

## **SEASHORE AS HORIZON. Process room**

PAOLA DÁVILA

A few weeks ago INARI MARU published the detail of one of the works from the series “Salomas”, by Paola Dávila, next to a bird’s-eye view of Los Cabos in the eighties. This series is one of the artist’s most emblematic: the cyanotype keeps the trace of the algae with which the artist works, but also the iron derivative and the salt accumulation that remain on the silk after the photosensitive process. A micro landscape that in my memory is deeply similar to the first sight of the peninsula in macro, when me and my family got here in 1983. As above, so below.

I enjoy the opportunity to call the beach *A Laboratory*. To find on the seashore a world that opens or unfolds unknown into our eyes, deep and distant like the seabed, endless like the horizon. It is a landscape, but also a space for analysis, for meticulous processes, for recording temperature, UV rays, environmental conditions, effects of salinity, sensitivity to light, minutes and hours passed, chemical reactions that mark time. Trial and error are an opportunity for a type of performativity: the expansion of photographic methodologies towards the implementation of the body - inhabiting a territory -, with other agents, working with them; towards almost pictorial constructions of the image, towards the use of organic material as an interaction with the outside, with the environment. The approach to nature and the landscape have always been present in Dávila's work, whether alluding to the pictorialist references of the 19th and 20th centuries, or as a sensitive, political critique of control and the human need to build places. In her work, the concepts of natural space and architecture overlap one another, while those of photographic image, sculpture and performance provoke and question the possibilities of their relationship,

even those of intimacy and landscape. The question about disciplines survives in his work thanks to the shore and the limit.

The processes of the research here presented arises from the *Mareas* project, in which water, a constant in Davila's visual investigation, is no longer the stage in which the memory of the body bursts, but rather the environment and protagonist, a constant operator of the image, water reveals, unveils, performs. The landscape is recorded by direct contact with the paper and the sensitive emulsion, and in this case, organic matter and the vestige of living organisms inhabit it. That is to say, there is no representation of it, but rather its direct presence as part of the work. An open and fertile discussion about Visual Arts and the conservative tradition of Landscape.

Paola Dávila's work is powerfully articulated in the environment of the peninsula from different anchoring points. On the one hand, her research into expanded photography, the constant work with bodies of water and the marine environment. Above all, her approach to the peninsular landscape from places that, although they are common to us from a photographic familiarity, allow in their abstraction and their chemical and physical configuration to address everything from climatic issues to questions about the way in which we relate to the aquatic biosphere; what we know about it, the way in which we understand ourselves as an inherent part of that world.

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This residency, developed on the borders of the Estero de San José el Cabo and its union with the sea of the Gulf of California, is presented within the framework of the third collaboration with the *INARI MARU, Art, Imagination and Coast*, a project to approach memory and life in the coastal territory.

Lorena Peña Brito. December 2024.