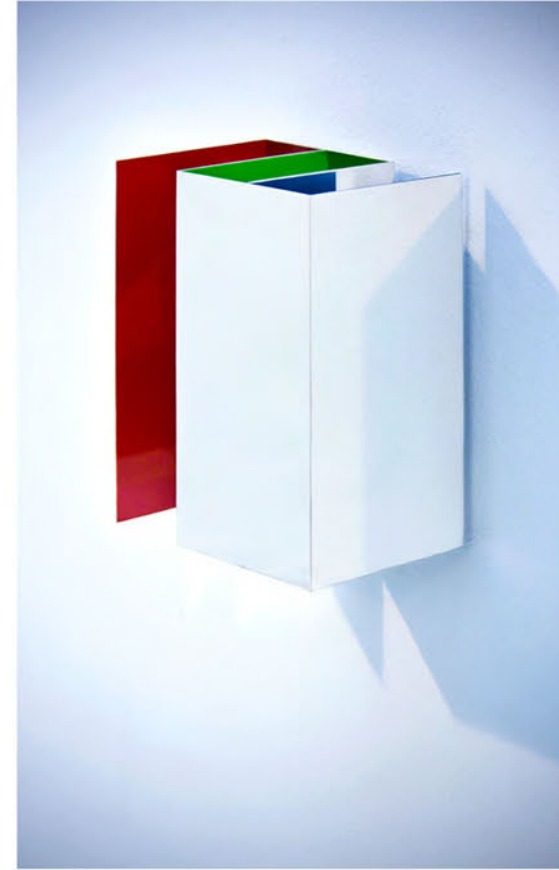
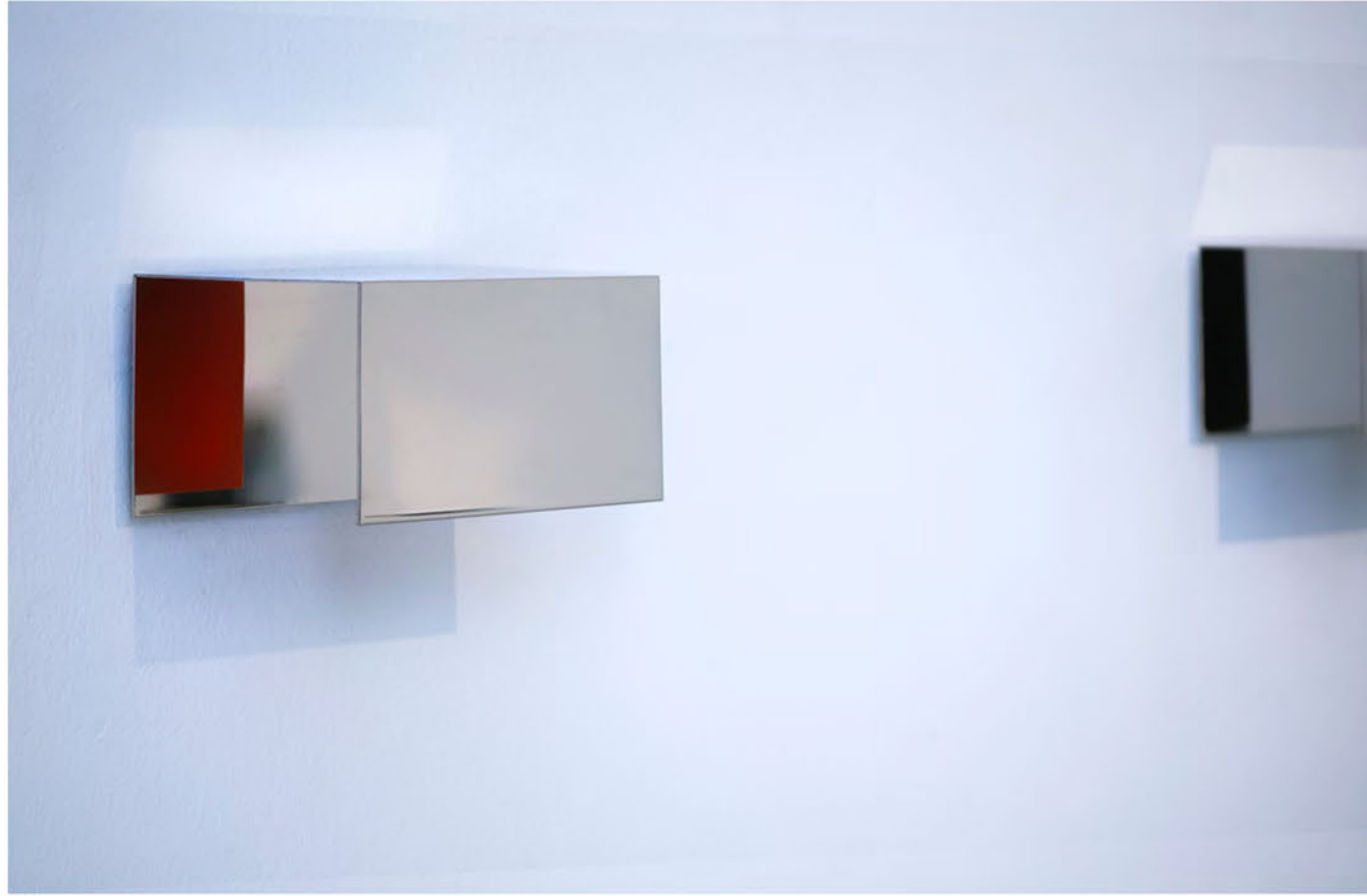


