

H i n g e
T h e l i f e o f a n i m a g e

M i g u e l M e s a

Exhibition catalog



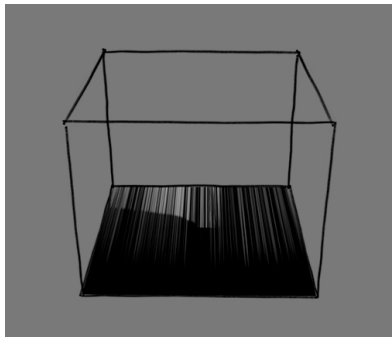
“Beauty remains resolutely at the margins of the visible, in the moment before the epiphany. The anecdote is never shown”

Pascal Quignard. The image we are missing

Bottom Edge. Pico de Orizaba's "impossible" face

Digital print
100 x 100 cm
Mexico. 2022

Landscape-object: Pico de Orizaba's northwest view. Veracruz, Mexico.
5784 processed images
6 am - 9 am



Bottom edge

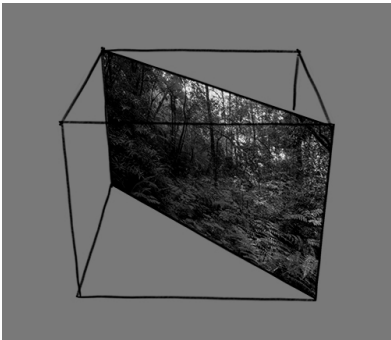




Left to right cut. Tree ferns, estatus 2024

Digital print
145 x 80 cm
Mexico. 2024

Landscape-object: Tree ferns. Naolinco, Veracruz, Mexico.
5784 processed images.
8 am - 11 am



Left to right cut (horizontal)

