

畫廊 GINSBERG

**MAJO GUERRERO  
FONSECA**



# ABOUT MY PRACTICE



Majo Guerrero's work approaches the research and the recreation of nineteenth-century photographic practices. Her work seeks to expand the possibilities that result from the collaboration between analog photographic processes and digital technology.

She was born in Managua in (1978) where she graduated of a law degree. Since 2010 she has dedicated to photography and has studies with master printers specialized in photographic processes of the nineteenth century. She has taken courses at the George Eastman House, the New York Institute of Photography and Centro de la Imagen. She currently lives in Lima.

EMPTY  
SPACE  
IS  
NOT  
NOTHING



# EMPTY SPACE IS NOT NOTHING

There is no sound in the void. Nor in a photography. There is silence, incalculably. And the silence is conducive to the sublime. Write music from the celestial spheres in any language is to collect words in a sublime image. There is no human ear, given the condition that governs our existence, that can perceive the sounds made by the group of planets in their uninterrupted motion, in the infinitely small plot that our solar system in the universe. But that image made of words activates our imagination and arouses in us a kind of wonder.

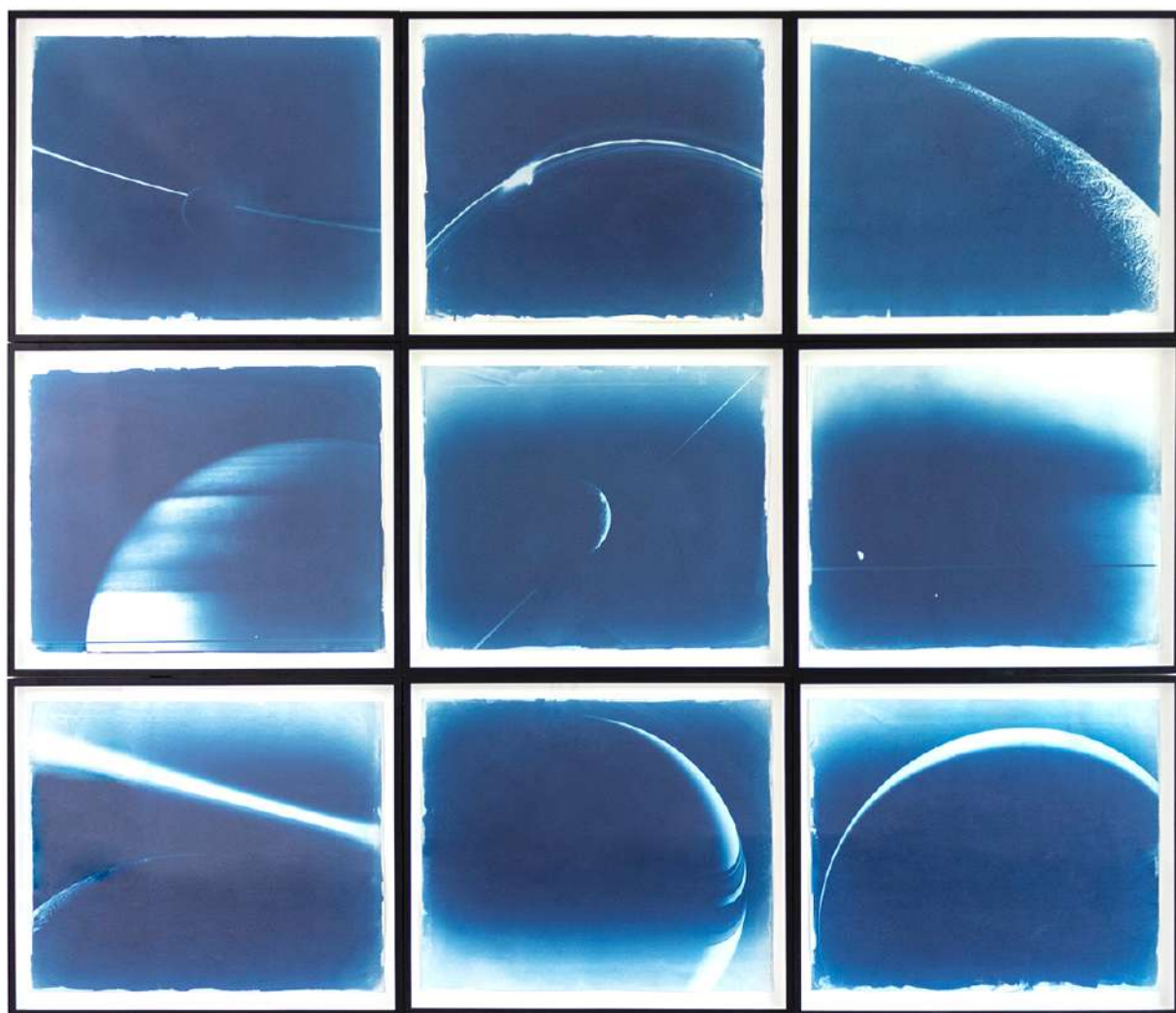
Thus, imagining planets and stars without seeing them, by the force of the verb in an image, awakens in us -sometimes- a notion that is a memory of the immeasurable that no longer appears in our pedestrian existence.