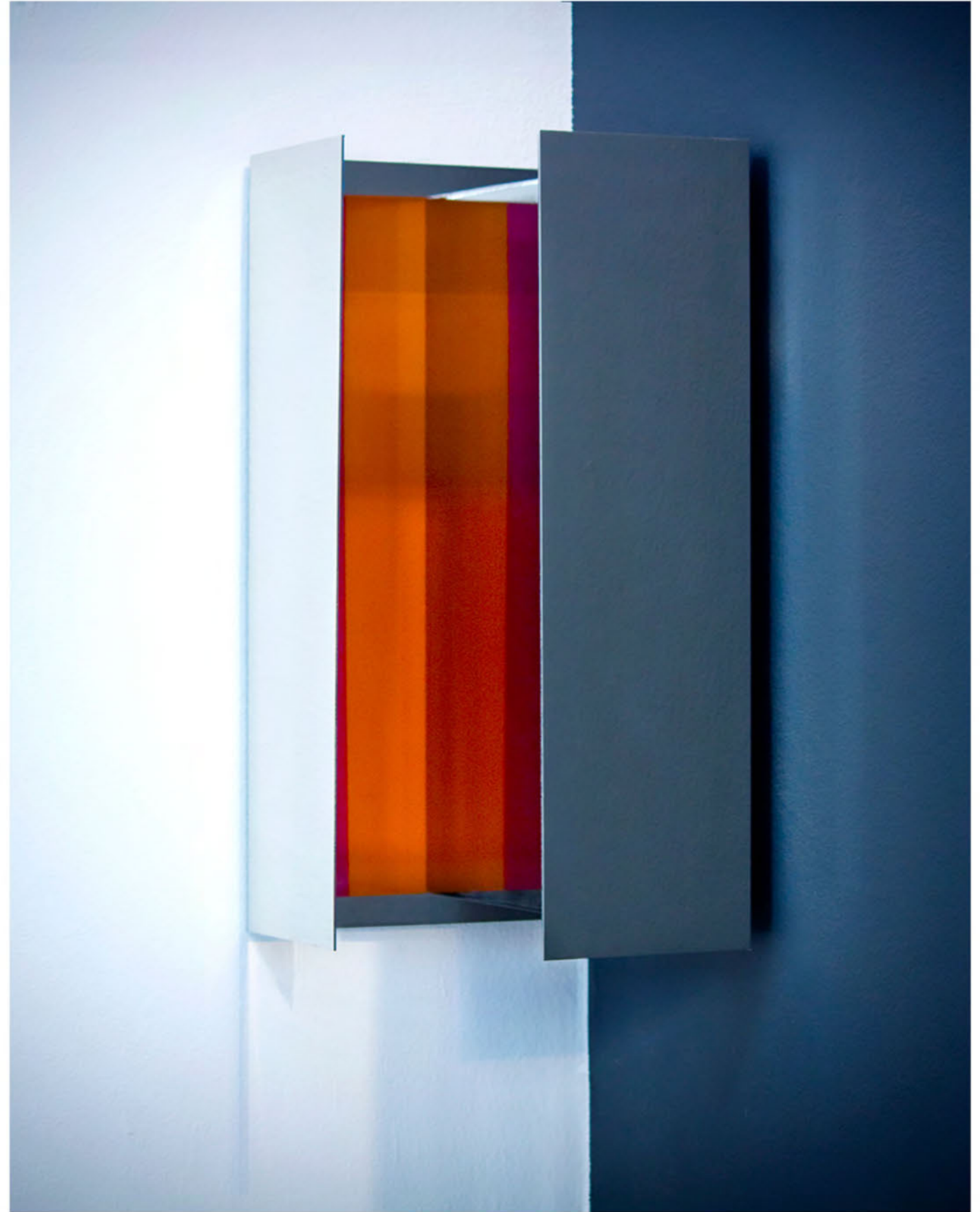
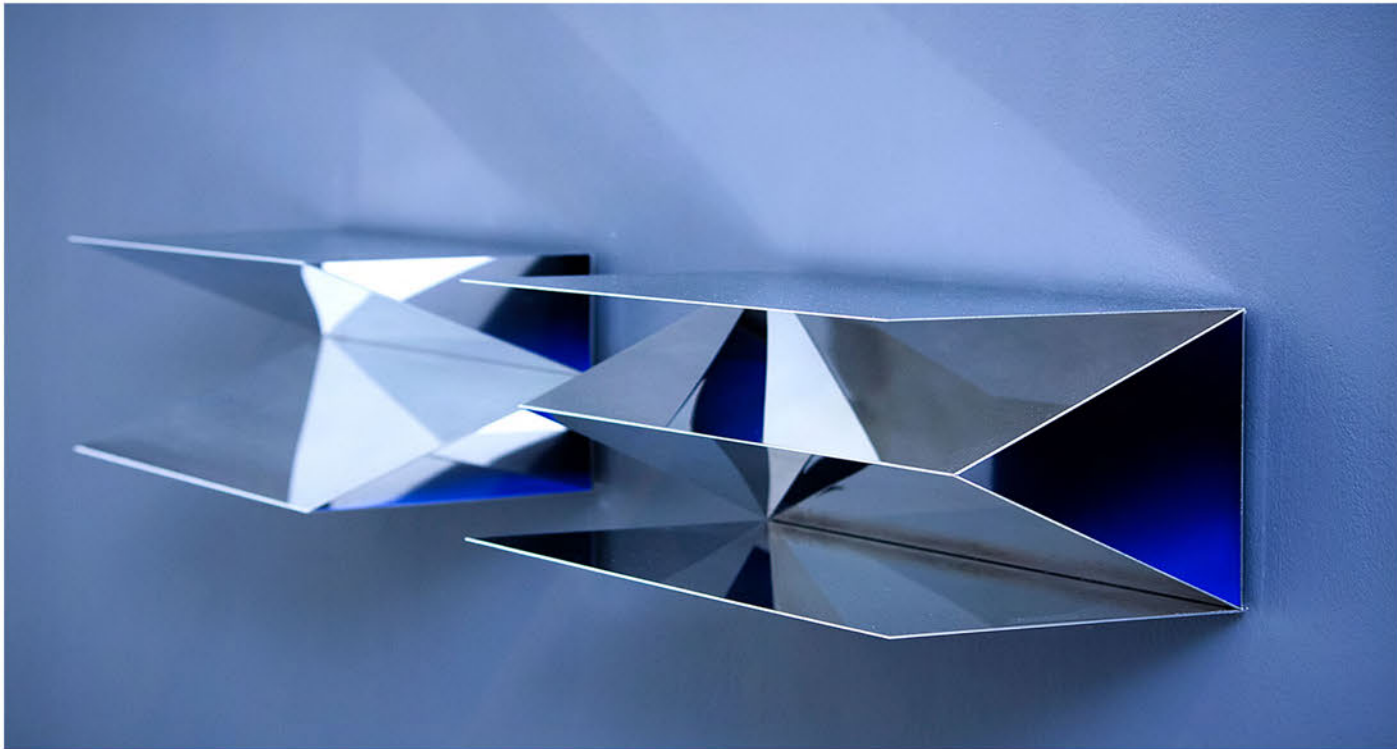
In this project I show a series of objects in polished stainless steel with a mirror patina, framed within a minimalist aesthetic of form, color and texture. The sculptures / objects, with reflective surfaces, show a concern for volume and surface, and establish an intense dialogue with space and light, intimately relating to their surroundings. They challenge our perception with illusory effects, intermingling of planes, changing perspectives and colors that create and recreate a relationship that facilitates a visual and mental engagement with objects. Each piece is visually transformed and mimicked. They do it in such a way that they are sometimes absorbed, dilated, or mutated as we move through space, strengthening the relationship between object and subject and inviting us to participate in new sensory expectations. The same goes for color. What we really see is not the color itself, but a reflection of the color on the surface of the object, which emerges or fades in different gradations and intensities. The intention was to give it a certain dynamism, color as a liberated, expanding color. Sometimes the spectator's face must be added to this diffusion of color, which has been present as an integral element from the beginning until the visual closure of each work.