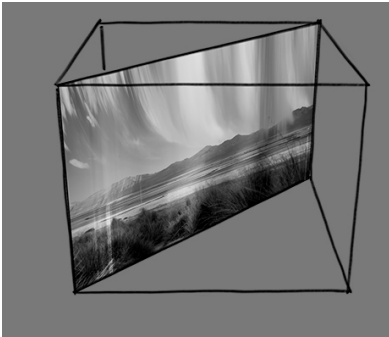




Left to right cut. Laguna Salinas

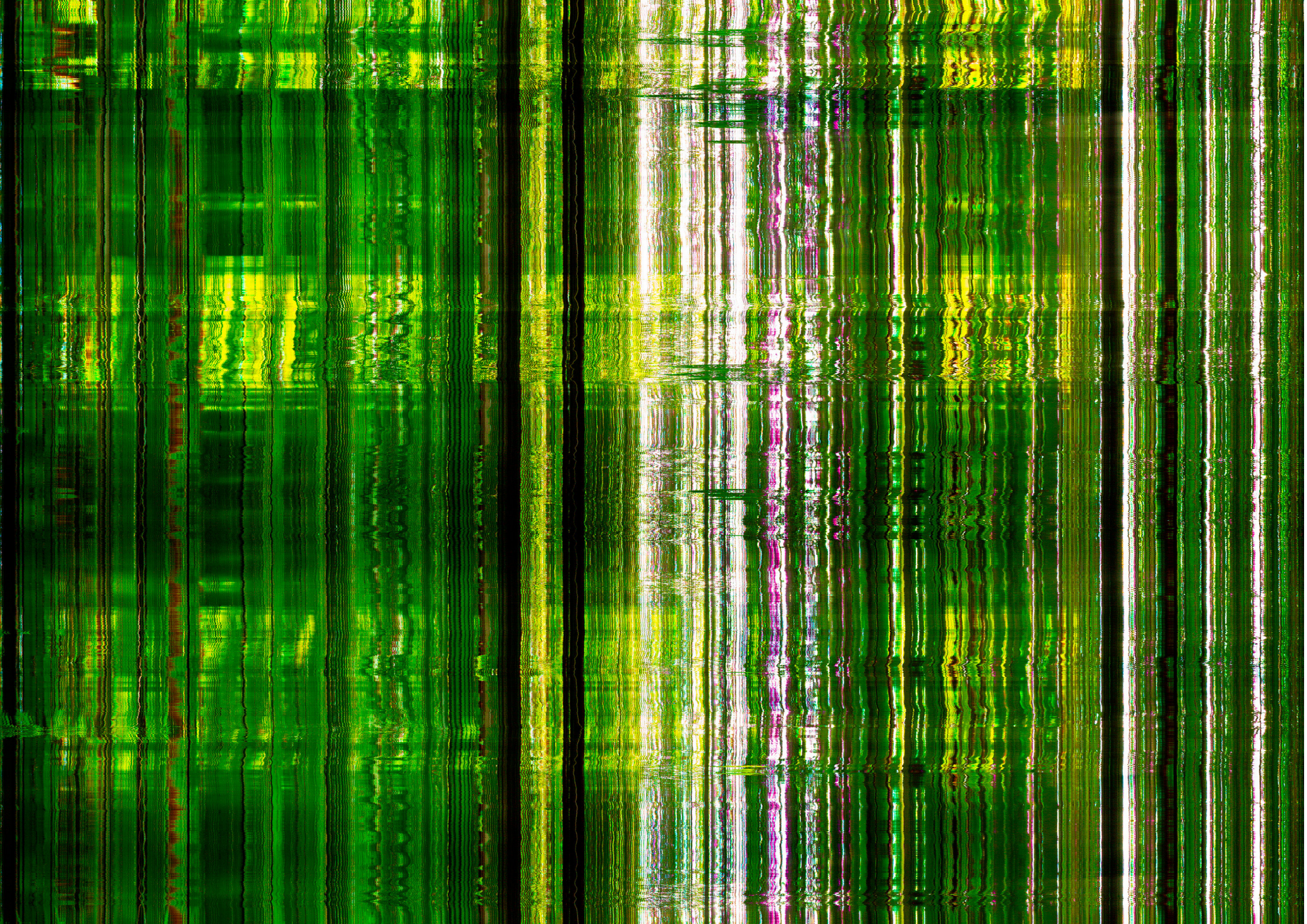
Digital print
145 x 80
Mexico, 2019

Landscape-object: Laguna Salinas. Arequipa region. Peru.
5784 processed images.
12 am - 4 pm



Left to right cut (horizontal)

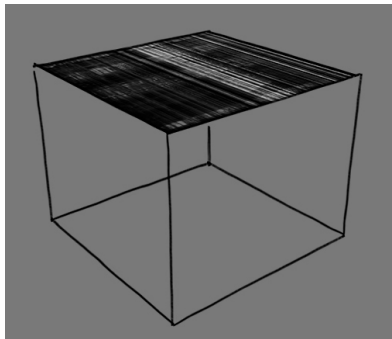




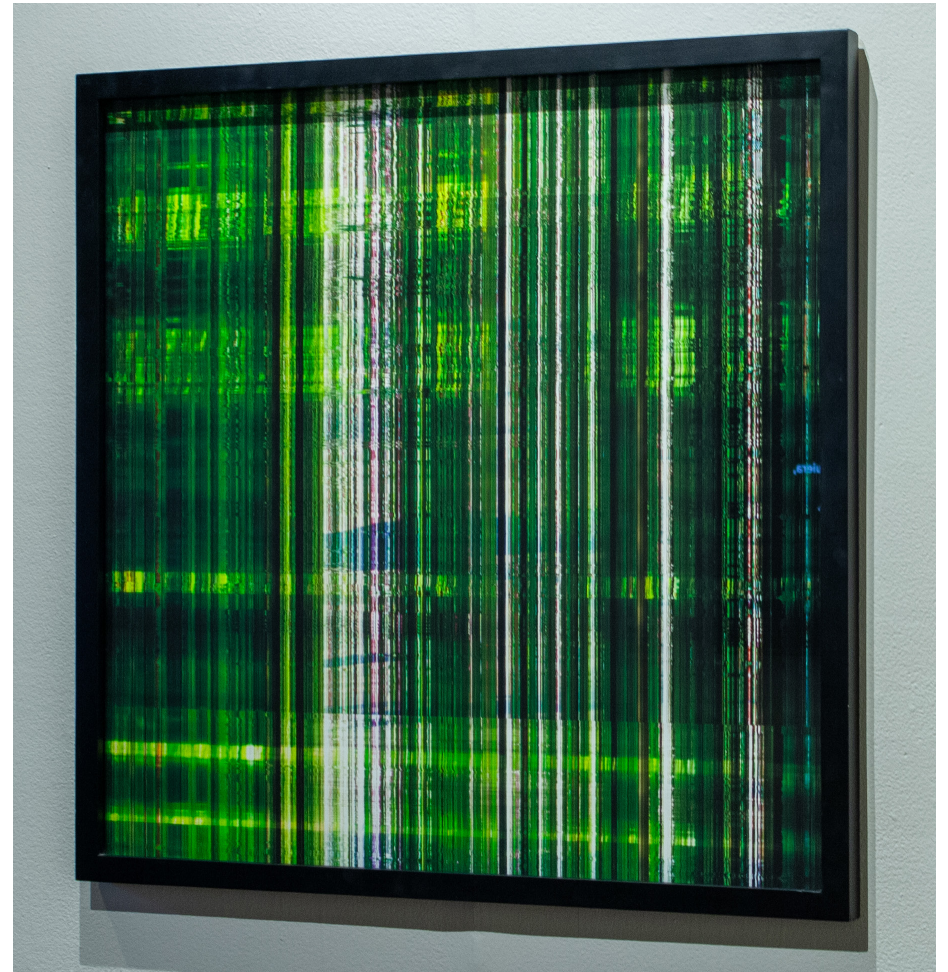
Top edge. Tree ferns

Digital print
80 x 80 cm
Mexico. 2022

Landscape-object: Tree ferns. Naolinco, Veracruz, Mexico.
5784 images processed
11 am - 3 pm



Top edge

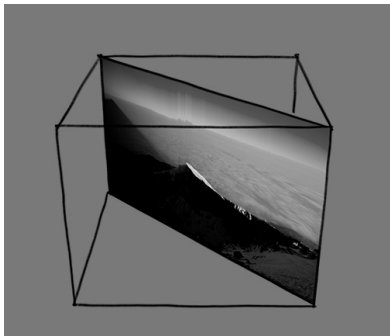




Right to left cut. Sunset in the Pico de Orizaba crater.