Light travels in the sidereal space. And photography, which is an art that condenses silence, is, par excellence, an art of light. Since its discovery was officially announced to the world, one hundred and eighty years ago, photography has sought to register planetary bodies and stars. The moon was the first and then proceeded to make records the others, through increasingly powerful telescopes. In the voyages of the space probes of the last fifty years, towards the confines of our solar system, the photographic records are no longer the product of operations carried out by man. Photographic devices are already extensions of computer systems and although there is still talk of photography, there are no silver atoms in between so that these images are formed: they are visible through screens of all kinds, thanks to their digital file status.

Majo Guerrero is an architect of light, who rescues already discarded photographic processes, to develop a contemporary artistic proposal. In the darkness of the laboratory, her art has turned space photography archive into visual works, in a gesture of appropriation that is one of the mainstays of her work. Another prop is the tribute to the ancient inhabitants of the coast of Peru, who built shrines that were also places of observation of the stars. The truncated adobe pyramids that we commonly refer to as huacas are elementary blocks for configuring enigma assemblies, suggestive mirrors of a split present.

Therefore, tense between the cosmos and its explanation, aware of the very short space/time, opens the way to an imaginary in which the astonishment and the mind-game once again, bring us closer to the immeasurable.

# EMPTY SPACE IS NOT NOTHING



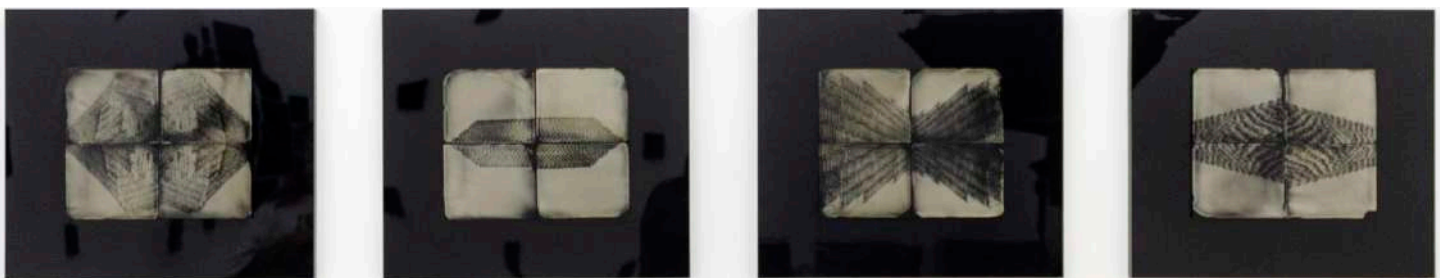
Eventos No Ordenados en el Tiempo (2019)  
Cyanotypes on paper  
256 x 300 cm

# EMPTY SPACE IS NOT NOTHING

In the awareness of the sky lies the foundation of our view of the universe and our place in space and time. A Constellation for Astrolabe surveys one of the most fundamental components of our culture: the observation of the sky in an age of urbanization and artificial light.