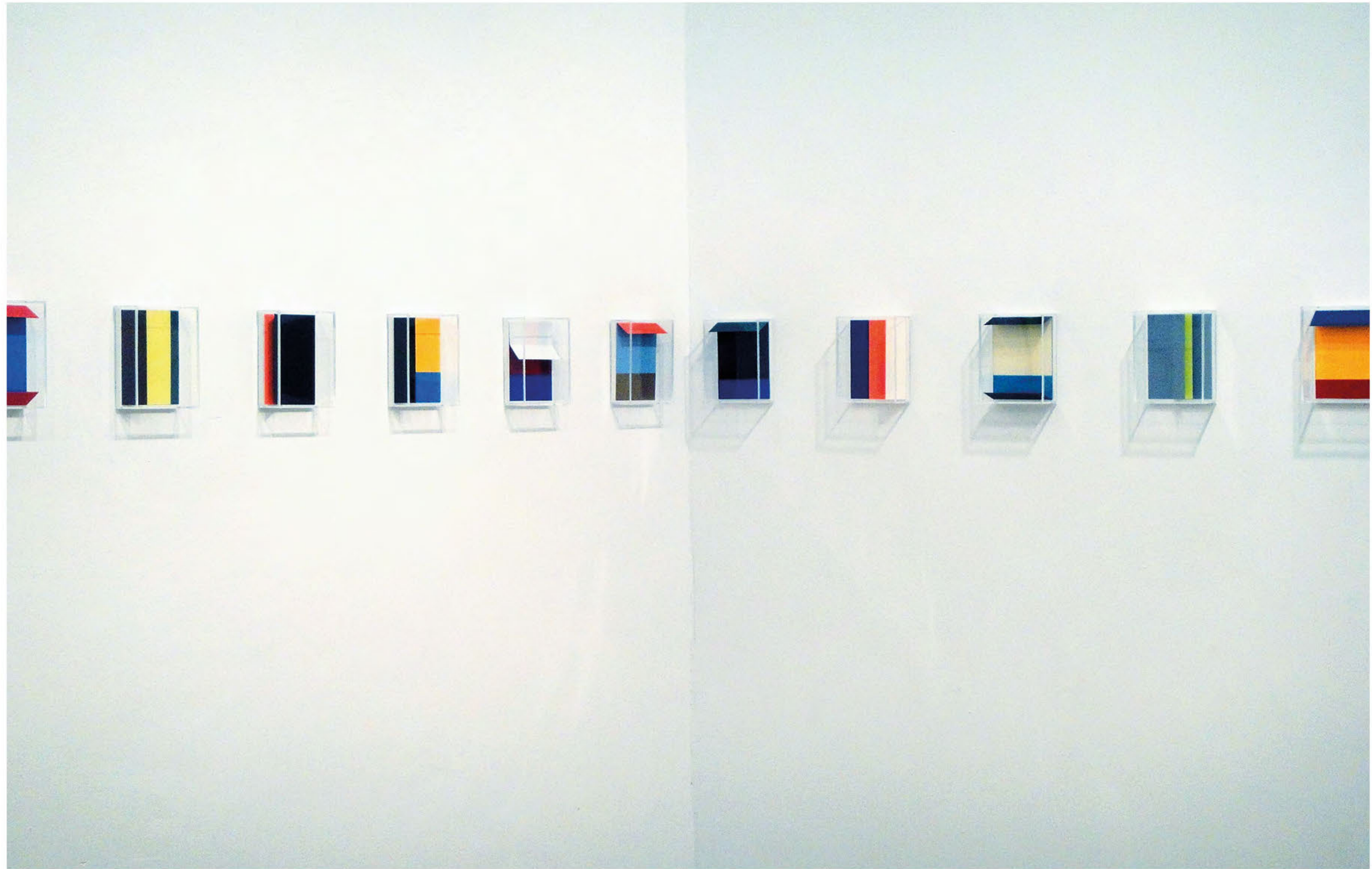








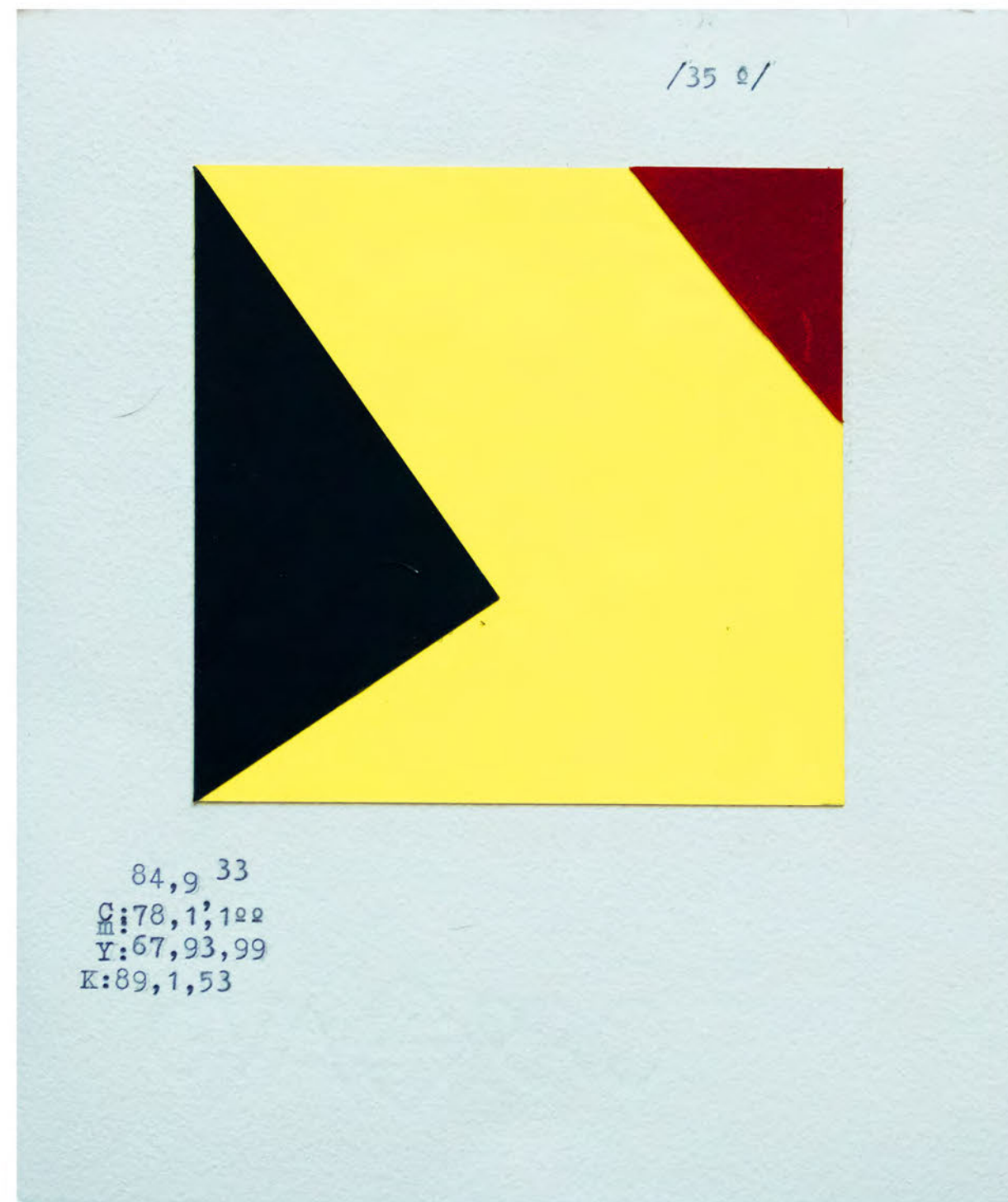
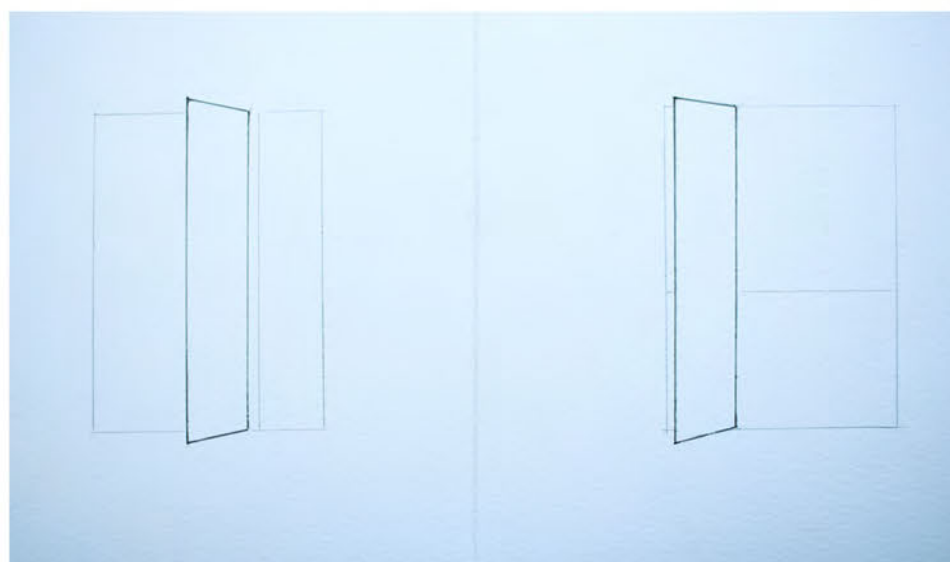
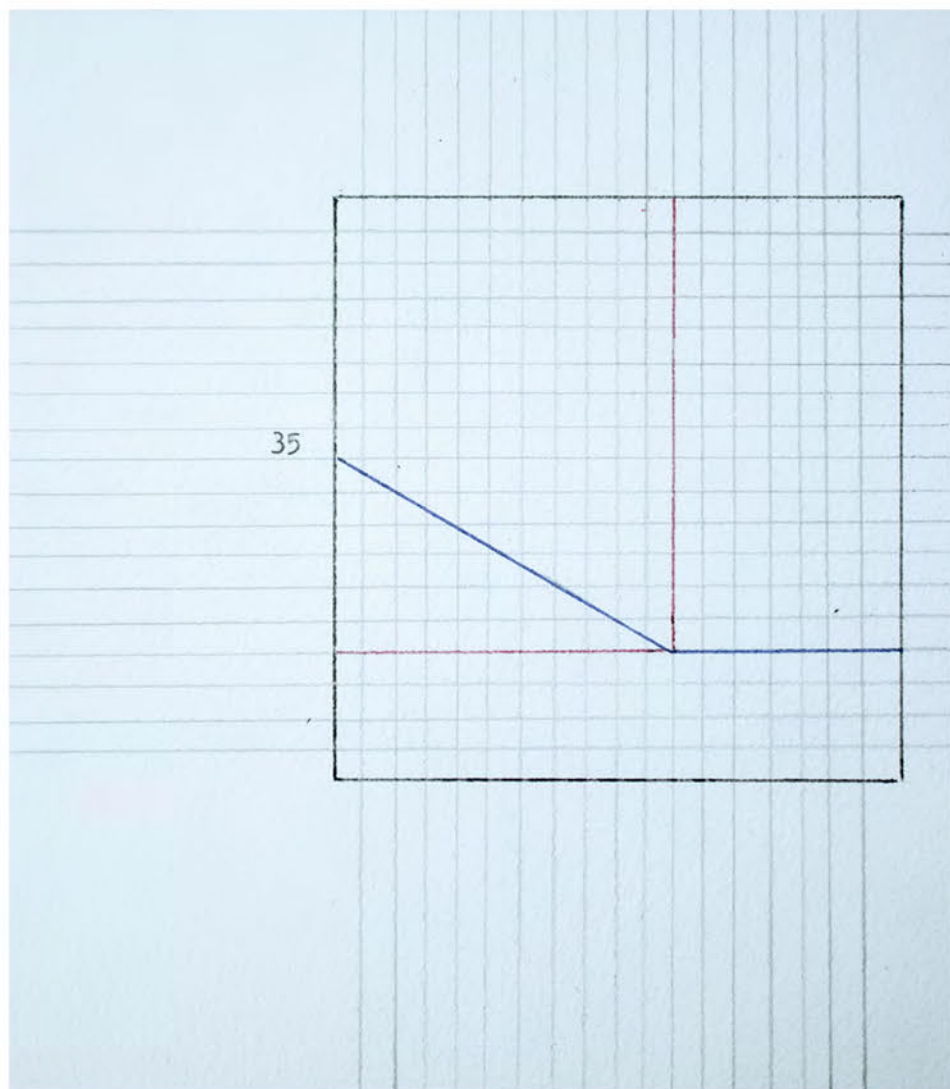