Digital print
145 x 80 cm
Mexico. 2022

Landscape object: Sunset in the Pico de Orizaba crater. Veracruz, Mexico.
5784 images processed.
3 pm - 5:30 pm



Right to left cut (horizontal)



What is a Landscape-object?

As humans, we evolved to see in three spatial dimensions and do not have the ability to see multiple times or instants. By stacking thousands of photographs of consecutive moments of a landscape, it is possible to create a kind of “tome”, a Landscape-object that will unite the two dimensions of a picture (height and width) and the Time as a third dimension (depth). With this rearrangement it is possible for us to visualize a landscape in a way that we are not used to.

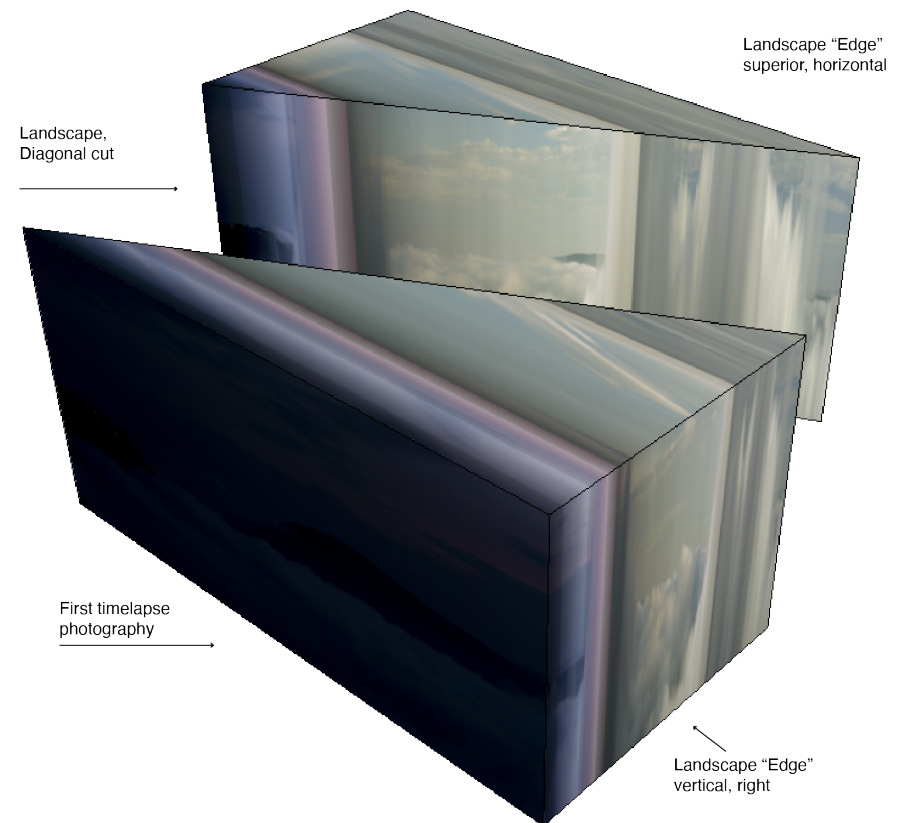
To put it in another way, the proposal consists of building a conceptual object that comprises a collection of consecutive appearances of a landscape. The source material is a set of photographs such as those used to produce timelapses in order to expand a two-dimensional landscape into a three-dimensional object that includes Time as the depth axis.

With a Landscape-object it is possible to generate photographs, videos and soon “trips” within its space-time, thus obtaining new landscapes that depict many instants at once. It is a way to expand our understanding of what happens in a landscape. The material can be reinterpreted in many ways in the future, enabling us to appreciate a landscape in new ways even when it no longer exists, provided the climate crisis that we face.

Landscape-objects represent a poetic demonstration of how immense the Unknown is, and the tremendous limitations of our perception, highlighting our arrogance when altering orders and relationships in a world whose infinite complexity we do not understand at all.

Video depicting the digital construction of a Landscape-object

<https://www.youtube.com/watch?v=OtVSCTjWd1M>



Landscape-object digital render

Barranca de Huentitán view.
Guadalajara, Mexico.
5784 images processed.
7 am - 11 am