The work reflects on the fascination for the architecture of the cosmos: the emptiness of space, silence, the planets, constellations and the passage of time.

# EMPTY SPACE IS NOT NOTHING



**S/T, de la serie Observatorios (2019)**  
Colodión húmedo sobre soporte de vidrio negro y acrílico  
Medidas variables

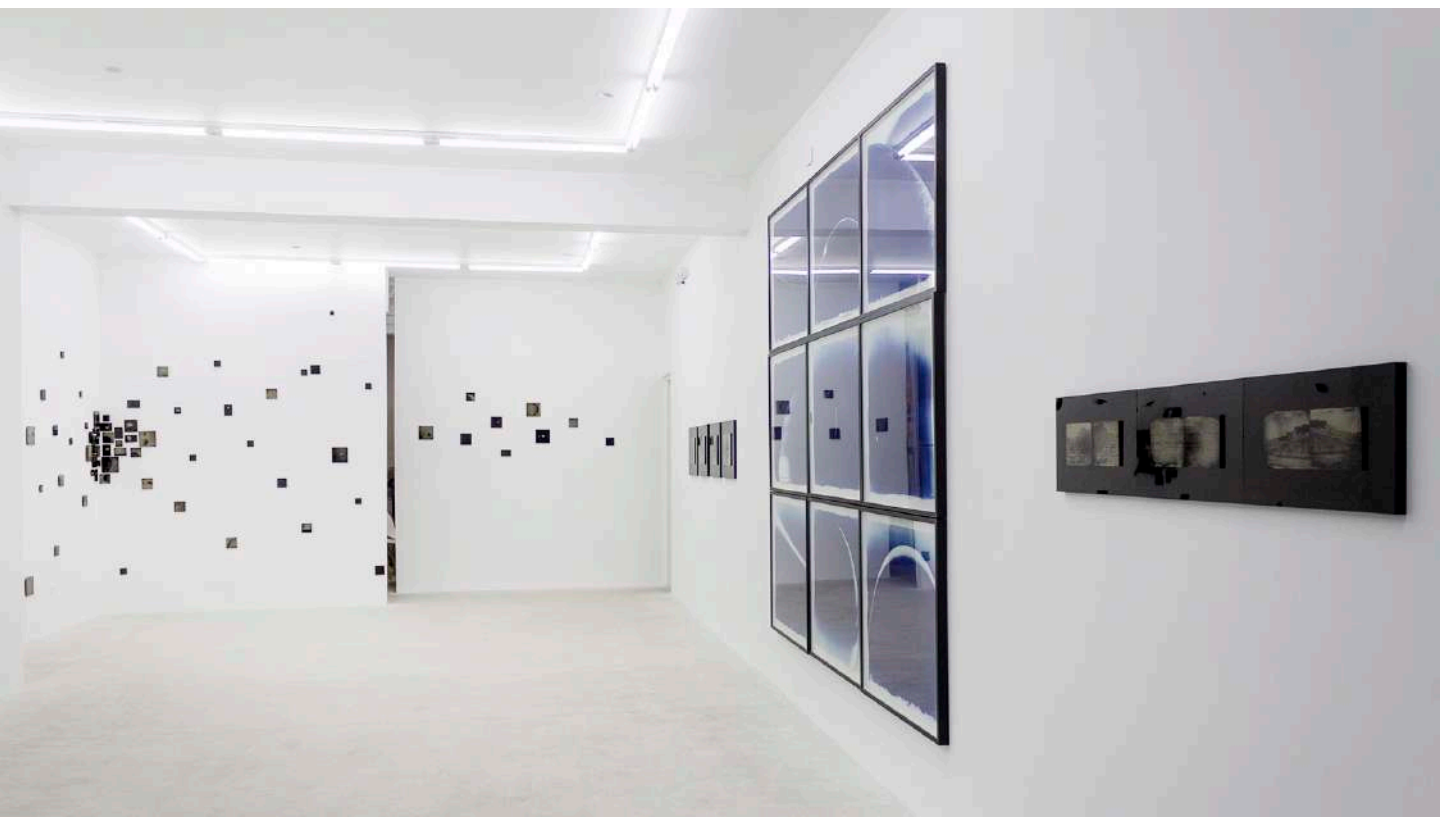


# EMPTY SPACE IS NOT NOTHING



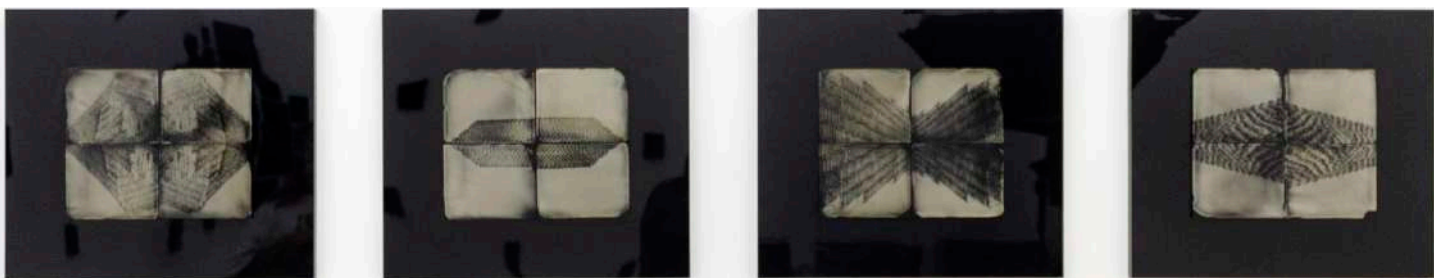
**Constallations for Astrolabe (2019)**

Installation of 62 pieces of wet collodion on black glass support  
Variable measures





# EMPTY SPACE IS NOT NOTHING



**Untitled, of the series Observatories (2019)**  
Wet collodion on black glass and acrylic support  
Variable measures

# CASSINI XIX

This universe of images constitutes a meditation on emptiness, time and space. The photographs of Saturn, its rings and its moons, have been taken by the cameras of the Cassini-Huygens spacecraft; the most advanced and sophisticated technology developed by mankind for the observation and registration of the farthest celestial bodies of our solar system. These images, are packages of electromagnetic information that have traveled through space to reach the earth. They have been materialized and turned into a photographic object through the process of printing to carbon transfer, the most artisanal and stable of the printing processes dating from the second half of the 19th century.

These photographs represent the history of image technology chasing its own tail.

The portfolio is part of the permanent collection of the Paris Observatory.