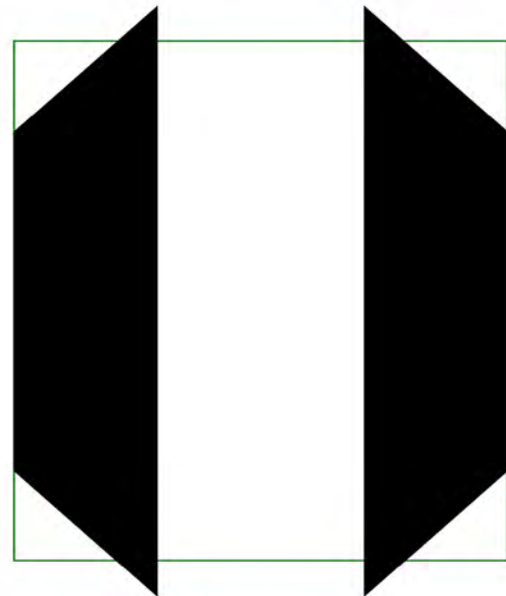
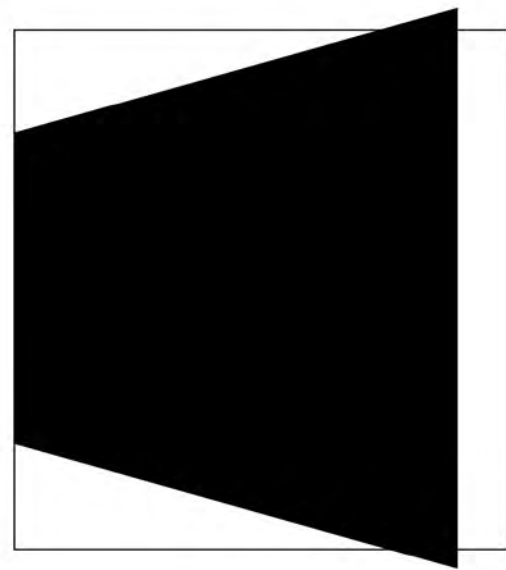
35 °, 2011

