

## Modulating the reflection

Everything began with a tower of Babel and it seems, the rest of the work derives from there. The following creations of Mayte Alonso, structures in iron wire for the most part, constitute an investigation concerning a spatial projection of the interior through the medium of curved forms. On occasions the sculptures assume an aspect with organic resonance as in the case of *Animal*; other pieces appear to be undefined objets from a craft workshop such as a crabtrap. In the most recent sculptures in particular architectural elements are incorporated, such as the staircases which appear under very different registers in the works *Escalavientos* or *Tragaluz*. This method or working, constructing from basic elements refers us once more, and not only in virtue of its physical similarity to that tower which Tatlin produced in 1919 as a *Monument to the Third International*. The apparent thematic disparity of the works betters itself through a presentation which, following a homogenous criteria, matches each sculpture with the corresponding photographic reproduction of its own image.

The decision to present the work in two parts, object and image, besides procuring an evidently homogenous character for the whole of the work is justified through the means of a wish to transcend the disciplinary language of sculpture. This predisposition towards interdisciplinary places the work among the tendencies of a large part of present day artistic production. However in relation to the facilitation of the understanding of a work of art by means of splitting the discourse into two different plastic languages, the projection of the three-dimensional reality upon the photographic level supposes an implicit reference to the myth of the cave.

The myth enabled Plato to describe the great stages of the dialectic ascent of knowledge towards the world of ideas. In the same way that the myth defines two different realities, that of shadows and reflections and, that reality to be found outside the cave, in the origin of images, Mayte Alonso's work now defines two ways of giving shape to an idea so that the photographic representation is derived from the three-dimensional object.

If we bear in mind that the ideas habitually outlined on paper as a preliminary drawing for a sculpture are usually evaluated in an inferior category to the finished work we must stress that in the case we are dealing with, the flat images are carried out after the sculpture work and cannot be undervalued in the function of their two dimensions. This precisely is the root of Mayte Alonso's aesthetic interest.

The paradigm of the mirror which lasted throughout the renaissance enabled the possibility of reproducing any original model. Put more clearly if an instrument originated by human culture such as a mirror is capable of reproducing nature in a reliable form, then man has to be able to reconstruct faithfully, after a meticulous analysis, the reality surrounding him and any objet which he encounters. In any case, what concern us is that the possibility is established of recognising in the copy the same value as the model through the function of the objective conditions which permit its identification.

In the case of Mayte Alonso a reproduction in terms of objective fidelity is certainly given. The images are obtained as photograms without a conscious manipulation of the process of reproduction. They are taken at random in order to be a distance from any intention, after many tests with photographs the artist chooses the photograms according to the result obtained. Nonetheless a wish to reconstruct the sculpture with precision does not exist, rather, within a much more contemporary tendency, what is interesting to underline are the particularities between several approximations to the object, the variations which are imposed by distinct languages about the interpretation. The reflection is thus centred upon the different possible readings, the insufficient aspects in each cases and the range of complementarity.

It remains clear that the image can assume the same grade of autonomy as the original or, what amounts to the same, it can arrive at holding a meaning removed from the original reference, specially when one is dealing with art where there is no specific material function. This is so even when the meaning what is represented varies from that the original copy. But we must bear in mind, that indifferent to the chosen language, we are talking of the plastic manifestation ideas which frequently claim to maintain themselves in the intangible evanescence of the abstract.

What is the meaning of presenting the photographic image enlarged in a negative? In the first place we should remember that we are dealing with photograms on photosensitive paper. But the contrast between the image of the sculpture in positive and each reproduction in a negative is an aspect which reinforces the appearance of an enigmatic space, a place where the junctions between contradictory meanings unchain unforeseen complementary paths for the interpretation. We are dealing with a dialectic investigation between presence and absence, between dependence and autonomy a reflection on the exceptions which underlie the relations of logical correspondence between things. We are trying to convert a space sensitive to dimension beyond any definition, a place appropriate for thing which as happens in poetry escape as if the magic from all verbalisation.

The said space of thought would be in its turn modulated in suggestive form when the implication of the original image with respect is strengthened through the means of compositions of photograms which record the process of evolution or maturity which found behind the work such as the historic documents. This demonstrates that the relation between the photograms and the sculpture does not always depend on the logical precedence of the three-dimensional object. In the final works a mutual implication is developed between the image and the object, the photograms fulfil themselves during the creative work of the sculpture, and recovering the meaning of the sketches on paper, play a part in the plastic development of the idea approached.

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