# CASSINI XIX



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## XIX



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# CASSINI

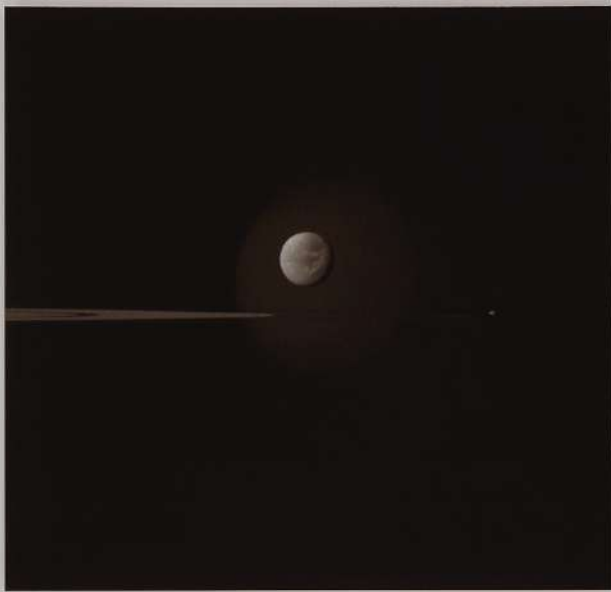
## XIX



# CASSINI XIX

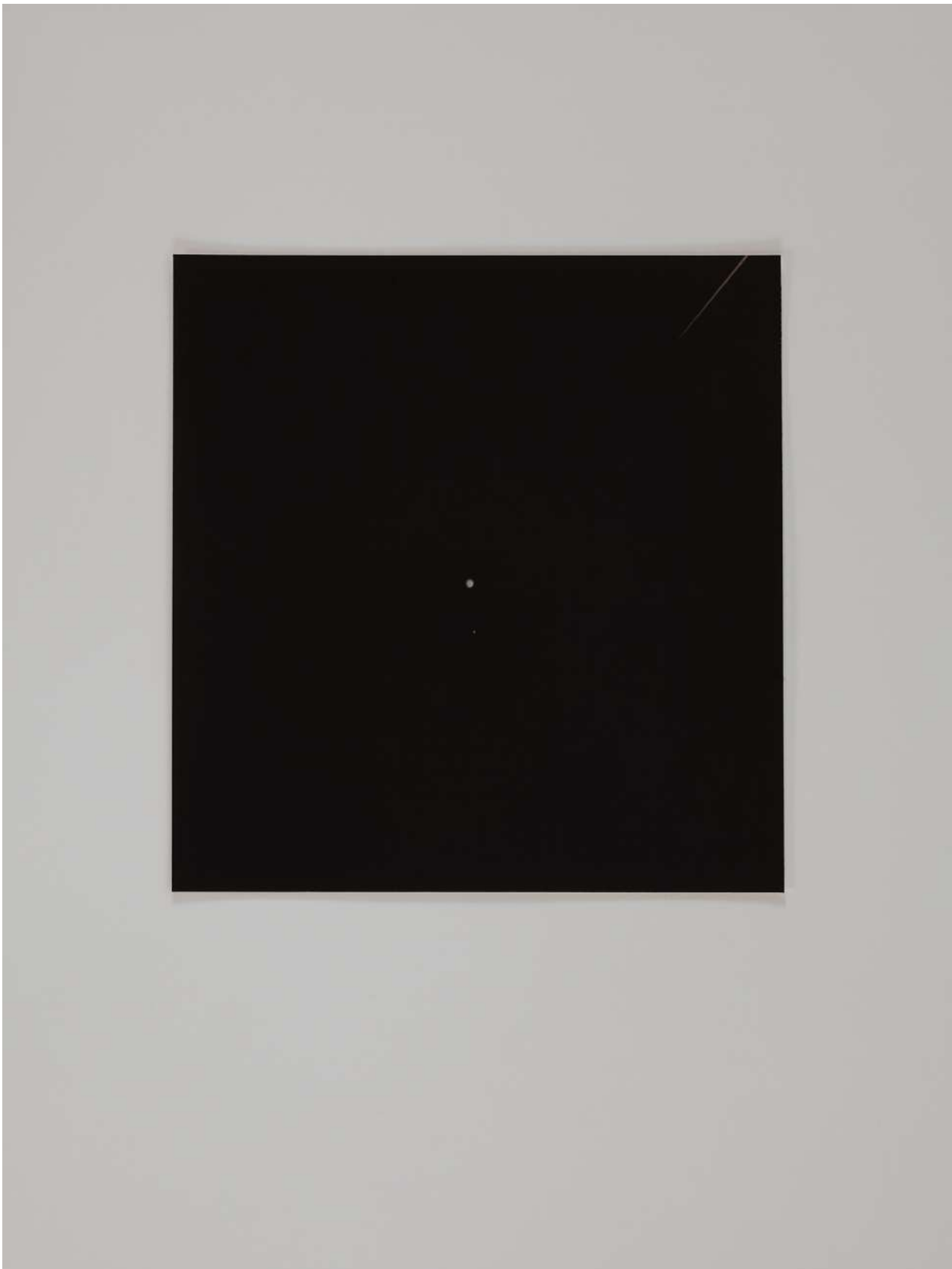


# CASSINI XIX



# CASSINI

## XIX

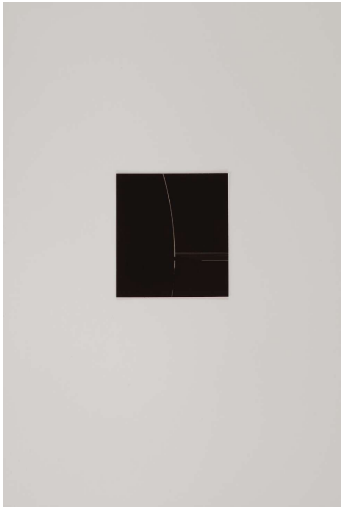


# CASSINI XIX



# CASSINI XIX







# US\$50,000,000 