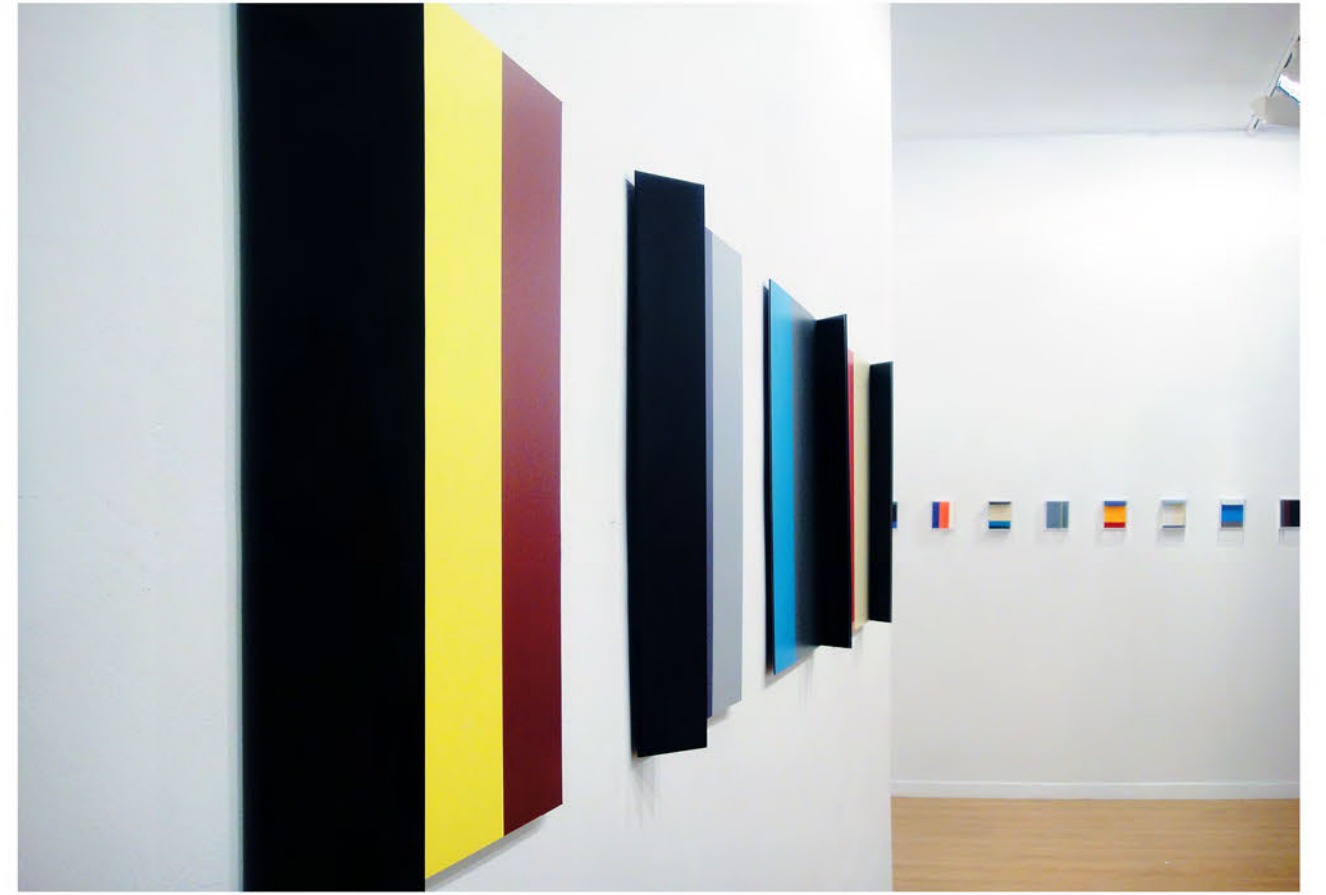
LACQUERED ALUMINIUM, POLYETHYLENE, PLEXIGLASS, PVC, VINYL, ACRYLIC PAINT

The series 35 degrees is a succession of paintings with a plastic determination based in the parameters of volume, matter, texture, color and space. They are paintings that are find the limit, extracting the figure from the two-dimensional plane and giving it physical volume real and not just depicted. The idea of "painting" is reformulated, and proposes a redefining painting beyond the parameters we normally attribute to said discipline, such as two-dimensionality, the physical limits of the support and the preponderance of the optical element, for, using expandability criteria, transcend the physical space of the painting. Located in a border territory between objects, sculpture and painting, in a kind of in between, three-dimensional overcoming challenges the two-dimensional shape and reflect the desire for construction in space and the search of the physiological thresholds of vision. Therefore, they are pieces in search of that third dimension, which are not satisfied with hang on the wall as simple pictures, but seek to break the limits of the two dimensions and occupy space. The use of industrial materials in aseptic and clean ways directly and clear and the apparent coldness of pieces articulated from geometric surfaces, offers us a multisensory approach to the work, accentuating the incidence of light and formal coherence.



A play of light and shadow, where form and light go changing depending on the position of the viewer and act as passageways of a reality to another, overcoming the limits of perception and transforming experiences. In this sense, said defined structure regulates the flow and the relationship between the scientific foundation of perception and artistic creation where reality and its appearances, that is, subjective perception and objective experience of the real focus their attention on the emotional impact and find an artistic tension transcendent to the object itself

