

Signos Vitales

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Signos Vitales

te Contemporáneo de Puerto Rico

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Collection VIII, Grey

2009
C-print
48" x 48" (121.9 x 121.9 cm.)
Gift of the Otero-Casiano family and Rolando Semerari
MAC-CP 929 (2011.02.030)

An explosion of color accounts for how carefully
organizes a composition on the surface of the
collage that makes up the work represents a sum of
that mixes, with a degree of systematicity, the
flowers with carefully-clipped photographs, the
represent tourists that brandish their cameras, an
curiosity, and people who happily pose before
Other elements that compose the collage are
of modest motel furniture, and fragments of interiors
places where modest-income American tourists come
to visit the beaches of Florida. A state hailed by
its ocean front, it is the tourism destination of
teens and children, and the elderly, and it is thus
in the cast of characters that inhabit this work. Present
as an explosion that finds its order from the center,
Florida is seen here as youthful energy in a place
geographic details have been omitted from the image.

...mundo que presenta esta
uniforme, monótono, falso
tratamiento de la fotografía
...delatan la falsificación
...por clones de tela o de otro
...aquí alude a la experiencia
...del que visita destinos
...y a un visitante sin apego
...el lugar. Construido para diversión
Florida no es más que es una flor

Summer-like, flowery, young, touristic, the world in this
is, also, nomadic, distant, uniform, monotonous, false
false as the flowers seem to be. The photographic treatment
of the vegetal parts of the image betray the falsification
nature, its replacement by clones made of fabric or other
materials. All the things we see here allude to an experience
that is errant, ephemeral, uprooted, the experience of the
who visit soft destinations that pose no challenge to the
and a visitor who has no interest in the autochthonous
place. Assembled in order to furnish light and color to
Florida is nothing but a false flower.



CARLOS BETANCOURT

Puerto Rico, 1981

Re-Colección VIII, Gris

2009

C-print

48" x 48" (121.9 x 121.9 cm.)

Donación de la familia Otero Casiano y Rolando Jiménez,

2011

MAC-CP 929 (2011.02.030)

Una explosión de color da cuenta de cómo la fuerza centrífuga organiza la composición sobre la superficie de la obra. El collage que conforma la obra representa una especie de bouquet que mezcla, con cierta sistematicidad, las imágenes de flores con pedazos de fotografías cuidadosamente recortados, para representar turistas que blanden su cámara como el arma de la curiosidad, y personas que posan con alegría conforme para esas mismas cámaras. Otros elementos que componen el collage son imágenes fotográficas de mobiliario de motel modesto, y fragmentos de interiores de estos lugares de paso donde los turistas de pocos medios se albergan para visitar la playa en la Florida. Estado celebrado por su luz y por sus playas, es destino turístico de familias con adolescentes y de envejecientes, y así lo registra el elenco de personajes que habitan esta obra. Representada como una explosión que se ordena desde su centro, la Florida turística se manifiesta aquí como una energía de juventud en un lugar cuyos rasgos geográficos han sido excluidos de la imagen.

Veraniego, floral, joven, turístico, el mundo que presenta esta obra es, además, errante, distante, uniforme, monótono, falso como falsas parecen las flores. El tratamiento de la fotografía de las partes vegetales de la imagen delatan la falsificación de la naturaleza y su reemplazo por clones de tela o de otro material. Cada cosa que miramos aquí alude a la experiencia nomádica, efímera, desarraigada del que visita destinos blandos que poco retan al visitante, y a un visitante sin apego alguno a lo "autóctono" en el lugar. Construido para diversión liviana y fácil confort, la Florida no es más que es una flor falsa.

