

IMPRESIONES DEL TIEMPO

CURADOR
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ARTISTAS

ANDRÉS GARCÍA RILEY, JONATHAN MIRALDA Y ANDRÉS VILLALOBOS
CHANTAL PEÑALOSA
CRISTOBAL GRACIA
DANIEL MONROY CUEVAS
ENRIQUE CAVA
FABIOLA TORRES-ALZAGA
GABRIEL ACEVEDO VELARDE
GEORGINA BRINDAS
JAVIER M. RODRIGUEZ
LEO MARZ
LUIS CAMPOS
MARCO TREVIÑO
ROBERT C. MORGAN

Compartir



Impressions of Time reviews the material nature of cinematography and the limits that exist between audiovisual production and other disciplines, especially the visual arts. This proposal parts from a selection of works and actions that work with their own notions of the moving images, in an attempt to subvert a closed definitions of “specific media” that pushes the limits and crossroads between different disciplines.

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Last year at Marienbad (2017), Fabiola Torres-Alzaga

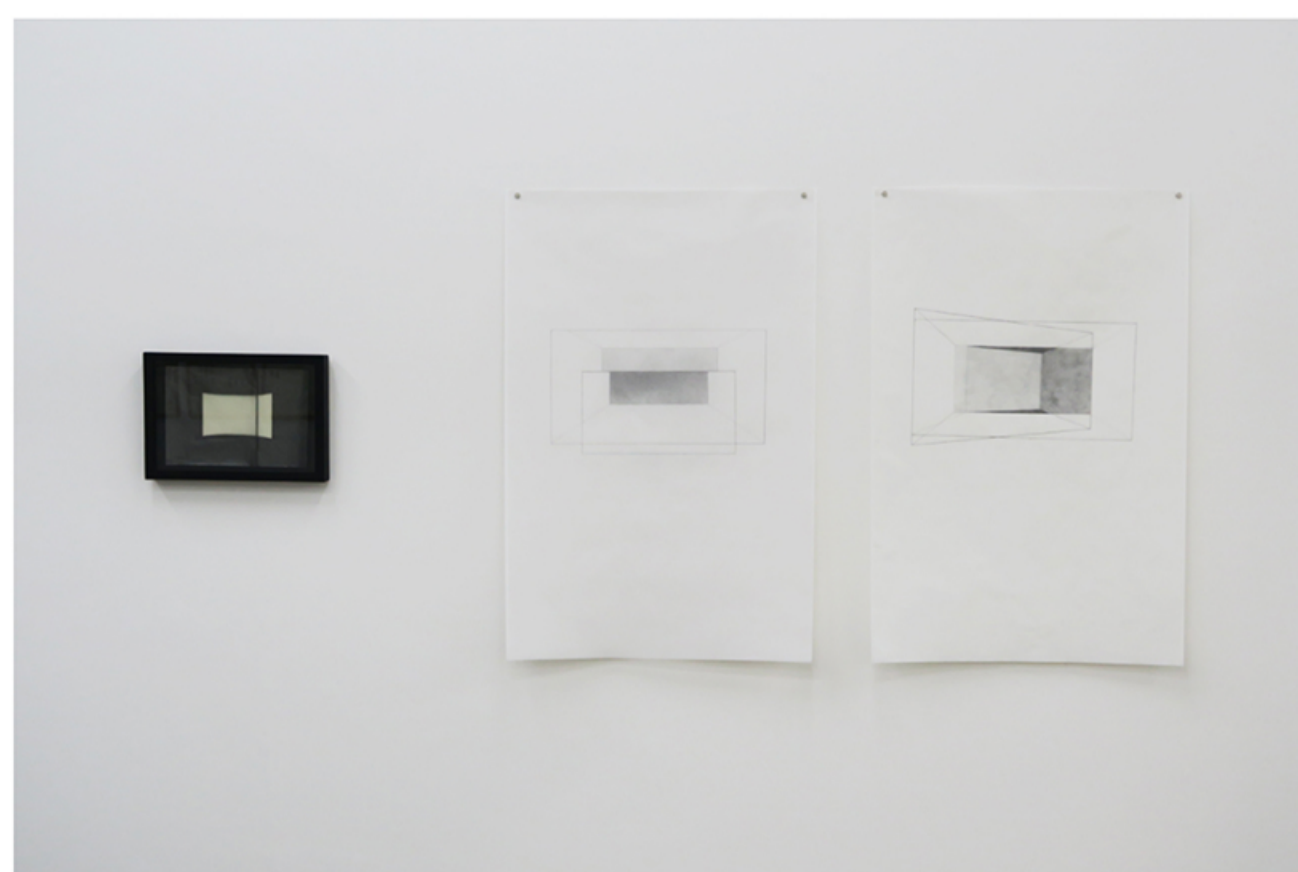
Fabiola Torres Alzaga’s *Last year at Marienbad* is a pencil drawing on paper parting from two superimposed stills from a scene in the film of the same name written by Alain Robbe-Grillet and directed by Alain Resnais in 1961. The artist’s intent is to explore the limits between fiction and reality, as well as the interstices where the differences between both concepts become almost illegible. The artwork contains the point of view of two people with opposite opinions who attempt unsuccessfully to find a common ground. The place is the same, but like the opinions, the image is different. The idea of “what is real” in the scenario expands and becomes ambiguous. Parting from this spatial operation, Torres-Alzaga proposes the point of departure for a broader project.

The premise of the film by Resnais is simple: a man arrives at a hotel, where he encounters a woman. He claims that they met the last year before at Merienbad, where they had an affair. She denies this. Throughout the film, he attempts to convince her, but the transcendent part of the affair does not take place in the plot *per se*. Here, the cinematographic tools do not fulfill the sole function of servicing the story. The situation is reversed: the narrative is used to speak of the medium and delve into its function, its limits and/or the lack thereof. The viewer is constantly seeking reality on screen but frustrated, because he cannot differentiate between what is true and false within the narrative. In the *Last year in Marienbad*, cinema is no longer an instrument to represent reality but rather, becomes a means to establishes new parameters. Reality and fiction are no longer separate entities, but coexist in and off screen.



Circular Spaces (2017), Fabiola Torres-Alzaga

Torres-Alzaga’s project is configured parting from all of these elements. In principle, the screen loses its flat, static condition to become a living, autonomous, ambiguous element that rethinks its limits and functions. These ideas are represented in the drawings *A Divided point of view*, where the screen is decomposed to become a space with diverse uses and dimensions. On the other hand, the sculpture *Circular Spaces*, comprised of elements that originate on the cinematographic set, deals directly with contradictions extant in the production area. Share the same function and premises, but that differ radically among themselves once they are evaluated more closely. Specifically, the artist presents a section of the Wall from a set on a real scale, next to a miniature model of a green screen. The former is a final product to be consumed, whereas the second will never be seen as is, because it will be replaced by another image. Indeed, the artwork of Torres-Alzaga reveals the contradictions and myths that compose cinematographic spaces, granting a new dimension to the elements and actions involved in the construction of moving images.



A divided Point of View (2017), Fabiola Torres-Alzaga