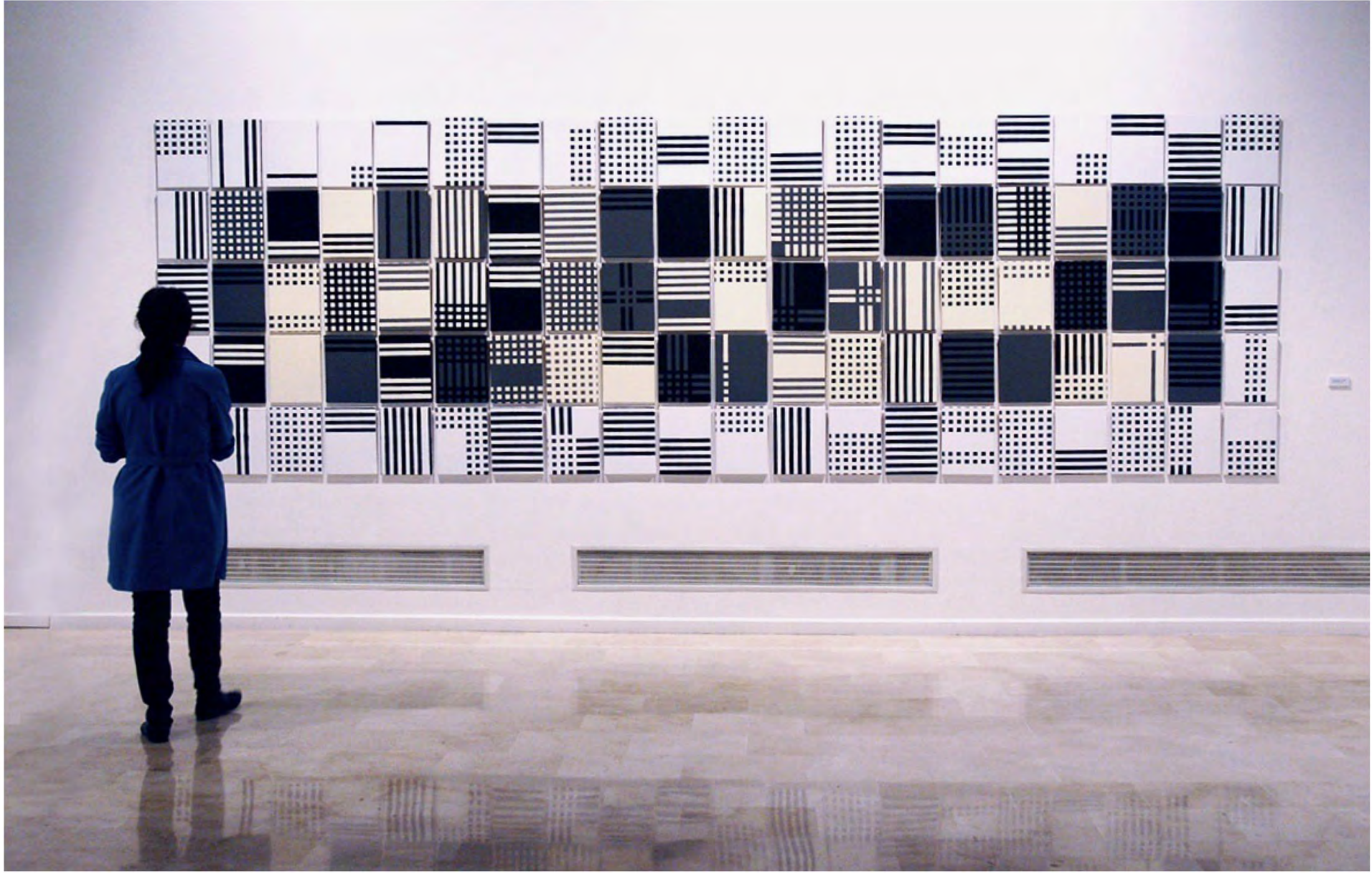






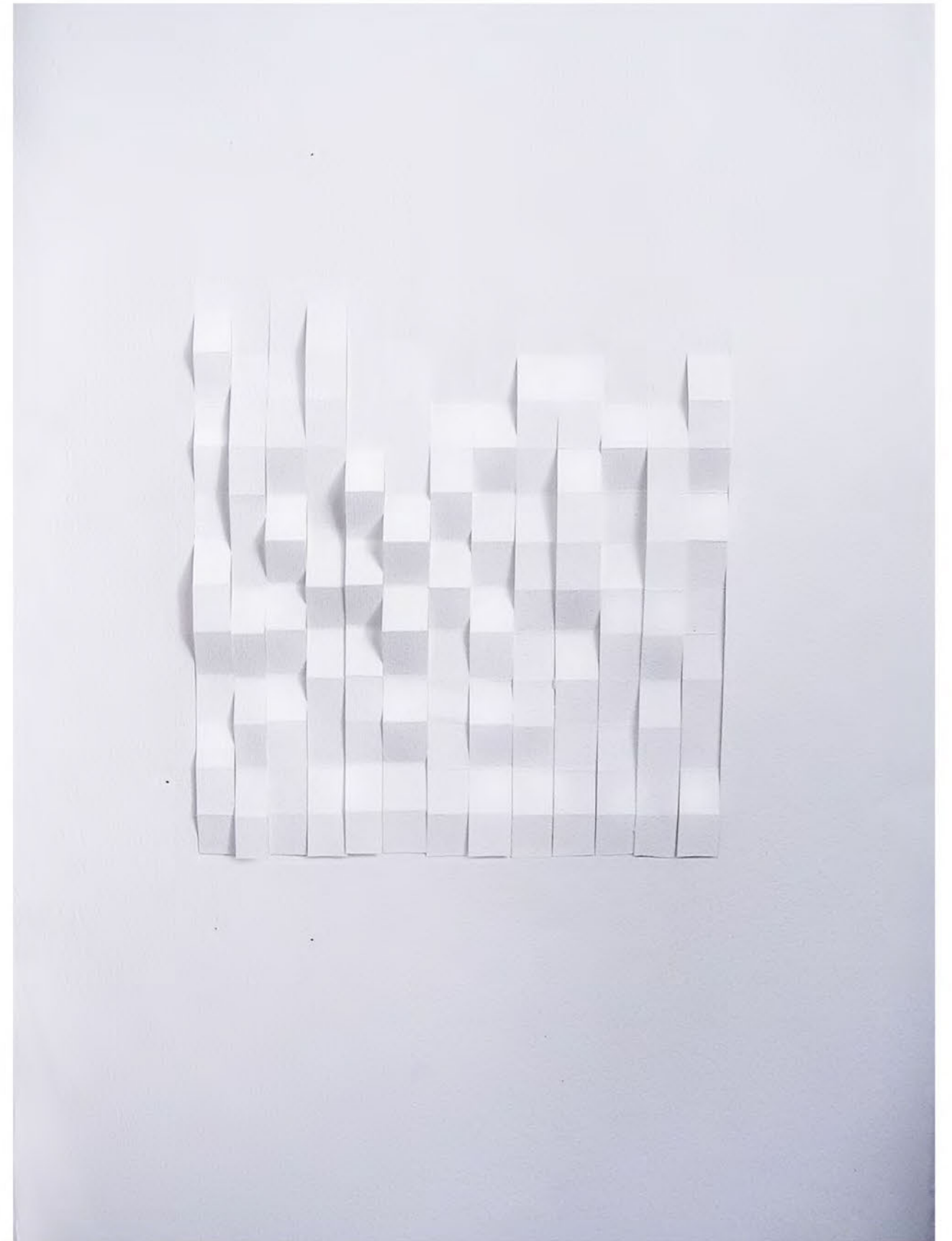
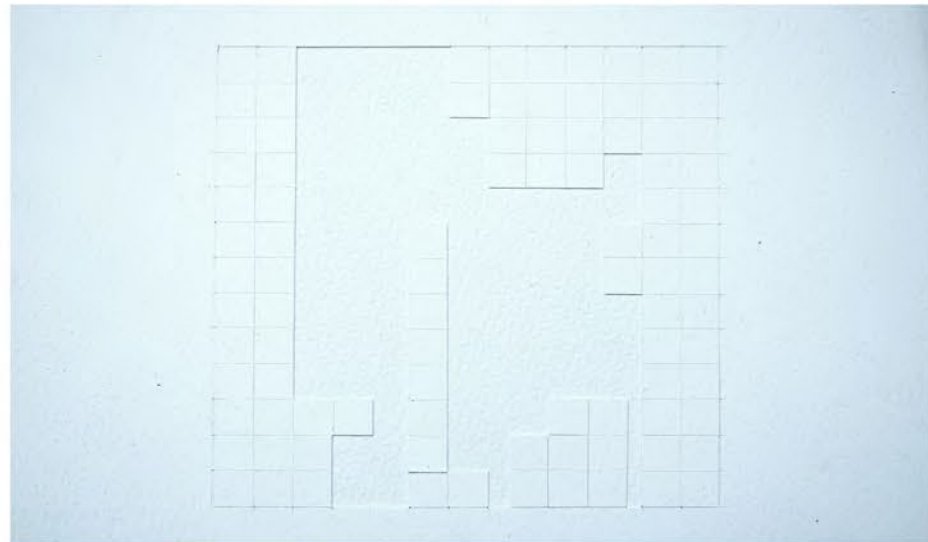
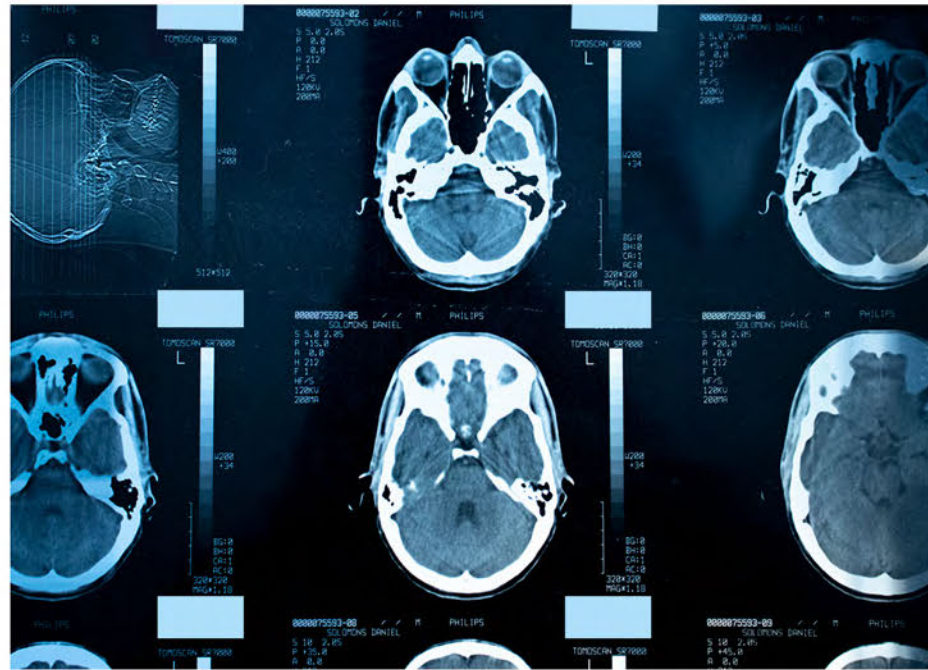
Suppose for just a moment that you can no longer see what you usually see when you look, that you cannot touch what you usually touch when you feel. That the objects you thought you knew dissolve and words melt amongst themselves, that everything that seemed to have a shape loses it.

BERGSON, Henry: Matter and Memory, 1896.



Learning can be defined by the relatively permanent changes due to past experiences and the memory is a crucial part of the learning process: without memory the vital and intellectual practice would be lost and the individual could not benefit from past events. Therefore, learning and memory take part in the same process in which, if one link is broken the whole chain is broken.

We live experiences and learn from them and part of what we learn is stored in complex departments which are kept in our memory waiting for the information to be extracted when required for a future experience, which allows us use this knowledge in benefit of our own subjectivity. We seek information via sensorial appreciation and stimuli through which the lived and non lived experiences make up our own personal and intellectual scale. In a greater sense, learning is the acquisition of knowledge and the memory is the storage of an internal representation of such knowledge.