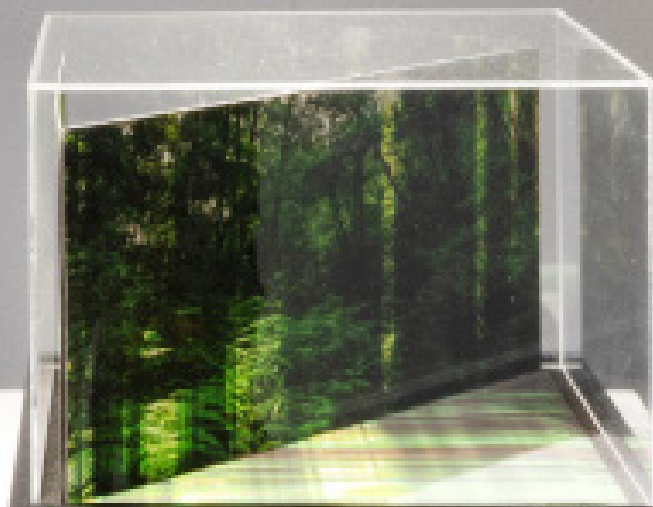
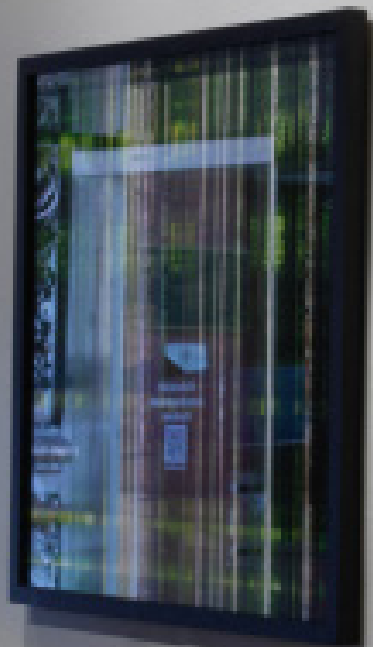
Exercice 10 : Soit f une fonction dérivable sur \mathbb{R} telle que $f(0) = 1$ et $f'(0) = 2$. Calculer $\lim_{x \rightarrow 0} \frac{f(x) - 1}{x}$.

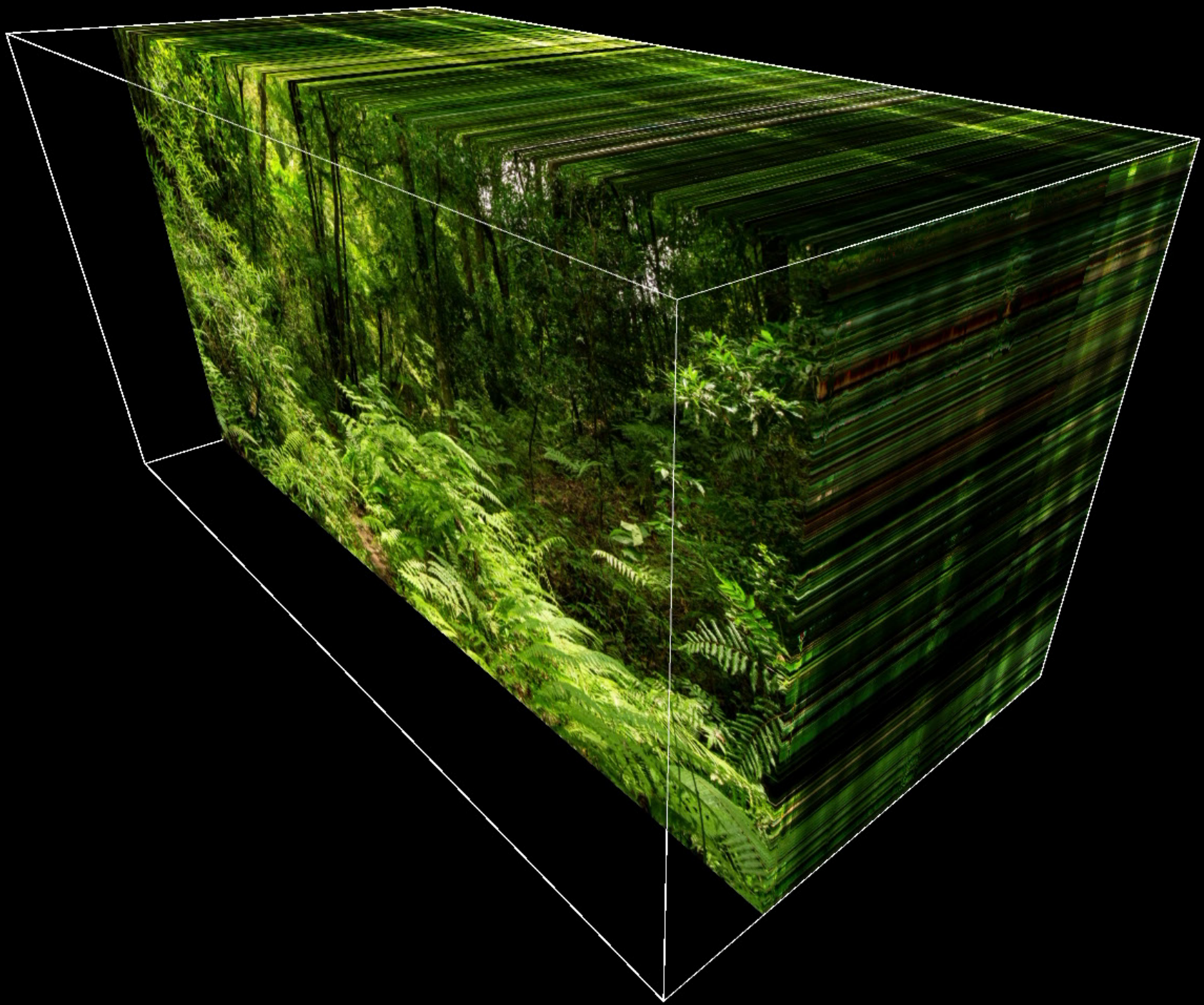
Legal Note:
This document is a legal document and should be read carefully. It contains information that may be subject to change without notice. The information contained herein is for informational purposes only and does not constitute an offer or recommendation of any financial product or service. Please consult your financial advisor for more information.