HURRICAINAINE



# US\$50,000,000 HURRICAINÉ

\$50,000,000 Hurricane  
(Dramatic pictures of the most  
disastrous storm to strike Florida  
in 20 years).

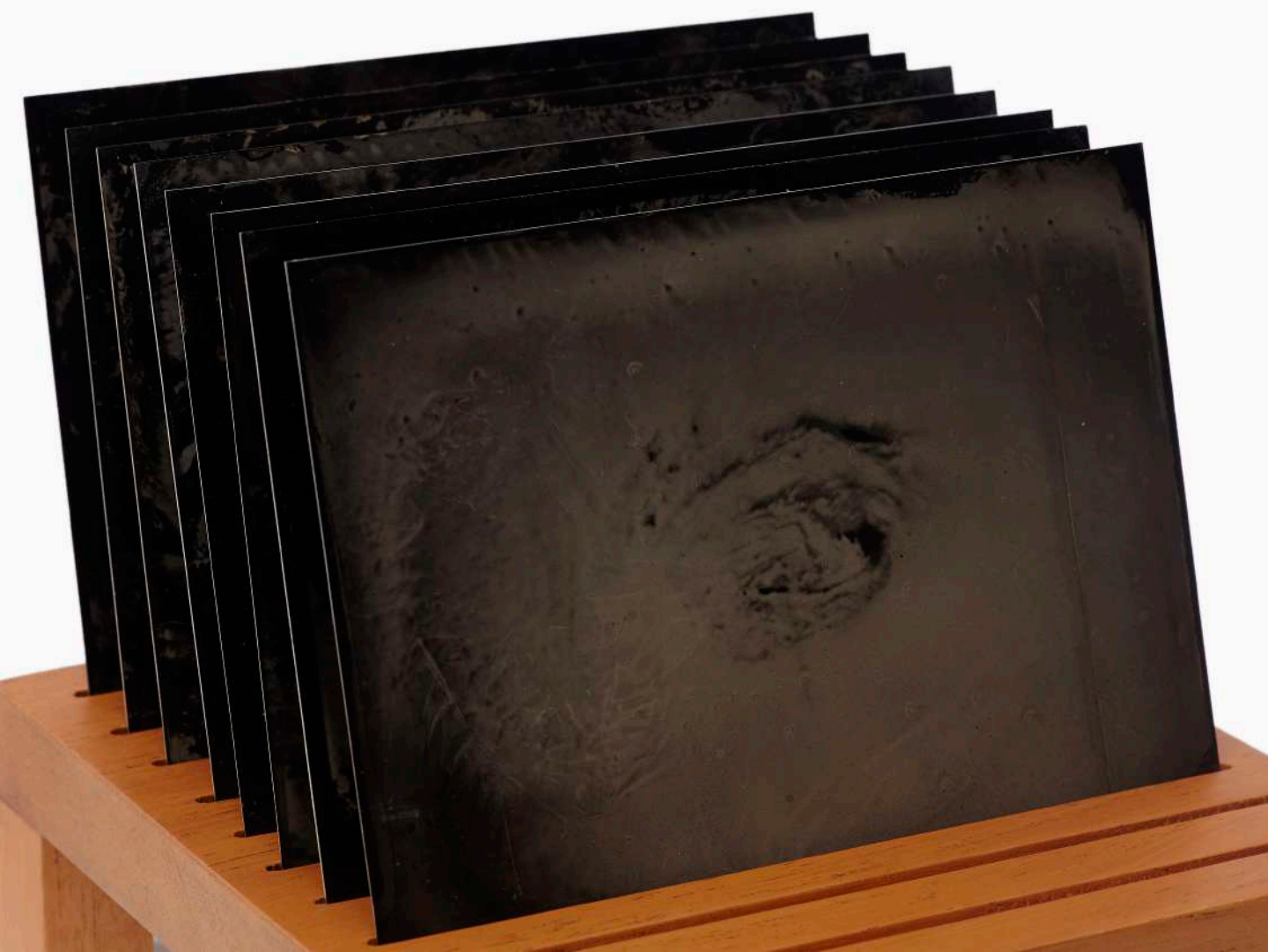
This piece is a reflection on the  
vulnerability of the human being  
to natural events and the claim,  
which accompanies us from the  
origins of our species, to predict  
and control the climate.