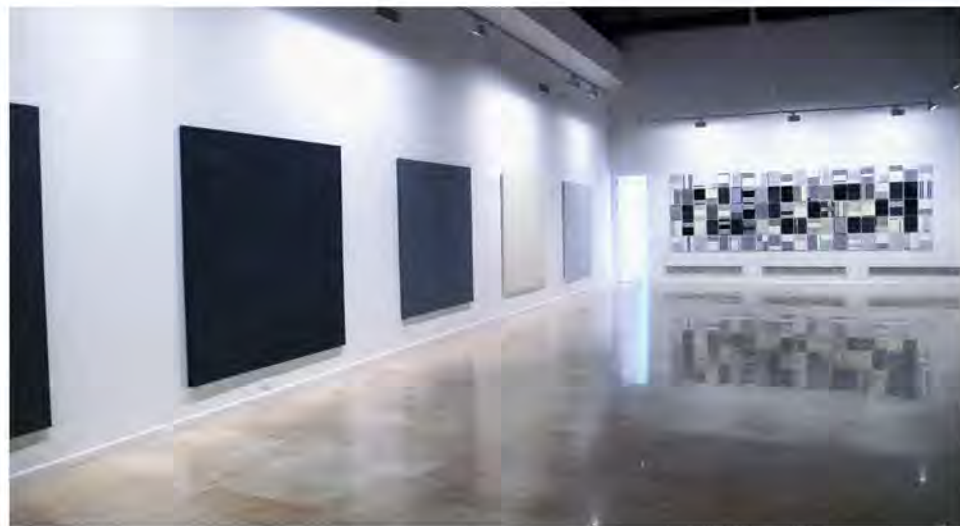


At 21 I had a massive stroke that changed everything. I suffered a total paralysis of the right part of the body, loss of memory and basic knowledge. I had to re-learn to speak, walk, read or write, among other things, and the journey of recovery was an exercise in overcoming the "be being".

This is precisely what led me to this exhibition entitled The Grey Suit.

Borges wrote that we are our memory, an unrealistic museum of inconstant forms full of broken mirrors with which to multiply the artistic representation, in this case, artistic representation.

This exhibition, is the artistic transfiguration of subjective fears and achievements, which is a reflection of the struggle to recover what has been learnt. The absence of memory -amnesia-, the alienation after oblivion -the loss of knowledge-, some of them basic, produce a weakness in the track of identity and they obstruct vital and intellectual development without any limitations.



The outcome of it all, and the acquisition of new knowledge, the continuous construction of our identity in terms of definitive perception, the recognition of who one is and who one might be through artistic representation as a means of expression and personal evolution within a reality, and some circumstances have caused a close look which conceives the complex and delicate framework called memory, storage of thousands of boxes that form us to become what we are.

To conclude, I think that the capacity of the artistic expression exceeds art itself and it is personified through the liberation of forms, representations, symbols and incisions. As George Steiner states "Art is more than Art", it is the overcoming of a state of mind.



COLLABORATIONS

MAE MAZE X DANIEL SOLOMONS

FLESH



MAE MAZE
X
DANIEL SOLOMONS

MAE MAZE LONDON X DANIEL SOLOMONS

The fashion designer Mae Maze London, proposed to me, on the first collaboration, to create a piece of art inspired by her visual and conceptual references. Mae Maze London will later create a piece of clothing based on my piece. A creative hatching that offers us new forms of representation and thought.



FLESH, 2020

OAK WOOD, WHITE CARDBOARD, STAINLESS STEEL, 40 X 30 X 20 CM

My piece explores the relationship between body and architecture in the fashion designer's creations. I focused on the creative process of Mae Maze London (more than her final garments), and the body role as a structural and functional perception in the territory of her designs. She uses her own mathematical formula and cuts the silhouette without following the shape of the body. It reminded me of the proportionality system that Le Corbusier developed: The Modulor. This new anthropometric reasoning served me as a starting point.

With a plastic determination based on parameters such as volume, matter or surface, I analyse the methods and forms of Mae Maze's compositions, and then, reformulates these approaches dissecting the human body.

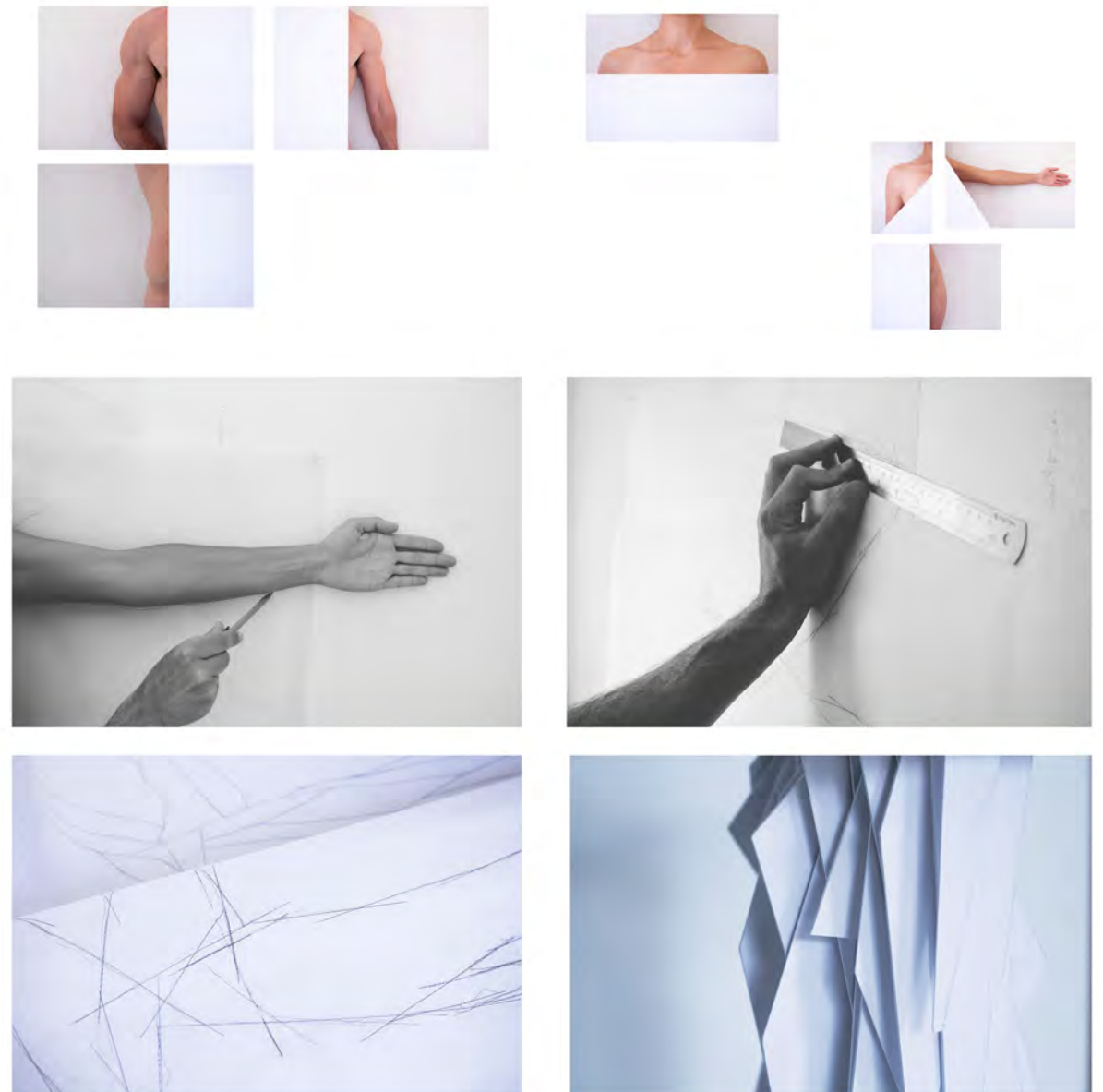
I reconfigure the human figure as if they were light layers of skin and breaks it down geometrically into 36 small heavy paper figures, 18 in men and 18 in women, strengthening the unisex identity of the brand. An exercise in construction, deconstruction and reconstruction in which I use various visual expressions based on photography, drawing and finally reached the sculptural object. The selection and manipulation of noble materials such as paper,

