

I KNOW
THE PIECES
FIT. ENCOUNTERS, OBJECTS
AND MACHINES IN
CONTEMPORARY PRINT
ENRIQUE GUADARRAMA SOLIS

MFA IN MEDIUM AND MATERIAL BASED ART
KUNSTHØGSKOLEN I OSLO 2021

In II—leaflet (3/7) a query was defined on the ‘horrible surfaces’ extending from Bruno Latour’s essay (2018) *Down to earth*. In many publications that want to extend *from* academia—to include *other* media than writing—it must be rather discouraging to receive this retort from the art-field: the surfaces are horrible. Almost by convention they are done *without* a mind for surfaces.

Yet, as an academic having worked with artists and designers for years, the impact of what I would call a co-habitation, has ended up altering my reading. Conceptually-driven theorising appears to simply lack strength. Empirically driven text-accounts seem to lack conviction. Among a number of artists reflection is pale. And among designers unarticulated. But there are exceptions.

A good recent example of an art-work driven by the will to work with art to develop understanding, is Enrique Guadarrama Solis’ MFA in printmaking. I read it here as a candidate artistic reply to Bruno Latour’s invitation to develop a *new cartography*, but with the artistic sense of the *experimental* potential of *surfaces*, to change our understanding of the world in which we live.

In his venture to clarify the relation between *event* and *narrative*—by making both of them operational—through setups and instrumentation reminding of experiments in physics, devoted to a query on the deeper reality of what we otherwise understand with our mundane notions of *illusion* and *fiction*, his question is this: *what if illusion and fiction are somehow tied up with reality?*

If some readers will readily ascribe interests of this kind with the [marvelous real](#)—accordingly with his Mexican background—they should pay attention to the ways materials, form and function are designed according to the different atmosphere in which he has been working: the mentoring of Jan Pettersson for the printmaking; the prototype- and model-workshop for his wood-work.

Hence the deeply intriguing combination of geometry, machine pieces and materiality in an *experimentally researched MFA* at KHIO. There are some notions that the reader, without further ado, needs to accept—that is, *hypothetically*—before we proceed: namely, that fiction and illusion have this in common that they can be *marked* by reality/the real. **Re-effecting** the real.

That is, *fiction* is never entirely fictional. And *illusion* is never entirely illusory. How to intercept the two in this aspect? That is, the *non-fictional* side of fiction. And the *non-illusory* aspect of illusion? If we accept, as assumed by Enrique Guadarrama Solis (EGS), that this will soon appear on our “radar” *if we refuse* to treat them separately, a new realm of **re-effecting** emerges.

In this particular query, the “radar” is the *surface*. That is, where we up to this point have limited our scope to the surface as an adjacent optical illusion to that of perspective, in art and photography, we will now consider the *surface* as a material artefact with a particular affordance: a carrier of *both* illusion and fiction. The former **re-effecting** the *event* and the latter the *narrative*.

Here, the surface is therefore considered as a tensional field by virtue of co-hosting phenomena—*illusion* and *fiction*—that we usually consider as *separate*. As we shall see, the upholding the *core* experimentalium of the graphic surface, a performative dimension *extends* from printmaking: that is, the performative dimension of finding and moving, and their sum: or, their **re-effect**.