Illegale e insostenibile, il contratto per la consegna del gas russo all'Ucraina, stipulato tra la Russia e l'Ucraina, è stato ritenuto dalla Corte di Giustizia dell'Unione Europea, in un caso che ha riguardato la Russia e l'Ucraina, come illegale. La Corte ha deciso che il contratto è contrario ai principi di diritto dell'Unione Europea e che, pertanto, non può essere eseguito. La decisione della Corte ha implicato che la Russia non può più consegnare gas all'Ucraina e che l'Ucraina non può più ricevere gas dalla Russia. La decisione ha anche implicato che la Russia non può più vendere gas all'Ucraina e che l'Ucraina non può più comprare gas dalla Russia. La decisione ha infine implicato che la Russia non può più esportare gas in Ucraina e che l'Ucraina non può più importare gas dalla Russia.

Environ. & Climate Change: A Review of the Environmental
and Climate Change Impacts of the 2008-2009
Financial Crisis and the Role of the
Government in Addressing the
Crisis and its Consequences
The 2008-2009 financial crisis had a significant
impact on the environment and climate change.
The crisis led to a sharp decline in economic activity,
which in turn led to a reduction in greenhouse gas
emissions. However, the crisis also led to a
reduction in investment in clean energy and
sustainable infrastructure, which could have
helped to reduce greenhouse gas emissions in the
long run. The crisis also led to a reduction in
government spending on environmental protection
and climate change, which could have led to a
weakening of environmental regulations and
standards. The crisis also led to a reduction in
public awareness of environmental and climate
change issues, which could have led to a
weakening of public support for environmental
protection and climate change action.

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Introduction to the exhibition

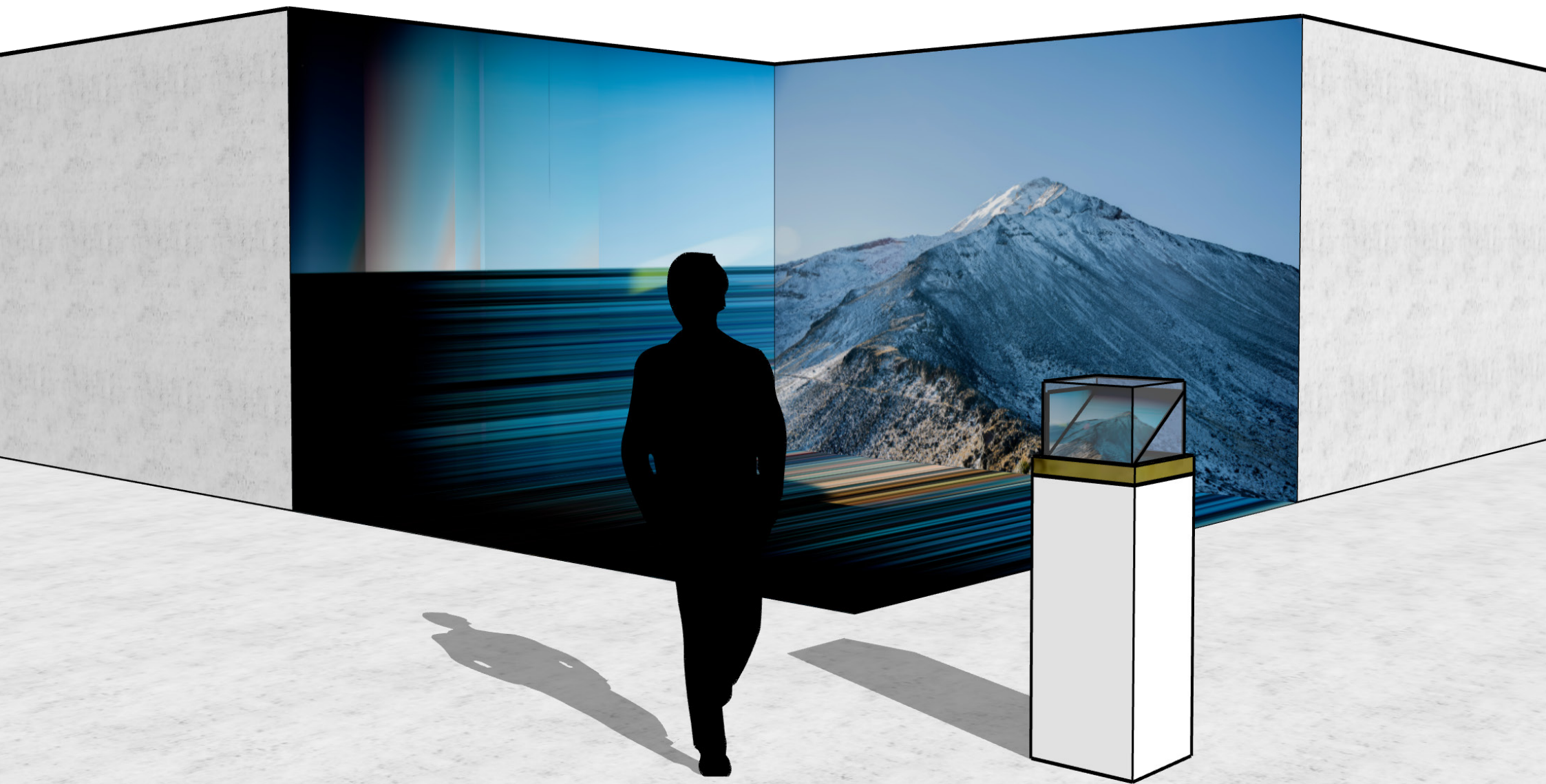
Full-HD video. H264.