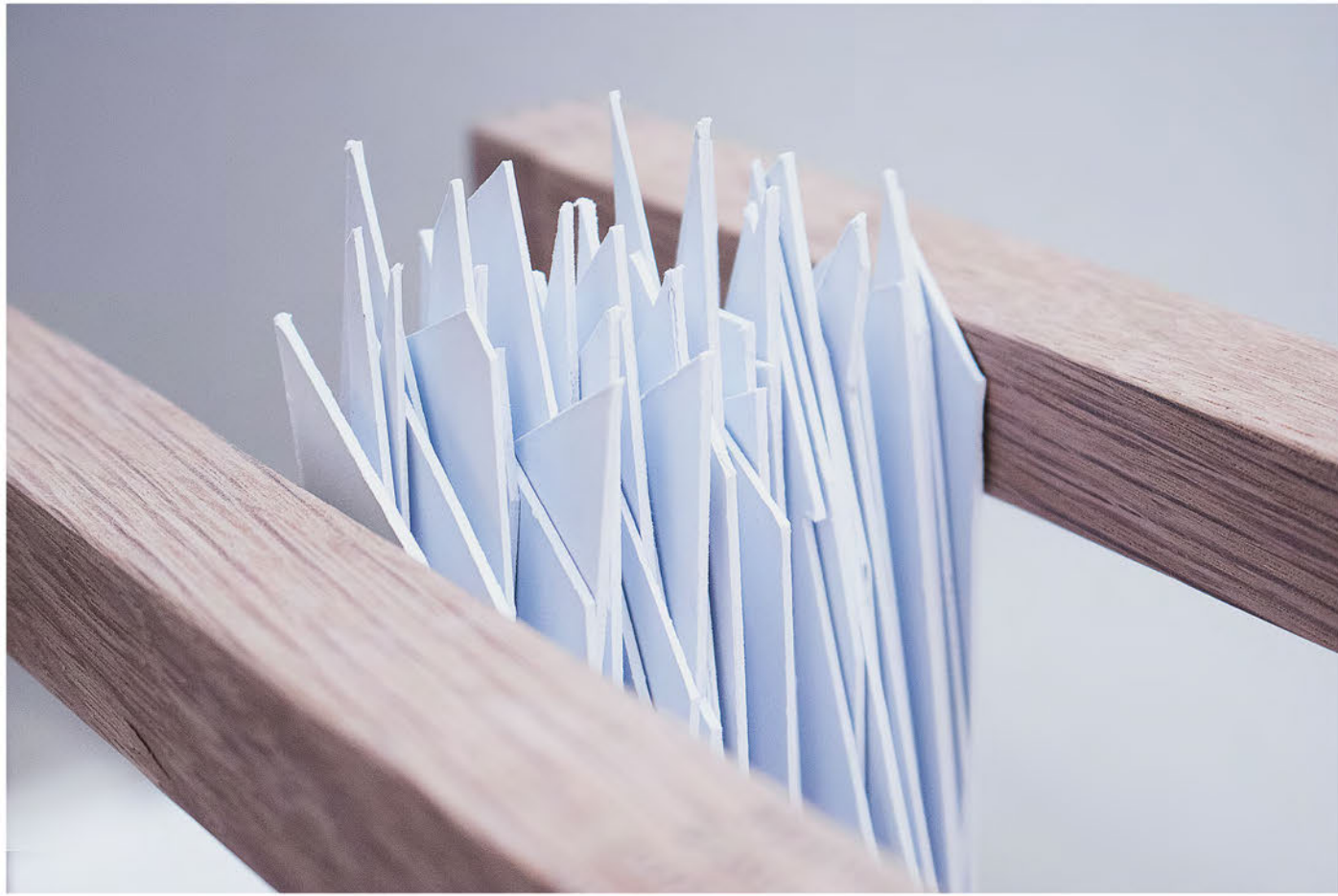
CREATIVE PROCESS & INTERVIEWS:

<https://www.maemaze.com/pages/daniel-solomons>

CLOT MAGAZINE:

<https://www.clotmag.com/news/insight-flesh-daniel-solomons-piece-of-art-inspired-by-mae-mazes-visual-and-conceptual-references>





DSL COLLECTION

AS WE MAY THINK
DEAR LIGHT

AS WE MAY THINK, 2021 DIGITAL VIDEO INSTALLATION 6 MINUTES. VARIABLE MEASURES

In 1945 The Atlantic magazine published an essay by the engineer, scientist and visionary Vannevar Bush called As We May Think, in which he described a hypothetical electromechanical device (never built), conceived as an intimate expanded complement of memory that allows people to develop and read a large autonomous research library, create and follow associative trails of links and personal annotations, and recall these trails at any time to share with others at blazing speed to create a collective knowledge library: Memex.

His visions influenced the development of Hypertext and Hypermedia which ultimately led to the creation of the World Wide Web and the beginning of what we now know as search engines and the infinite mesh of information.

Thanks to technological development and the urgency of the moment, where now everything became digital after the Covid-19, we are governed by an immense transmission of information adapted to mobile phones, tablets, etc. But that constant flow of information and counter-information 24/7, can also throw us into the field of disinformation and encryption and find ourselves in a confusing landscape of deformed and parallel realities.



As We May Think is presented as a kind of palimpsest and superposition of 12 poems by 12 poets from the 1920s, which reflected in some of their writings a time of change and a turning point in our society, Wallace Stevens, T.S. Eliot, Robert Frost, Hart Crane, Nancy Cunard, Langston Hughes, W.B. Yeast, Claude McKay, William Carlos William, Marianne Moore, Wilfred Owen, and Ezra Pound.

In this way I intend to take the viewer into a confusing landscape in which, through words and fragments, the hesitation of where to look and the inability to read the full text, clouds the meaning and creates new combinations, with multiple interpretations and meanings. The texts, in a continuous Scroll Down and Zoom In, typical movements nowadays in how we consume all the information on devices, play with the spatial perceptions of the viewer.

It addresses the immense flow of information and is positioned in a critique of how we consume and manage such amount of information guided by experiences and fleeting perceptions, highlighting the difference between information and formation. I also explore the appropriation, manipulation and impersonation to which we are subject through digital media, information platforms and social networks.

We have to distinguish the voices from the echoes, in this clamour of crossed screams, because in the end, to be able to see we must know how to look and know what to look at.

Also seeks to expand information in the viewer, and tries to form links of connection, and that those who do not know their authors or poems have the opportunity to immerse themselves in life and work of these great literati.



DEAR LIGHT, 2021 DIGITAL VIDEO INSTALLATION 15,25 MINUTES

At the end of 2019 I presented an investigation into the physical concept of light when generating sculptural installations based on light at an artistic residency here in London, in which I came to the conclusion that to understand light we must study shadows. This study, called In Its Own Shadow, was born from the reading and reinterpretation of one of Li Young Lee's poems from his book Behind my Eyes, in which I highlight one of the phrases: And what else did I learn? That light comes from the darkness to usurp its ancient rank.

I felt that the research line touched the zero level from the deontological point of view of creation and had many possibilities of representation. In a consecutive and (almost) obsessive way, I took two photos a day (morning and afternoon) for every day of the past year of the London sky, to try to capture its light.

Dear Light is presented as a projection of light of 1830 colours belonging to the sky of London throughout the year 2020. Through an exercise of construction, deconstruction and reconstruction, in which I use the sky of the city as a light object, I propose a

reflection journey on time, space, light and colour. Through the use of digital media, I decompose each of the photographs into 5 colour stripes. These colours are presented chained (3,05 seconds between colour and colour), in a projection of 15 minutes 25 seconds, the result of multiplying the 366 days of 2020 by the 24 hours of the day. The colours are projected in a loop and do not fulfil the opening or closing function, but are seen as an intermediate stage. The transfer of is measured and smooth, which facilitates a serenity state, although it is also brief, which makes the dialogue brief and we remain expectant.

A way of counting time in colours, or what is the same, in light. Because in the end, colour is light.

This video installation is projected on miniature computers with 3.5-inch (8cm) LCD screens, similar to smartphones. The tiny device and the abstraction of consecutive colours triggers the viewer's attention, concentrates it on a fixed point and absorbs it from everything around it. In this way, I also address how we consume information and see the world through our small mobile screens.