From the dances and prayers of  
the past to the current era of  
computer and satellite  
technology, through which the  
behavior of some natural  
phenomena can be predicted  
but not yet mastered.

The satellite images of the ten  
consecutive hurricanes that hit  
the Atlantic in 2017 were printed  
on aluminum plates following  
the wet collodion process in a  
subsequent impulse of control  
and classification. An object  
from every romantic and absurd  
perspective.

Ten ferrotypes on a mahogany  
support.

# US\$50,000,000 HURRICAINAINE



# ALL LIGHT IS FLEETING



# ALL LIGHT IS FLEETING



'All light is fleeting' is a collection of poems and cyanotypes by the artist. The images represent muddhras (hand asanas) held sacred in Buddhist and Hindu traditions. The muddhras were chosen by the artist as part of her meditation practice. She then wrote a series of poems for each gesture, meant to symbolize the depth into the powerfull connection between our state of mind and our destiny.

# ALL LIGHT IS FLEETING



# OBJECTS TO OVERTURN A DICTATORSHIP



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Objets to overturn a  
dictatorship, 2019.

This piece is born from a reflection on how everyday objects can erode the fragile illusion of power of a Latin American dictatorship of the 21st century at the hands of mobilized and politically challenging populations. It is an attempt to fix in memory these objects transmuted into contestants from the protests of April 2018 in Nicaragua.

10 pieces of wet collodion on rubyglass on a colodión húmedo sobre rubyglass on a mahogany support.



# OBJECTS TO OVERTURN A DICTATORSHIP



## **MAJO GUERRERO FONSECA**

Born in Managua (Nicaragua) in 1978  
Lives and works in Lima - Peru

### **Studies and apprenticeships**

2001

Law degree from Universidad Americana de Nicaragua

2014

Apprenticeship at Taller Panótico under Arturo Talavera

2015

George Eastman House – wet collodion process under Mark Osterman. Rochester – NY.

2016

New York Institute of Photography

Apprenticeship under Sandy King. Carbon printing process. South Carolina.

### **Exhibitions**

2019

Empty space is not nothing at Ginsberg. Curated by Jorge Villacorta

Saturno XIX, at WunderKammer. Buenos Aires, Argentina

Entropía generacional at LAC. Curated by Victor Vich. Lima - Perú

Estratos de un paisaje – piezas de la Colección Juan Mulder at Casamérica. Pieces made in collaboration with Javier Silva. Madrid, Spain.

Luz Esquiva – Espacio Vivant. Lima, Perú

2018

Carbon Images. Javier Silva & Majo Guerrero Fonseca. Lima – Photo

### **Collections:**

Paris Observatory – Paris, France

Jan Mulder Private Collection – Lima, Peru

Jackie Hoffman Private Collection - Lima, Peru

Sergio Quattrini Private Collection – Buenos Aires, Argentina

Guerrero is currently a professor at Centro de la Imagen - Lima, Peru. She has taught photography techniques at the Fototeca de la Habana (2018) in Cuba, Museo de Minerales Andrés del Castillo (2017) in Lima.

She is the founder of Saturno XIX photographic studio in Lima, where she teaches 19th century photographic techniques to students from all over the world.