

Feathers

March 2023

The through-line of “Feathers” is engaged with diaspora and how an image can articulate the experience of being and connecting in specific contexts. Conceptually, this continues the

line of thought I have worked on for the last few years. For the first series of the project, “Homework,” I photographed a series of cardboard sheets of schoolwork on botany that my father did when he was ten. I



selected this homework as the center of my project to represent my past and the geography I left behind. Walking through the Canadian autumn landscape and letting the cardboards repeatedly fall behind my camera is the first step of my representation process, dealing with the challenge of moving and adapting to new territories. The second step is the selection of images to create the visual

narrative. The third and final step is conceptualizing the exhibition display based on the possibilities of anamorphosis. The apparent size of the images depends on the spectator's position within the gallery analogously to how the perception of the others surrounding us modifies according to the distance we

keep from them. The conceptual basis of the images and their

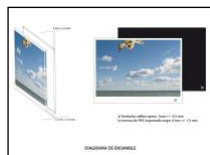
display question the level of understanding of the differences surrounding us.



I made other pieces with the same group of objects: four lenticular prints from 8 photographs. The title is “Difference 1: Repetition”. In two of these, the variation from one image to the other has to do with the ideas of falling and displacement; in the other 2, it is about being able to see behind. The inverted image refers to a language that loses its logical order and, therefore, its conventional meaning. Once again, and now through repetition, I explore the role of human perception approaching the outside, the other. In

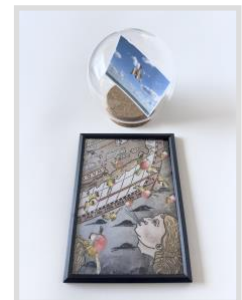
the case of the inverted texts, I point to the inefficiency of language as a tool in this connection with what is different.

To continue the discourse of my project, for my second series, "Birds," I photographed different artificial birds in front of an open landscape of Lake Ontario. I use the figure of the bird flying to refer to displacement, mobility, and the act of migrating. The lenticular prints



allow for anamorphic viewing as the viewer will see the bird in one place and position from one angle and another if we continue the path through the exhibit

hall. The idea of how our perception depends on where we stand when observing others is continued in the eight double-faced birds' small images that the viewer can see through a transparent globe and that are accompanied by images that are traces of the past, the displacement, and what I have left behind.



For the last of my three series, "Pájaros-Birds," I photographed bird cards from a Canadian board game and Mexican stationary bird monographs. I made diptychs where I inserted one of these representations of birds in different Canadian landscapes. In the first two pairs, one photograph shows an English-named bird and another with the name in Spanish. These bird images are set in the middle of the Canadian landscape. In the other two, only the bird species changes. In the first case, the two languages refer to the outsider's presence and how the locals and the foreigners coexist on one piece of land. In the second case, the simple change of type of bird refers to assimilation and the inevitable difference that does not cease to exist and marks how we see, how we are seen, and the degree to which we understand and are understood.