5:04 min, loop

Mexico, 2024

Link to video:

<https://youtu.be/Fcipzv2pTqs>



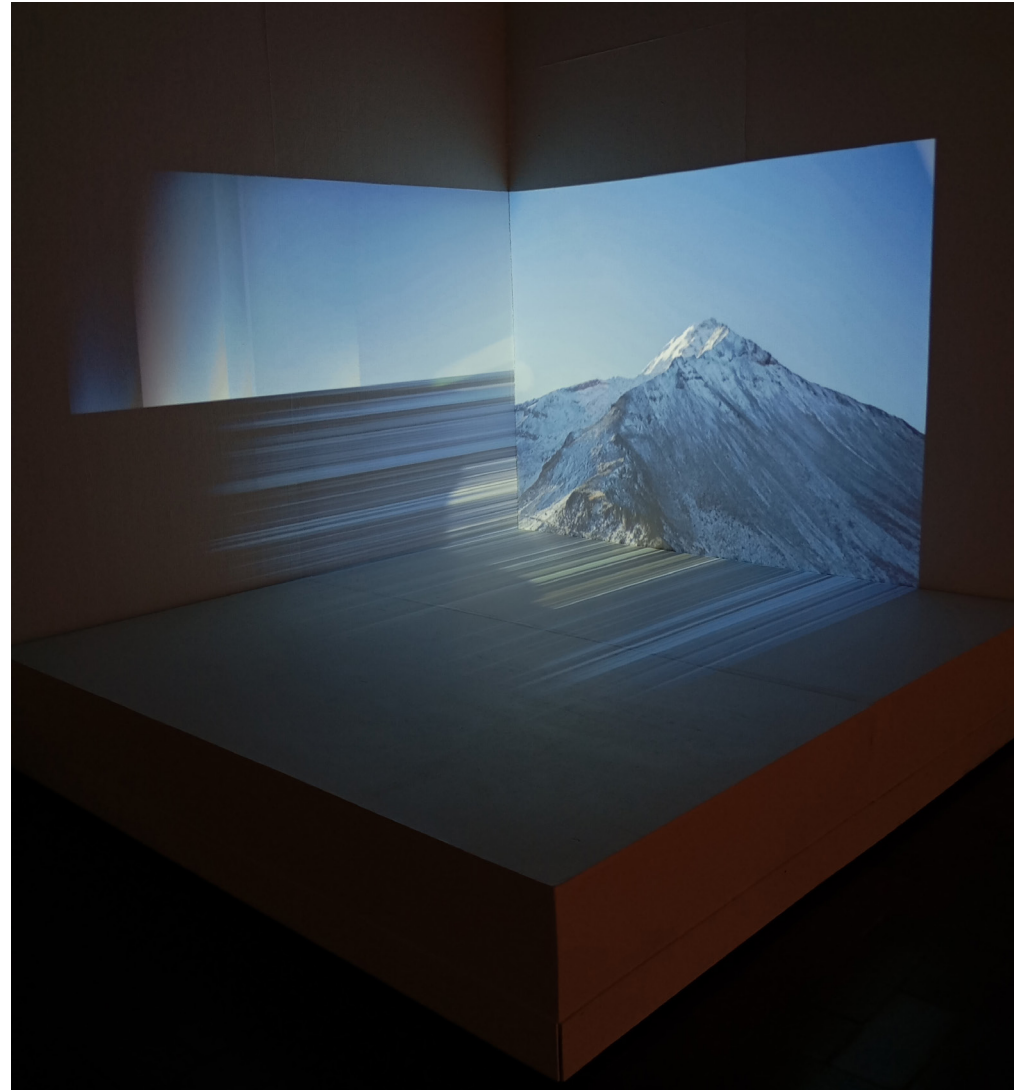
Cuts in different time-spaces, sunrise facing an “Impossible” side of the Pico de Orizaba