Re-Collection VIII, Grey

2009

C-print

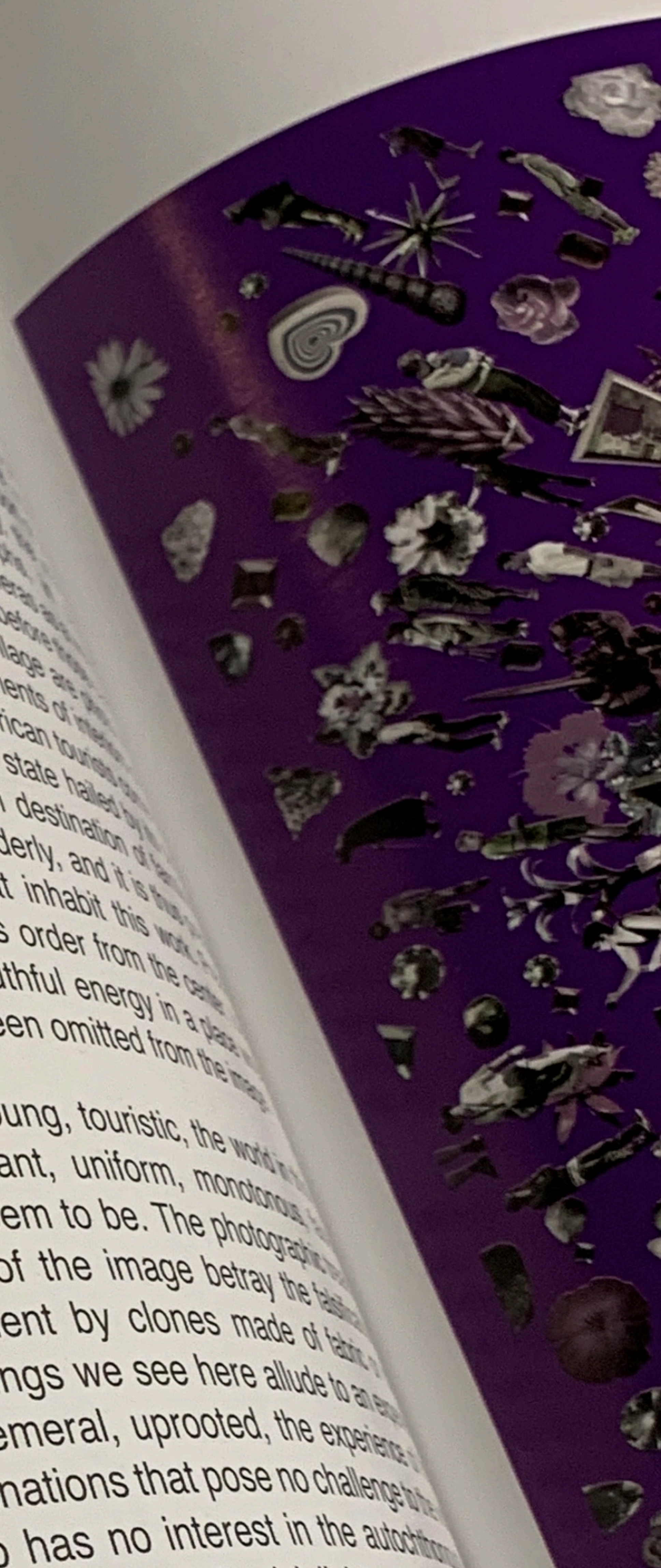
48" x 48" (121.9 x 121.9 cm.)

Gift of the Otero-Casiano family and Rolando Jiménez,

MAC-CP 929 (2011.02.030)

An explosion of color accounts for how the centrifugal force organizes a composition on the surface of the work. The collage that makes up the work represents a bouquet that mixes, with a degree of systematicity, images of flowers with carefully-clipped photographs, to represent tourists that brandish their cameras as a weapon of curiosity, and people who happily pose before them. Other elements that compose the collage are photographs of modest motel furniture, and fragments of interiors of places where modest-income American tourists stay when they visit the beaches of Florida. A state hailed by its ocean front, it is the tourism destination of families with teens and children, and the elderly, and it is thus represented in the cast of characters that inhabit this work. Florida is seen here as youthful energy in a place where geographic details have been omitted from the image.

Summer-like, flowery, young, touristic, the world presented here is, also, nomadic, distant, uniform, monotonous, false as the flowers seem to be. The photographs of the vegetal parts of the image betray the falsification of nature, its replacement by clones made of fabric or other materials. All the things we see here allude to an experience that is errant, ephemeral, uprooted, the experience of a visitor who visits soft destinations that pose no challenge to him or her, and a visitor who has no interest in the authenticity of the place. Assembled in order to furnish light and comfort, Florida is nothing but a false flower.



énez, 2011

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