Three video channel installation

Full-HD video. H.264

6:00 min, loop

Mexico, 2023





Landscape-object Pico de Orizaba's "impossible" face

Wood, digital prints, acrylic and galvanized sheets
30.2 x 30.2 x 26 cm
Mexico, 2024

Landscape-object: Pico de Orizaba's northwest view. Veracruz,
Mexico.
5784 images processed
6 am - 9 am





Landscape-object Tree ferns

Wood, digital prints, acrylic and galvanized sheets
30.2 x 30.2 x 26 cm
Mexico, 2022

Landscape-object: Tree ferns. Naolinco, Veracruz, Mexico.
5784 images processed
11 am - 3 pm





Me cuesta hablar de cosmopolítica y lagunas de sal
(It is difficult for me to talk about cosmopolitics and salt lagoons)

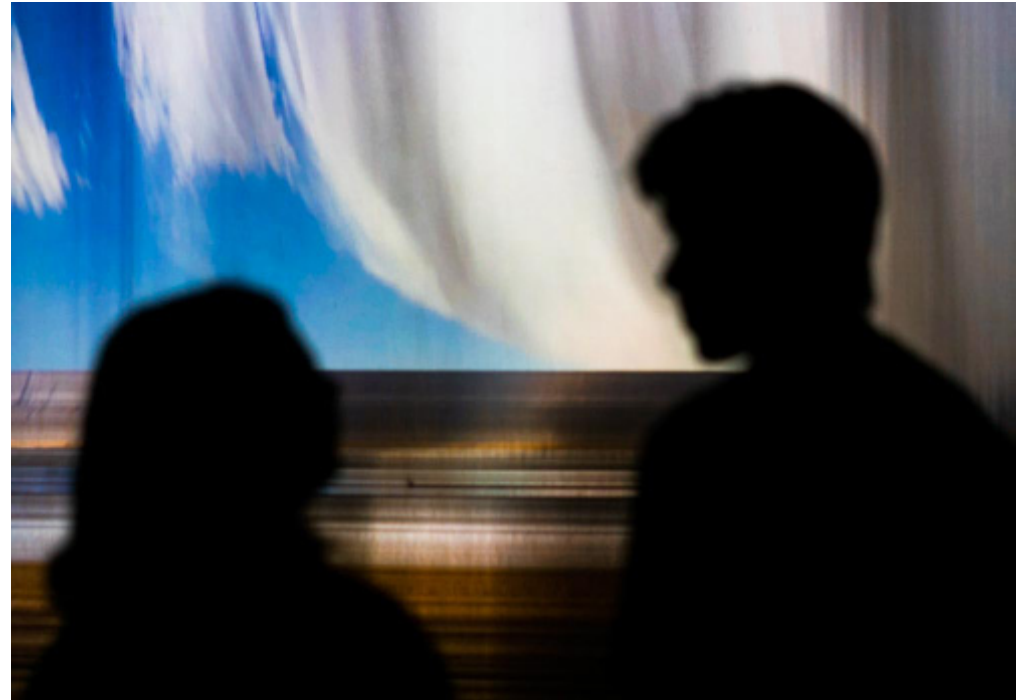
Full-HD video, H.264

9:04 min, loop

Mexico, 2022

Video link:

<https://www.youtube.com/watch?v=obojSvWY34M>



Gazne. La vida de una imagen

Miguel Meso

Gazne, según la Real Academia Española, es «el acto o resultado de mirar o contemplar una cosa de otro, que es mirar y mirar para tener presente que no debe ser y debe ser como es, o como se debe ser, o como se puede ser».

¿Cómo da la vida a una imagen?

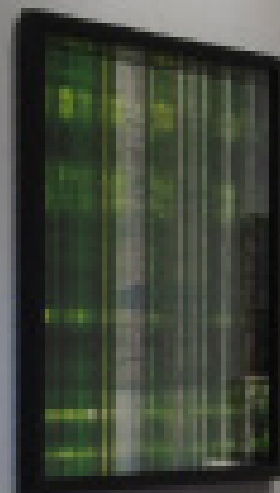
¿Están los indígenas vivos?

Las interrogantes mencionadas definen el doble quiebre artístico de Miguel Meso. El creador formula estas cuestionamientos, por medio de la metodología contrastada en la etnohistoria.

Travesía en territorios con polos contradictorios, le incita a desvelar por la subjetividad occidental y desplegar nuevos formas de entender una imagen. La vida de los hombres como tiempo es, sin duda, búsqueda y logro de la obra de Meso. La vida como vida de los otros, el nacimiento de los pueblos y el transcurso de la vida por el mundo, pero en su totalidad, todos los que el artista materializa en sus obras.

El tiempo, una idea política, y el significado que le damos por imposiciones culturales, vuelven en la obra de Miguel Meso. La referencia en su proceso creativo, innovador y contemporáneo del uso de la imagen a Marcel Duchamp y a Aristóteles, quienes exploraron ideas que pueden conectarse a través de la metáfora del "Gazne", entendiendo como un punto de cambio, giro y articulación entre dos realidades. El tiempo en este sentido, se vuelve un acto cultural, trazo y fluidez entre lo que es y lo que puede llegar a ser (Aristóteles) y/o como la concepción de un objeto, se reconstruye según el lugar en el que se presenta el mismo (Duchamp).

Pareciera un diagrama conectar el trabajo de Miguel Meso con piezas de 4 dimensiones, pero no lo es. El Gazne, una obra de esta dimensión se interpreta como el tiempo y así, en el mundo, uno diagonal que lo cruza. El artista realiza obras a proporción y calidad la imagen resultante de un conjunto de obras de fotografías consecutivas -más de instantes-, aventuras y/o logros de crear piezas únicas y valiosas que vagan entre el espacio y el tiempo, entre dimensiones.



¡Date un vistazo!

Hinge. The life of an image

Miguel Mesa

Hinge, according to the Royal Spanish Academy, refers to two pieces of metal linked together, which move and serve for everything that opens and closes: such as doors, windows, and other things. In Spanish, we can find synonyms such as bisagra or charnela.

How to bring an image to life?

Are images active?

The aforementioned questions ignite the avid artistic endeavor of Miguel Mesa. The creator formulates these inquiries through the worldly knowledge accumulated in his persistent curiosity.

Journeys through territories with little knowledge incite him to devalue Western arrogance and unfold new ways of understanding an image. The relationship between man and time is, without a doubt, the search and achievement of Mesa's work. The wise worldview of the Otomí people, the mysticism of the graniceros (rainmakers), and Buddhist transtheism have revealed, if not entirely, tangible clues that the artist materializes in his pieces.

Time, that harsh word, and the meaning we assign to it through cultural impositions, resonate in Miguel's psyche. It is essential to reference in his innovative creative process the contemporary use of the image by Marcel Duchamp and Aristotle, who explored ideas that can be connected through the metaphor of the "hinge," understood as a point of change, turn, and articulation between two realities. In this sense, the hinge becomes a playful, physical, and philosophical act between what is and what could be (Aristotle) and/or how the conception of an object is reconfigured depending on the place where it is presented (Duchamp).

It might seem absurd to conceive Miguel Mesa's work as four-dimensional pieces, but it is not. The hinge, in the works of this exhibition, is interpreted as time and is in itself a diagonal that crosses it. The artist makes cuts at his own discretion and safeguards the resulting image from a concentration of thousands of consecutive images—thousands of instants—venturing and succeeding in creating unique and sublime pieces that wander between space and time... between dimensions.

Óscar Ascencio Covarrubias

¿Son las apariencias una efímera alucinación?

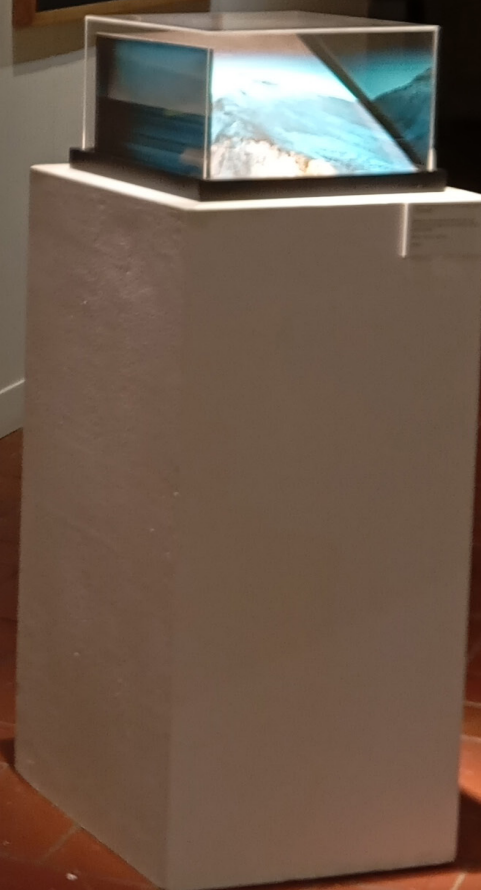
Are appearances an ephemeral hallucination?





¿Cuáles son los límites de mi mirada?

What are the limits of my gaze?



Eloisa Jimenez Gallery. Leon, Guanajuato, Mexico

Curatorship

Óscar Ascencio

Miguel Mesa

Interdisciplinary artist. He is currently a member of the National System of Art Creators (2022-2024) with the transdisciplinary project “Auspicio paisaje” (Landscape Auspice).

His concerns revolve around social, cultural, and natural phenomena, and sometimes the artistic mediums or forms themselves. Sound is a defining material in his work.

To develop his projects, he employs various mediums ranging from sound art, audiovisual installation, net.art, photography, performing arts, drawing, documentary video, and more. As a result, his pieces are translated/exhibited in stage projects, concerts, museum exhibitions, galleries, festivals, and public interventions. He has presented his work in Argentina, Austria, Bolivia, Canada, Colombia, Croatia, Slovenia, Spain, Mexico, Peru, Switzerland, Uruguay, and the USA.

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